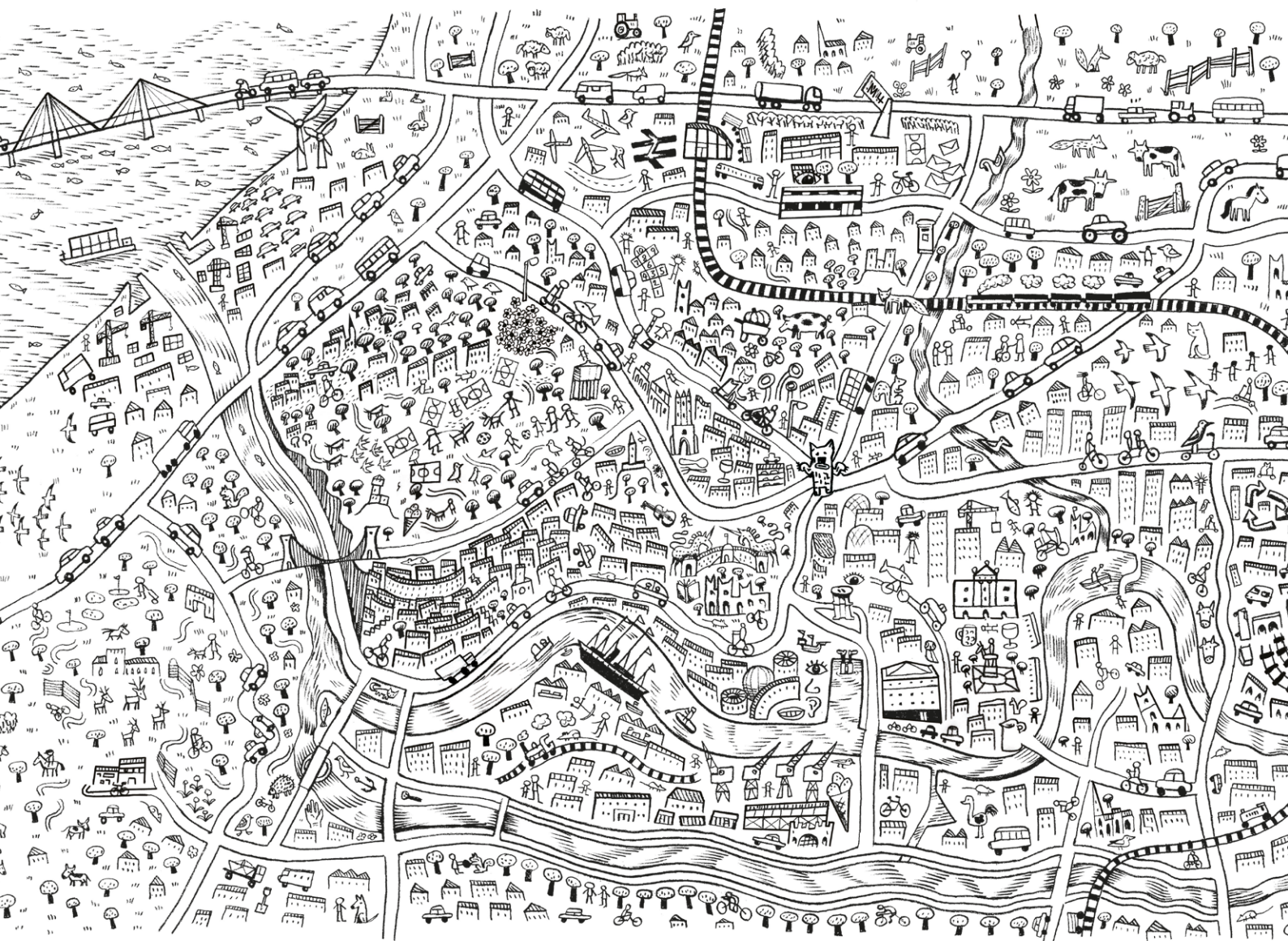


IMPACT 12

International Printmaking Conference

University of the West of England, Bristol
21–25 September 2022





CONTENTS

2	The IMPACT Team
3	Welcome to IMPACT
5	About the Centre for Print Research
6	Schedule at a Glance
13	Keynotes and Academic Papers
23	Reflective Paper Sessions
57	Panel Groups
77	Exhibitions
97	Product Fair
103	Technical Demonstrations
109	Biographies

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Academic Session Chairs at IMPACT 12

Carinna Parraman, Jacqueline Butler and Sandra De Rycker

Session Chairs

Session 1

David Huson *Fired in the Print*

Session 2

Susanne Klein *Capturing Sound Through Print*

Session 3

Bess Frimodig *Print Shops and Communities*

Session 4

Xavi Aure Calvet *Histories of Print*

Session 5

Paul Coldwell *The Post Pandemic Voice*

Session 6

Annis Fitzhugh *Memory Repair and Creative Recovery*

Session 7

Stephen Hoskins *Merging and Metamorphosis*

Session 8

Dominic Thorburn *Breaking Boundaries*

Session 9

Tavs Jorgensen *Reflective Practice 1*

Session 9

Milos Djordjevic *Reflective Practice 2*

Session 10

Victoria Rowena Browne *Touching and Touched*

Session 11

Niamh Fahy *Sensuous Geographies*

Session 12

Sofie Boons *Printability and Transmutability*

Session 13

Angie Butler *The Printmakers' Garden*

Many thanks to

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Simon Tozer / simontozer.com

Jason Merrifield / j-graphicdesign.co.uk

David Abbott / davidabbott.studio

Taylor Brothers Printers / taylorbros.uk.com

Irena Czapska, Spike Print Studio / spikeprintstudio.org

Gary Topp, Arnolfini / arnolfini.org.uk

MA Multi-disciplinary Printmaking volunteers

Bristol City Council, The Old Fire Station, The Island, Centre Space, UWE Estates and Cleaners

Other information

Centre for Print Research

cfpr.uwe.ac.uk

IMPACT 12 Conference website

cfpr.uwe.ac.uk/impact/impact-conference

Impact Journal

impact-journal-cfpr.uwe.ac.uk

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We have endeavoured to include as much accurate information on IMPACT delegates and their work as possible. If information is missing, we apologise.



WELCOME TO IMPACT

Introduction by
Carinna Parraman –
Director of Centre for
Print Research



The IMPACT team at the Centre for Print Research UWE, warmly welcome you to IMPACT 12 and our wonderful City of Bristol.

Over the past couple of years, we have carefully crafted our conference and are excited that this week has finally materialised. With our newfound Post Pandemic Voice, we are delighted to welcome many new names and faces and be reunited with old friends and colleagues. We hope to connect the printmaking community online and in person, exploring print debate across multiple time zones. In preparation for our IMPACT 12, we strongly felt we would focus and attend to the Printmakers' Voices, working on ideas and themes that address many issues we encountered during the pandemic.

We welcome people online and in person. Our discussion about how our conference would look and feel has not gone without some extended discussion. We wanted it to be in person, but also recognising that some people cannot travel, we have put in extra effort to ensure the REMO online event is just as amazing. We have worked closely with Bristol-based artist Simon Tozer to create an alternative Bristol and a unique conference venue with a garden. We are proud to introduce Impcat, our conference cat.

The IMPACT Conference is a longstanding and well-established collaborative forum for academics and artists in the field of printmaking, through extended practice, exhibitions and workshops, and through academic debate, sharing new and traditional methods and technologies, exploring the historical and contemporary and the future of print. We welcome all participants from the print community, from traditional printmaking to industry and how we can collaborate to transform our understanding of print.

Established in 1999 by Steve Hoskins and Richard Anderton, it has always been the expectation that IMPACT will travel to different countries - where themes, practices and histories of print are informed by the host country, place and culture. Unlike some corporate-style conferences, each IMPACT host is encouraged to curate and thematically design their own conference, bringing together a global printmaking community to encounter a unique and enriching event. Since 1999, it has travelled to Finland, South Africa, Berlin and Poznan,

Estonia, Australia, Scotland, Spain, China and Hong Kong and has been co-hosted between different cities and countries, supported by printmaking associations, universities, institutes and academies.

It is our third time to be hosting IMPACT. We have enjoyed putting it together and have certainly packed a lot into a short time. We have as our first key-note the State of Print and IMPACT Twinning Ceremony by Rodrigo Arteaga and Tracy Hill, to kick start the event, followed by a procession through the centre of Bristol. We have two other key-note presentations, two IMPACT Reunions, thirteen academic presentations, thirteen reflective paper sessions, fifteen panel sessions, ten technical demonstrations, open portfolio and product fair, industrial trips and cultural visits, more than 140 exhibitions, including large group curated shows and many solo shows. These exhibitions are spread across the city centre, Frenchay Campus and Bower Ashton Campus.

Of course, a conference cannot happen without the dedication of an IMPACT team. I wish to personally thank the University and the CFPR, and especially the IMPACT team, who have been exceptional throughout the planning and delivering a highly complex multi-platform event.

This year we want to ensure you have a brilliant time, meet new people and be inspired by what you see and hear. If you enjoy this event and are motivated to host an IMPACT conference, please do get in touch.

Enjoy!

With best wishes from the IMPACT Team at CFPR

ABOUT THE CFPR

The Centre for Print Research (CFPR) is based at the University of the West of England, Bristol was established in 1998. Its excellence is rooted in traditional print and digital technologies, innovative print, fine print and artists' books, design and fabrication in two and three dimensions combining a multi-technology approach to developing novel materials, methodologies and processes. Since then, it has developed partnerships with world-leading academic institutions and has an outstanding record in working with collaborators across a wide range of sectors, including fine art, design, material science and engineering.

In 2019, the Centre was granted a significant award from Research England's 'Expanding Excellence in England' (E3) to increase its internationally acclaimed empirical investigation into the artistic, historical, and industrial significance of creative print practices, processes, and technologies. In 2021, CFPR moved to new purpose-built laboratory space at UWE Bristol's Frenchay Campus, where it is developing new printing methods and interdisciplinary research for the future of print development.

The CFPR focuses its research across four themes:

- New Materials: Towards Sustainable Technologies
- Digital Manufacturing: Additive, Subtractive, Hybrid
- Print and Imaging: Reappraising the Past
- Visual Art, Print and Artists' Books: Methods and Making

CFPR continues to develop partnerships with artists, studios, contemporary makers, and galleries and functions as a publishing studio of limited-edition prints and multiples. Focusing on new print technologies in fine art printmaking places CFPR Editions within a unique area of the print publishing art market.

The CFPR research group constantly push print technology and understanding of what is possible with print into new areas for the continued benefit of artists, academia and industry.

SCHEDULE AT A GLANCE

Wednesday 21 September

13:00 – 17:00	Delegate registration <i>City Hall</i>
15:00 – 15:30	Opening Address <i>City Hall</i>
15.30 – 16.00	State of Print Twinning Ceremony <i>City Hall</i>
16.00	State of Print Walking Procession <i>from City Hall to The Old Fire Station</i>
17.30 – 19.30	Central Bristol Exhibitions <i>The Old Fire Station, The Island, The Venue, Downstairs of The Island Gallery</i>

Thursday 22 September

All sessions are at City Hall

08:30 – 08:50	Delegate Registration
09:00 – 10:00	Keynote Presentation – Convergence by Rodrigo Arteaga
	Academic Presentations
10:00 – 10:25	The Multiple that Inhabits Space
10:25 – 10:50	Touch Feel Experience Consider. On Performative and Interactive Practices in Contemporary Printmaking and Graphic Arts
10:50 – 11:20	Refreshments
11.20 – 11.45	We are in Record. The Temporality of Printmaking
11:45 – 12:10	Data Transformation: New Visual Data Following the Printmaking Model

SCHEDULE AT A GLANCE

Thursday 22 September

12:10 – 12:35	Printmaking: A Performative Art of Touch
12:35 – 13:00	The Printed Face: Masks in Contemporary Printmaking
13:00 – 14:00	Lunch
14:00 – 14:25	Towards Archaeological Printmaking
14:25 – 14:50	Attending to the Sound of Sonorous Stones
14:50 – 15:15	The Use of Cartography Printing Processes from the 19th Century in Contemporary Printmaking
15:15 – 15:40	Monoprint: An Opening up of 'Printness'
15:40 – 16:10	Refreshments
16:10 – 16:35	Irish Printmakers in the Age of Digital Reproduction
16:35 – 17:00	Bread, Print and Freedom
17:00 – 17:25	Collaboration and Social Engagement in Bulgarian Fine Printmaking in the 20th Century
17:30 – 19:45	Shuttle buses leaving City Hall to Bower Ashton Campus and Spike Island
18:00 – 20:00	Exhibitions at Bower Ashton Campus <i>Bower Ashton Library and Study Space, Publication Space (OC 002), F block Gallery</i>
	Exhibition at Spike Print Studio – The Paper Road – Rare Paper Exhibition, curated by Elaine Cooper
19:45	The last shuttle bus leaves Bower Ashton to City Hall.

SCHEDULE AT A GLANCE

Friday 23 September

All sessions are at UWE Frenchay Campus

8:30 – 8:50 Delegate Registration

9:00 – 17:30 Product Fair
Room 20
Solo and Group Exhibitions
Frenchay

9:00 – 10:00 **Keynote Presentation**
Letters to the Void by Tracy Hill
Main Lecture Theatre

10:00 – 10:30 Refreshments – Café

10:30 – 12:00 **Reflective Paper Sessions and Panels**

ImpactThe Reunion: 1999 – 2022
Main Lecture Theatre

Session 1: Fired in the Print
Magenta Room

Session 2: Capturing SoundThrough Print
Cyan Room

Session 3: Print Shops and Communities
Green Room

ImpactThe Reunion: Artists' Books
Yellow Room

Panel 1: Make the ChangesYou Want to Make –
The Collaborative Space of Printmaking
Blue Room

Session 4: Histories of Print
W Block

12:00 – 13:00 Lunch – Café

SCHEDULE AT A GLANCE

Friday 23 September

13:00 – 17:00	Technical Demonstrations, and Open Portfolio
14:00 – 17:00	Open Portfolio <i>Purple Room</i>
13:00 – 14:00, 14:30 – 15:30 & 16:00 – 17:00	Technical Demonstration, Print in Action <i>W Block</i>
13:00 – 14:00 & 14:30 – 15:30	Technical Demonstration Clay Extrusion with 3D Printed Dies and Immense Hydraulic Force! <i>W Block</i>
14.30 – 15.30	Technical Demonstration, Electro Etching <i>W Block</i>
13.00 – 14.00	Technical Demonstration, Monotype with Cranfield Colour <i>Marquee</i>
13.00 – 17.00	Technical Demonstration, Bag Printing <i>Marquee</i>
13:00 – 17:00	Technical Demonstration, The Big Print <i>Marquee</i>
14:30 – 15:30	Technical Demonstration, Ink Ground <i>W Block</i>
16:00 – 17:00	Technical Demonstration, Tetra Pak Printmaking <i>W Block</i>
16:00 – 17:00	Technical Demonstration, Paper Lithography and its Applications <i>Marquee</i>

SCHEDULE AT A GLANCE

Friday 23 September

18:00 – 20:00	Arnolfini Exhibitions – Tracy Hill & Rodrigo Arteaga
18:00 – 20:00	Central Bristol Exhibitions <i>The Old Fire Station, The Island, The Venue, Downstairs of The Island Gallery</i>
18:00 – 20:00	Alone Together – By SPIKED: Jess Bugler RCA, Leonie Bradley, Prerna Chandiramani Modern Relics – Matthew Lintott <i>Centre Space</i>

Saturday 24 September

All sessions are at UWE Frenchay Campus

9:30 – 17:30	Product Fair <i>Room 20</i> Solo and Group Exhibitions <i>Frenchay</i>
9:30 – 11:00	Reflective Paper Sessions and Panels Session 5: Post Pandemic Voice <i>Main Lecture Theatre</i> Panel 2: Exploring Collaborative Production of Woodcut Practice in Asia: Artists, Activists and Citizens' Engagement <i>Magenta Room</i> Panel 3: Ecologies of Care <i>Cyan Room</i> Session 6: Touching and Touched <i>Green Room</i> Session 7: Printability, Transmutability, Collaboration in Artists' Books <i>Yellow Room</i> Panel 4: Sustainable Printmaking Education in Hong Kong <i>Blue Room</i>

SCHEDULE AT A GLANCE

Saturday 24 September

11:00 – 11:30

Refreshments – Café

11:30 – 13:00

Panel sessions and Reflective Papers

Session 8: Memory Repair and Creative Recovery

Main Lecture Theatre

Panel 5: Digital / Darkside of Printmaking

Magenta Room

Panel 6: Connections: Tales that Split Apart!

Cyan Room

Panel 7: A World of Many Worlds

Green Room

Panel 8: Presence and Synergy

Yellow Room

Panel 9: Force Fields – Rome and Contemporary

Printmaking

Blue Room

13:00 – 14:00

Lunch – Café

14:00 – 15:30

Panel sessions and Reflective Papers

Session 9: Sensuous Geographies

Main Lecture Theatre

Panel 10: Print Now: Rethinking Post-Pandemic and

Print Curriculum

Magenta Room

Session 10: Reflective Practice Sessions 1&2

Cyan Room

Panel 11: Catching the Light

Green Room

Session 11: The Printmaker's Garden

Yellow Room

Panel 12: To Print or Not to Print

Epistemological, Methodological and Practical Issues
of the PhD in Print

Blue Room

15:30 – 16:00

Refreshments – Café

SCHEDULE AT A GLANCE

Saturday 24 September

16:00 – 17:30

Panel sessions and Reflective Papers

Session 12: Merging and Metamorphosis

Main Lecture Theatre

Session 13: Breaking Boundaries

Magenta Room

Session 10: Reflective Practice 1&2 continued

Cyan Room

Panel 13: Sustainable Printing

Green Room

Panel 14: Slow scrutiny. Approaches to Printmaking
in the Time of Covid

Yellow Room

Panel 15: Printmaking in Uncertain Times

Blue Room

19:30 – 21:30

Conference Banquet at Cathey Rendevous,
30 King Street, Bristol, BS1 4DZ (ticketed event)



KEYNOTES

Tracy Hill **Letters to the Void**

Perceptions of the landscape are determined by our geographic place in the world, formed through historical, social and cultural contexts. Our experience of landscape is predominantly led by vision and learned instincts, for many often seek the desired view. The restrictions of 2020 created a need to re-evaluate our terms of engagement with the world, and the physical spaces we could explore has become smaller. With normal boundaries and time suspended, new interactions enabled the potential to explore as never before.

Letters to the void is a conversation about relationships with people, places and materials, conversations which speak directly to the imperceptible energies, which inform our experiences but, which often exceed our ability to capture or represent them. It is a conversation with subterranean landscapes, the invisible shaping the visible.

This presentation seeks to explore the notion of my post-pandemic voice, how the void created by the pandemic was also a catalyst for new approaches to image making, and to maybe consider it as a new potential lens to look at how the intersectionality of experience, connection and investigation weave through my practice.

Rodrigo Arteaga **Convergence**

The lecture will address the work of Chilean artist, Rodrigo Arteaga, made over the last ten years, where he has focused on the complex relationship between nature, culture and representation.

The talk will range from his early incursions into artist books, drawings, and collage, then moving into sculpture, installation and making work with live organisms such as plants and fungi, including his most recent work commissioned by Arnolfini and his current work on the subantarctic forests of Cape Horn. Whether it's by turning paper pulp from zoology books into animal bones, drawing with fire or painstakingly imitating the sounds of a forest, his work has been an ongoing research into the interconnectedness of life, resulting in many varied forms and mediums. Mycelium networks have been a key fascination and are amongst his most recent incursions, but they can also be thought of as a model of thinking for how his work has expanded into different fields and collaborations.

Paul Liam Harrison, Catherine Hehir, Scott Hudson, Noelle Noonan

State of Print : All Worlds are Invented

The STATE OF PRINT (SOP) is a proposition. An evolving visual declaration initiated by a collective of artists confounded by the catastrophe of current social and political thinking and the comedy of established governance systems. Individually, each member of this collective has long-established practices in print. They each exhibit internationally, contribute to print programmes, participate in conferences and residencies and have convened International meetings, and establish print workshops, collectives and festivals.

As an element of the evolving nature of this proposition, the IMPACT 12 Committee invited the SOP Ministry to open the 2022 conference with a keynote address, which will take the form of a celebratory twinning ceremony between these two print-based initiatives/foundations, followed by a procession through Bristol City Centre.

The STATE OF PRINT has no boundaries. It can be reconstituted and reconfigured continually. Since its foundation, the State has been manifest in a series of forms and locations. It has expanded at each of these manifestations to incorporate an increasing range of artworks and artefacts produced by the initial founders and an incrementally increasing number of contributing artists who have elected to become citizens of the State – and currently number over 100.

These artefacts include not only the documentary material, such as photographs, films, recordings, and reviews of the series of performative events, exhibitions and encounters but also the artefacts of the State, such as printed currency, passports,

flags, maps, ceremonial medals newspapers and public information material. Additional items include cultural artefacts such as the National Costume, National Anthem and Eurovision entry, games, and animations based on state myths.

This material is currently being reconfigured and accessioned into the State Archives of the State Museum – to be published soon. This material will be included and adapted at this forthcoming event. When the current State of nation power globally is inflexible and dogmatic, this project provides a creative and theoretical antidote to the current paradigm.

The Ministry of the STATE OF PRINT invite all IMPACT 12 delegates to participate in this ceremony, procession and subsequent exhibition event. There will be some limited State paraphernalia distributed in delegate bags – with the opportunity to acquire further trappings of the State during the exhibition opening. Please don't forget your State Passports or Visitor Visas, and enjoy your visit!!



ACADEMIC PAPERS

Adrianna Kaczmarek

The Printed Face: Masks in Contemporary Printmaking

Face, a catholic sign of humanity and individuality, has a long tradition of being used as a cast, like life and funerary masks or veraikon. Such impressions carry dichotomic problems peculiar to an image expressed artistically, like the simultaneous absence (passivity) and presence (activity) and tell a story of the boundaries one's resemblance meet. Contrary to the prefiguration of an author's death and other postmodern theories, the power of the face has only been weighted by the internet and various smartphone applications, which have been reflected in art. Nevertheless, while digital faces disappear and appear just as quickly, those imprinted ones can effectively counterbalance them.

In that light, I assume printing techniques may result in a similar persistence for face images. I believe that a special connection exists between the printed face and a printmaker, and this relation differs from any artist's likeness executed in a non-matrix media. It originates from a matrixial process of impressing, a bodily experience, a unique touch a face needs. The art of Grzegorz Banaszekiewicz, particularly his series *Unmetaphorical Self Portrait*, inspires me to formulate that hypothesis. Banaszekiewicz uses a cast of the artist's face (made with papier-mâché and MRI scanners) as a central part of the installations and thus opens a discussion about the printmaker's identity and roles of face, mask and imprint, technology semantics. The optimism infused in a printed face makes me believe in the imprint's strength to prevail over time.

By analysing Banaszekiewicz's self-portraits, I hope to establish a new approach toward the traditional form of masks and thus broaden the horizons of contemporary printmaking.

Alba Gomez Urquia

Bread, Print and Freedom: A Moral, Philosophical and Political Discussion on Anarcho-collective Practices in the Printmaking Workshop

I remember with special lucidity the day I read *'Bread and Freedom'*, a speech that the philosopher Albert Camus (1913-1960) gave to the Labour Exchange of Saint-Étienne in May 1953. In his discourse, Camus emphasises how freedom -freedom of choice, freedom from the state, from exploitative circumstances and unjust conditions- is a basic need as essential to the human condition as eating. That short text, that landed on my hands decontextualised, struck me so deeply that those thoughts and words never left me. That happened in 2018. That was also the year I learnt about printmaking and the year I made the printing workshop my second home. Just like Camus' advocacy for seeking freedom in union, printmaking also reached me to become crucial to who I am. At that time, I could not have foreseen how much print would inform and shape my life, I was barely scratching the surface of all the great possibilities print had to offer. I kept turning up at the workshop because it felt it was the right place to be; there I could learn, and share, and see other people's work. The creative process was no longer a lonely, static and private act, but a public, democratic and engaging way of working. This dissertation aims to explore anarcho-collective practices in the printmaking workshop and analyse the potential of this school of thought from a moral, philosophical

and political point of view. I will support this thesis by exposing the case study of printmaking workshops I have attended personally: La Madriguera (Barcelona), Tinta Invisible (Barcelona) and Thames-Side Print Studio (London).

Ana Soler Baena & Vanessa Gallardo

The Multiple that Inhabits Space. An Expanded Field of Graphics

The conceptual and practical frontiers of art today have been erased due to the triumph of complex thought theories and the incorporation of new technological processes that have led artists to position their creations in interference zones. The formal, technical and conceptual approaches that were previously unitary in graphics have been reformulated in pursuit of art that can be viewed from the actual process of multiplication and multiplexing. Graphics, as we understand them today, is much more hybrid and complex when installed in space. This displacement of the print has raised new questions and induced some answers relating to the idea of the matrix that generates "multiples". The multiple concept view takes us back to the multi-faceted twenty-first century, in a mutant invasive loop that colonises the boundaries of the very definitions. The objective of this paper is to reflect on how the classical two-dimensionality of graphics has moved towards the search for a deeper and immersive artistic experience, different from what we have known to date. We will observe how multiple art has evolved from the two-dimensional traditional paper print to the sculptural object and by extension to its installation in space. We start from that inhabited, printed flat space to add other elements to the third dimension that will define our understanding of the new multiple reality: the time element in relation to the experiential perception element of the work of art. Likewise, we will see how graphic artists have occupied different public and private spaces, from practical and conceptual perspectives, and have used the multiple's classic repetition and transformation potential, as a means of contemporary expression to create complex and experimental realities. We are interested in what is happening at this border perceived as a two-way permeable membrane.

Annis Fitzhugh

We are in Record: Temporality of Print / Making

This is the Time. And this is the record of the time.
(Laurie Anderson, *From the Air*, 1982)

In 2014 SMB Amsterdam took Anderson's lyrics as a cue for an exhibition by artists investigating 'to what extent the recording mechanisms and material recordings of our lived times represent and influence our perception of temporality.'

A later publication included papers from a linked conference *Thinking About Time* that, like the artworks, 'share an endeavor to make time an object of thought without objectifying it.' (Harutyunyan, p.23). Reading these, I reflected on print as just such a material recording.

None of the texts, though wide-ranging, considers printmaking, provoking me to map their arguments onto contemporary print for myself, informed by my recent collaborations with artists Ilana Halperin, Alberta Whittle, Rae-Yen Song and Annalee Davis, all of whom make work directly referencing distances of time and geography, but also by my personal experience of the widespread, post-covid sense of time being 'out of joint'. Using the AUB publication and the music of Anderson as touchstones, this paper positions print as both material record and temporal artefact.

Anderson has, throughout her career, considered abstract and metaphysical philosophies of time and created physical manifestations using ever-developing technologies of audio and visual recording, and I include in my considerations print's kinship with these technologies, encompassing both home-movies and time-based artworks.

Anderson's lyric (above) pinpoints a rupture in time: a before and after, a watershed moment. In this paper I explore the many such instances that occur in print production, going as far as to situate the printmaker as illusionist and time-traveller.

As with many forums, Covid has now impelled IMPACT to hybridise (the event and the online recording of the event) and so Anderson's lyric continues to accrue relevance.

Darena Georgieva

Collaboration and Social Engagement in Bulgarian Fine Printmaking in the 20th Century

In relation to the inherent qualities of print to presuppose processes of artistic collaboration and its historical connections to artistic social engagement, the article examines the presence of these aspects in Bulgarian printmaking. It traces its footsteps in the 20th century, from its academic inquiries, through its avant-garde and expressionist periods, to its development in conditions of ideological thematic and stylistic restrictions behind the Iron Curtain. Conclusions are made of the possibilities and forms of joint artistic activities of printmakers and the terrains print had offered for experiment, research and engagement in diverse sociological environments.

David Lopes & Graciela Machado

The Use of 19th-Century Cartography Printing Processes in Contemporary Printmaking

In the 19th century, the field of cartography grew exponentially when photomechanical printing became a stabilized procedure for the industry of the graphic arts. With the introduction of photography halftones plates in the early developments of chromolithography, maps not only became a widespread use product in Europe and in the United States, they were also refined and became more visually complex.

The interaction between scientists and printmakers also changed. As photomechanical processes allowed cartographers to autonomously transfer, reduce or enlarge maps, scientists and militaries took over the task of translating images onto the wood or copper plates - a job traditionally accessed to a skilled engraver (Cook, 2002). This has also shifted the authorship of printmaking literature to scientists, militaries, captains or colonels (Twyman, 1990). Early printing techniques - such as woodcut or intaglio - are practiced today within a very specific setting of needs. In the framework of contemporary art, design or illustration, aspects such as the materiality images are discussed, visually experimented, and exhibited. While some industrial printing techniques have gained an artistic stand, serigraphy for example, a wider scope of procedures are hidden in the past (Williams, Reba; Williams, Dave 1986). Karen U. Cook (2002) argues that both cartography and printmaking owe each other a great deal of their progress. In the

History books however, both rarely recognize the other. We argue this is due to the fact the printmaker as a profession has been split between art and science.

With our research centre based in Portugal, we'll be discussing the technical innovations of the Section for Artistic Photography in Lisbon, under the supervision of José Júlio Rodrigues (1843 – 1923). As the head of this Institute, Rodrigues (1876) was a renowned scientist at his time, awarded at the famous Expositions Universelles de Paris in the midst of the 19th-century (Grandidier, Alfred 1882). We'll be showing how this case study is a cornerstone to discuss map-printing using photomechanical processes, as the Portuguese institution was one of the first within the Iberian Peninsula to focus on developing new methods for printing using photography.

Jacqueline Butler

Printmaking : A Performative Art of Touch

Ruth Pelzer-Montada writes of the "Apprehension around digital technology linked to a general concern [...] about a dematerialisation of experience." The physical intensity of traditional printmaking instils the importance of bodily connectivity to making through experiencing the material qualities of the medium. The physical experience of the world generated in the digital space can offer a different type of materiality presenting an alternative trace of bodily connectivity. This leads one to question, can the blending of analogue with digital technologies convey the embodied experience of the artist, advancing the haptic potential of print?

This paper proposes that by introducing digital discourse into print-making, through disruptive behaviour one can expand the potential of print. Reflecting on the sensual qualities of the surface of print by:

- Exploring the unification of body with technology
- Contemplating the power of medium materiality through technological collision

These reflections encourage an expansion of the possibilities of printed matter, whether it is photochemistry, relief print or electronic data. Placing onus on the user of the technology (the artist) and the impetus to blend technological methods, bringing new forms of image and determining new philosophical discourse to understanding our place in the world

and how this is manifest in a digital context. Points of reference focus on the earliest forms of photographic print; cameraless technique and photogram. Contemplating the material and representational charge the photographic print has, to transcend the history of analogue, and seep into the virtual. Informed by key texts by, Geoffrey Batchen, Jean Baudrillard and Elizabeth Edwards.

With digital technology developing at a phenomenal rate, it is essential that any appraisal of analogue creates space for artists to reposition and utilize the codes and philosophies consolidated over hundreds of years. To progress new methods of making, through hybrid practice, creating multi-sensory experience of making and being.

Xiaoqiao Li

Data Transformation: New Visual Data Following the Printmaking Model

This paper discusses how printmaking methods can be used as a methodology to re-examine and analyse works in the field of digital media. It presents the history and theory of printmaking from a Chinese perspective and investigates the relationship between the unique indirect creation mode in the printmaking system and data transfer and transcoding in digital media.

Various digital technologies have gradually replaced the original function of traditional printmaking as a mass medium. Nevertheless, printmaking has continued to develop as an independent art form in the context of contemporary art. The history of printmaking has always been closely related to the development of industrial printing tools and materials, and different printing techniques have often derived from periods of technological change. The core of that change has been the production of new types of printing matrices. Although the original function of printmaking as a mass medium has lost prominence in today's digital age, the relationship between the plate and the duplicate can offer insights into the artistic status of digital copying and reproduction.

This paper proposes that the history and theory of printmaking can lead to a better understanding of digital images. First, the paper defines how printmaking functions and its relationship to the image. Second, it analyses how the relationship between printmaking and the image can be applied to digital media to form an equivalence between

the digital file and the digital image. Finally, this paper uses professor and printmaker Chen Qi as a case study for discussion and analysis. Chen Qi is chosen because his research examines how Chinese water-based woodcut print techniques can be augmented and transformed with digital technology. He emphasises the importance of breaking away from the conventional concept of the printmaking matrix, where the 'plate' becomes the platform to generate the unique artistic value of the printmaking imprint. Using his practice as an example, I hope to demonstrate the broader utility of analogising printmaking and digital images.

Marta Anna Raczek-Karcz

Touch Feel Experience Consider. On Performative and Interactive Practices in Contemporary Printmaking and Graphic Arts

The paper refers to the analysis of new artistic practices that have appeared in the last decades in the field of printmaking and graphic arts. Referring to the works of artists such as Sean Caulfield, Angela Snieder, or Karol Pomykała, the author analyzes and reflects on a new model of presentation and reception of graphic activities, in which such creative communication tools as: objects, matrices, sculptures, VR and interactive installation were used. The projects described in the article are examples of activities that allow artists to build a bridge between their artistic proposals and the audience with whom they try to enter into direct, often intimate contact, while providing viewers with a wide range of sensual and intellectual experiences. At the same time, the topics that the artists take up in their prints, installations and environments discussed in the article concern the most important ecological and social issues of the present.

The authors of all analyzed artistic projects consciously use the haptic possibilities offered by the graphic medium, both at the level of implementation and presentation of individual works. At the same time, the thematic scope of the discussed works touches upon the diverse crises and/or catastrophes that we have experienced in recent decades (geological and social ones), talking of new forms and technologies that are destabilizing viewer's positions.

**Marta Belkot, Graciela Machado, Rafaela Lima,
António da Silva**

Towards Archaeological Printmaking

With the advancement of the ink manufacturer industry and methods in the 19th century, it has been argued that artists have lost intimacy with the raw materials used in almost all techniques. The ingredients composition in even the most common drawing and printing inks, tusches, or crayons became a mystery. If, on one hand, it was the advancement of chemistry and industry that allowed the improvement of paints and led artists to understand how to compound them, on the other hand, putting high quality ready-to-use materials on the market pinpointed the beginning of breaking the connection between artists, raw materials and the process of its fabrication. In a more complex and desirable situation, such as working in situ as opposed to a well-provided printmaking workshop, the model of work to achieve a better understanding of local culture pushes the research to deepen the knowledge of the processes embodied in the use of print media and the construction of the artist's own tools. The local black slate, used as a matrix for lithographic printing, its colourful variation for coating papers, gum printing, inks, and crayons, extend the innovative experimental approaches offering a variety of strategies to understand and read local collective memories and the history of the communities where one is inserted. Reconstructing nineteenth-century materials used in commercial printing or looking at vernacular buildings, cause us to consider the use of hereditary methods and knowledge; the need to include traditional skills and craftsmanship; to learn from a constructive culture educated by the collective memory of knowledge and skills, both popular and erudite; to create out of these depositories of knowledge and their existence as evidence of the dynamic connection between the past and future of humankind's adaptation to the environment, where printmaking in situ may have a role to negotiate culture and history.

Miriam Hancill

Monoprint: An Opening up of 'Printness'

The simplicity and immediacy of monoprinting processes allow for fast-paced and rewarding results, while also having great potential for elucidating larger issues within the field of contemporary printmaking. Although monoprints share common ground with other procedures through the 'broad mechanics of print' (Balfour, 2016: 117), in the inclusion of a matrix, mark-making, ink, pressure and substrate, here mark-making and ink are often combined and manipulated in a painterly manner, resulting in a single unique print. In creating only one image our relationship with the entire printing process is altered. As consistency and repeatability across resulting prints is not a priority as with other printmaking techniques, the printmaker can be more easily be drawn into their own actions, namely the haptics and mechanics of the process, and the interplay of material elements.

The directness of the monoprint therefore invites, in my opinion, a deep scrutiny of the materiality of printmaking, or what Barbara Balfour has described as its 'printness.' (2016, p.120). With this in mind, the inherently changeable nature of the monoprint, in combination with a heightened awareness of the fundamental procedural elements of printmaking, presents an alternative pathway to the often rigid precedents of more technical print processes and, in turn, the organisation and functioning of the printmaking workshop itself. This reflexive attitude can expand beyond the specifics of the process and provide space to reconsider the tools and workspaces of the field, to evaluate their purpose and potential.

This paper considers how an engagement with 'printness', via monoprinting processes, can question our interactions with commonplace printmaking conventions and interrupt habitual practices. Within this context I will discuss my own explorations of such processes within my artistic practice, as well as reflecting on monoprints by practitioners in the field over the last 20 years.

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Ria Czerniak-LeBov

Irish Printmakers in the Age of Digital Reproduction

In this paper, Irish printmaker and writer Ria Czerniak-LeBov explores the relationship between digital technology and traditional printmaking techniques, against the backdrop of the recent Covid-19 pandemic. For many artists and viewers of art, technology has long been part of the creative process, as well as the reproduction and display of Art. It is evident however, that restrictions and lockdowns taking place between 2020 and 2021 resulted in an accelerated move towards digital media. The full impact of these developments is yet to be seen however, we can already see shifts in the practices of individuals who found themselves unable to create work in their chosen medium: Print.

Based in Graphic Studio Dublin, Ireland's oldest and largest print studio, this paper focuses on the practices of four contemporary printmakers whose work, produced in an array of diverse styles and techniques, is inseparable from the time of its creation. It creates a dialogue between technologies, oscillating between the innovative and traditional. Colin Martin's recent etchings drawn from freely available online content, feature images of motion capture technology while Katsu Yuasa employs CMYK colour separations in his traditional Mokuhanga prints. Aoife Scott's bold abstractions retrace her daily swims and runs as documented by her health tracking App, while Ria Czerniak-LeBov's own practice references glitches, extrusions and static from digital imaging software.

This paper revisits the writings of Walter Benjamin, John Berger, Thierry de Duve and Marshall McLuhan all of whom discussed the impact of the technological advances of their day upon the art object. Viewing the practices of contemporary printmakers working in Ireland, through the same critical lens, Czerniak-LeBov questions the position of the mechanically reproduced original print within the current digital landscape of visual culture.

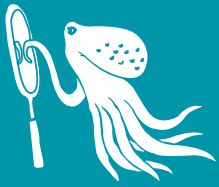
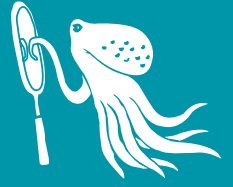
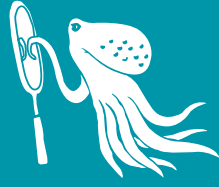
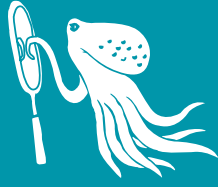
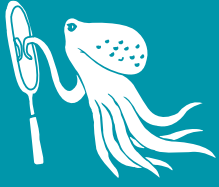
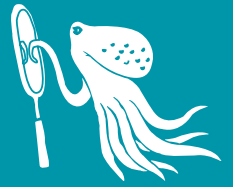
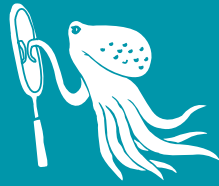
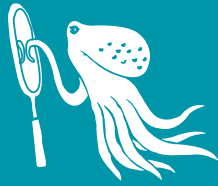
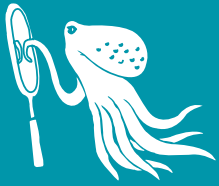
Serena Smith

Attending to the Sound of Sonorous Stones

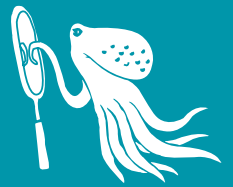
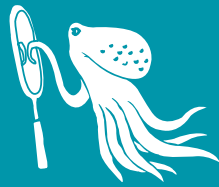
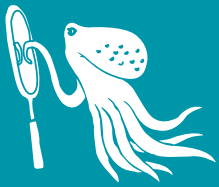
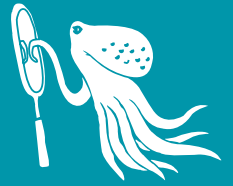
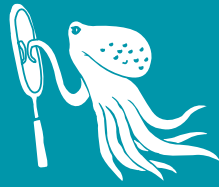
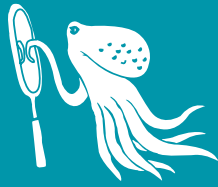
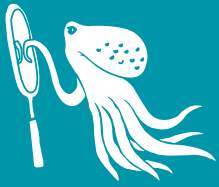
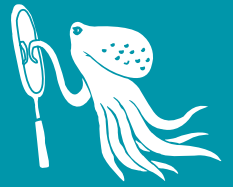
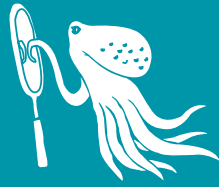
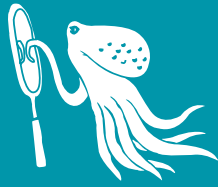
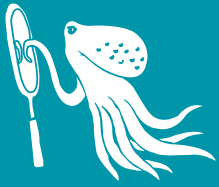
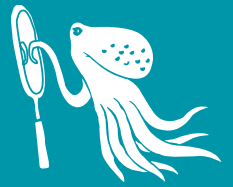
A reader might learn from handbooks that stone lithography is slow, potentially problematic, and as noted in *Tamarind Techniques for Fine Art Lithography*, that 'attention' is needed at every stage. As a means to consider the role of *attention* in lithography, this interdisciplinary narrative documents the preparation of a stone and engages in a reverberating correspondence between lithographic, and litho-phonic worlds. Listening intimately to sympathetic vibrations between inscribing flesh and limestone matrices, 'attention' is explored here theoretically as a mode of focused labour, methodologically as a reflective practice of listening and writing, and through words that suggest an equivalence between listening carefully to the ephemeral and attending closely to the particular. As such, stone lithography might be understood as a form of contemplative labour, but it can also be a noisy practice, and likewise infiltrating the seemingly tacit space of this text is sound: as both sensory phenomena, and the protagonist for a confluence that brings lithography into dialogue with a cultural, acoustic, and geological tour of the worlds, sonorous stones.

Evidenced in the hours of labour required to prepare a limestone slab in order that some superficial traces left on its surface will print, and others will not, is a serendipity characteristic of this alliance between Jurassic limestone, 19th century technology, and a lithographer's patient mediation of material antipathies. There is also a cultural overspill to lithography that exceeds reprographic function and falls outside the didactic content of technical handbooks. In its lyrical excess, this speculative coupling is likewise an overspill that sounds out beyond the confines of the printmaking studio. A fragment from ongoing research that tests the generative intersection between stone lithography and language, shaping the theoretical terrain of this inquiry, are the voices of Simone Weil, Cynthia Bourgeault, Ashon Crawley, Yve Lomax, Michel Serres, Cecile Malaspina, and Salome Voegelin.

Notes



REFLECTIVE PAPERS





REFLECTIVE PAPERS

Breaking Boundaries

Session Chair: **Dominic Thorburn**

Katy Drake

Why Print is an Excellent Conceptual Vehicle for my Project 'Speak Up'

Influenced by the continual sharing amongst my friends and colleagues of experiences of sexism, sexual harassment and assault occurring in public, where no-one spoke up at the time, my MA major project used a feminist methodology to research the reasons why we don't speak up when these incidents occur.

My project, 'Speak Up', utilized a survey to collect anonymous accounts from participants. With the resultant data, I culture jammed English Heritage blue plaques and printed alternative plaques for incidents reported in the survey. These were installed at each incident's location and prints were later produced from photographs of these plaques in situ. I also produced a risographed zine with which the placement, colour, and size of text from survey accounts on its pages and other devices explored why we don't speak up about these incidents. Some pages of the zine were also expanded into larger screen-prints.

This paper explores the reasons why print was an excellent "conceptual vehicle" (Harding, 2013. p.107) for my project. These include the associations of print with the multiple and activism, and how print situates my research knowledge.

This paper will also set out some thinking about the print studio: Formal and informal collaboration is an important aspect of the print studio to see a way

through problems, a method that is an important aspect of feminist methodology. During this project I sought opinion and counsel in the print studio, but I still privileged my decisions and artistic voice in the outcome. Therefore, is it through bringing participants into the print studio that the conceptual vehicle of print can be said to have an engine in a socially engaged feminist project such as this?

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Irena Keckes and Katarzyna Zimna

Materiality and Virtuality, Touch and Distance from the (Femi) Graphic Perspective

The pandemic has acted as a magnifying glass – directing attention to some features of printmaking practice that correspond with contemporary condition of humans and their needs, terms of communication, contact and relations. As two female printmakers practicing relief printing techniques and constantly trying to push and expand the range of tools and recipes of our graphic kitchen, we exchange and discuss our personal narratives, experiences and experiments. The keywords that kept reappearing during these last two years were for us: materiality; touch; and presence, constantly followed and supplemented by virtuality, distance and representation.

The above notions resonate well with Jennifer L. Roberts' series of Mellon Lectures (2021) entitled Contact: Art and the Pull of Print – with conceptual exploration of two opposite or complementary concepts: contact and alienation. Using examples of our own practice we refer to the idea of "new

materiality”, exploring how different materials of a matrix, of paper or fabric “give life to different realities and actualise aspects of subjectivity, embodiment and human-world relations that are particular to their material qualities” (Coleman, Page, Palmer, 2019). However, the haptic quality of the process as a part of the artist’s experience is difficult to share with an audiences in virtual distribution of the image. How can we interpret and make most of the notion of touch in order to translate it into “tuché” (Lacanian “encounter with the real”), despite the mediation of the screen? Can we provocatively argue that virtual presentation can be seen as “porno-graphic” of the printmaking practice, with images being inevitably digitally edited and presented in such way that they look flawless, alienated from the real world? The paper also explores the narrative strands, entangled with the ambiguous experience of touch, explored through our printmaking practice.

Fungai Marima

Body as Archive : Re-imagination of Identities Within Contemporary Practices Through the Lens of the Performing (black) African Female Body

Body as Archive investigates how actions of the body through the performing body can assist in the re-imagination of identities through mark-making, looking at my body of work ‘the artist’ titled Passage, and Denise Hawrysió’s Etching Plate as Shield a series of action-led etchings and photographs. Both pieces highlight the often ignored and erased traces of trauma within society, using printmaking as a method to expose and inscribe bodies or surroundings to reveal a gestural language that is archived through the printed image.

The project looks into ideas of journeying, the space in between multiple points of experience, a space that links one to another, into at times the unknown, a ritual into becoming. The paper looks at vestiges of the body as evidence of life, the archive of the existence of being, whilst looking at contemporary issues, such as visibility and invisibility of the black body in Western society, through Black Lives Matter, vaccine roll-outs to countries that are deemed to be on the margins due to unjust power balances, the pieces aim to, as Orbach observes- inscribe, ‘Individuals wherever they are from, inscribe their corporeality to express the cultural moment, as a way to challenge a system, to etch one’s identity into a society that at times works hard to erase or not acknowledge it’.

We’ll be looking at text from Susie Orbach, Bodies and Bessel van der Kolk, The body keeps the score which both look at how the ever changing times are influencing how the body is responding to our times physically, from the effects of trauma of the mind onto the body to the effects of popular culture onto our bodies. Henri Focillon’s In praise of Hands, gives up an insight on the importance of touch/ engagement, how touch influences our view of the world and ourselves, which gives us an opportunity to have an insight through the exploration of Passage and Etching Plate as Shield the personal and collective stories that are stored within our physical form.

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Carolyn Mckenzie-Craig

Print as Infection

Print offers a unique conceptual and material matrix of social dispersal. My paper will examine this multiplicity from the perspective of infection, where prints’ potential as an agent of dispersal is utilised as a code of rupture within the visual representational practices of power and normalcy. This draws upon theories of the cultural screen (Silverman, 1996) where a society’s conception of reality is defined through a shared projection of images and discourses: and the way that definitions of normal and ‘good’ exist in opposition to the ‘Other’ as dirty and foul. I propose that a creative research practice using print ‘as copy’ can disrupt the cultural screen by inserting new representational codes to contaminate and replicate. Such disruptions offer Deleuzian slippages in the field of cultural production itself.

Two bodies of current research will be discussed within this framework, the colonised body and hygiene practices. The colonised body draws on my history of incarceration to use the body of the prisoner in constant replication as a form of moral saturation and inversion. I have found people perceive my past as ‘dirty’, and that it excludes me from participation in parts of the social structure.

By creating copies of myself, I am able to insert my representation as inmate back into the social sphere of normalcy. The second body of work I will discuss extends on this idea of purity and infection to use dust printing as a way to distribute the remains of the subjective pain of Othering processes over the body.

My presentation will critically consider this material research as a form of viral contamination and its points of success and failure within the conceptual terrain of the copy.

Isidora Papadouli

The Bodily Absence: How Viewers Experience Two-dimensional Works of Art in Virtual Exhibitions

As restrictions due to the Covid-19 pandemic shaped a new reality in March 2020, virtual exhibitions became a powerful tool for museums and galleries to continue their public engagement and an excellent platform for artists to communicate their work to audiences. The new interface encouraged further debate on aesthetic loss issues compared to traditional exhibitions. Prints and two-dimensional artworks, as flat surfaces, can be digitised and presented online on a flat screen with less fear of degradation. The paper discusses how a viewer's physical absence might add to the digital experience. The body of the viewer is analysed using philosophical theories of perception through movement as a contributing factor in experiencing two-dimensional artworks. As a viewer's body interacts with the space and the work of art, and participates in perception, the ability to come physically closer to a two-dimensional artwork could lead to more meaningful experiences. The aesthetic experience of the audience and embodiment of the virtual space has been a subject of research when designing online displays. The paper examines the terms *space*, *movement*, and *distance* that connect perception of one's body in designing and delivering the most common presentations of 2D and 3D-360° virtual exhibitions. Based on recent research on how audiences experience online exhibitions during the pandemic, the same terms are examined from a viewer's perspective when asked to visit a virtual display. According to audience responses from questionnaires, the paper detects participants' interaction with the artwork and questions how the role of the viewer-visitor may change.

Martyna Rzepecka

A Graphic Matrix – The Carrier of the Sensual Trace of a Printmaker's Work

For me, printmaking is a combination of my interest in the body (which is an illustration for my prints) and the physical work of the body, an inevitable factor in printmaking work. The printmaking process is one where the printmaker uses all senses, and allows for experimentation with the body as sensual graphic tissue.

1. Freeze a graphic process

The Body Cross-Section (2016-2020) is a cycle of prints about my attempts at materializing imprints and cuts in the matrix in the form of subtle graphic objects, by omitting the process of covering the matrix with ink. For me, the deep incisions inside the matrix are important. In the same moment, these reliefs are covered with the marks of my fingerprints from the printmaking process – a print of the body invisible to the human eye.

2. Body imprint

Further, I am freezing a graphic process in another work titled ID (2017). This is a large-format graphic matrix, which has the form of a bas-relief on the wall. I made it in the traditional linocut technique, but I left a linocut on the cutting process. In this form a matrix becomes a separate artwork. Through the duration of the long printmaking process, I embody a graphic matrix by the imprint from my skin which I leave on its surface. „Id” is a matter in the shape of skin.

3. Leftover from the matrix – the beginning

In a graphic situation entitled „Od Macierzy” (eng. “From the matrix/mother, 2019) and “The Severed” (2021) I expose leftovers from the matrix. Without cutting and leftovers there are no prints. In the traditional printmaking process these matrix leftovers are useless and discarded but if displayed they become the artwork.

Capturing Sound Through Print

Session Chair: **Susanne Klein**

Victoria Arney

Songs of Return

A presentation of Victoria Arney's recent works in print using birdsong recordings. Born in the UK and now living in Languedoc Roussillon France, she transposes sound using the Raven Light programme from Cornell University. The biodiversity of the area she works in offers an insight into place, richness and sound which, through print, becomes a visually complex score that encapsulates extended time on the page.

Drawing from sonograms which show the shape of the birds' songs, Arney's prints evoke the flow and shift of birds and their movement in the environment. There is a correlation between the natural shifts and the printed plates that are used successively, rather like a library. For this talk she will discuss the notion of time in a sonogram and real time in the birdsong and her use of the wood itself as an echo of the natural spaces where she makes her recordings. At its heart this work has a haptic sense of engagement with the materials and the hidden gaze in the realm of the birds themselves.

Collecting information on particular birds and places over several years has enabled the artist to develop a print dialogue that mirrors back a script of the unseen life of a place and extend printmaking into links with improvisational music and natural ecology.

The movement and interaction of the viewer is often integrated into the works. Arney will talk about her forthcoming projects working with the National Parc des Alpilles in Provence and bringing prints back to a human story of place and migration and her collaboration with musician, Jim Howard.

Leonie Connellan

Learning to Listen

I've spent the last five years figuring out how to readjust both socially and artistically as an immigrant. Moving so far away from a community and starting from scratch is complicated. In Australia, I'd made art about science, space and storytelling. As I adjusted to a new life, my focus drifted, and the dislocation that goes hand in hand with moving to the other side of the world crept in. Simultaneously,

listening to music felt like a way to time travel, with the ability to transport me to the past instantly. Around 2019, I decided to lean into song writing, and at the same time I started writing about the songs that have helped shape my life and experiences. It felt a bit like I was wasting my time because I wasn't making visual art, but in the same breath it felt like I was doing exactly what I needed to. Then 2020 happened, and along with everyone else I started considering how to make and share art without human contact, when the world appeared to be collapsing in on itself.

How do you get people to engage meaningfully with the art that you create when there are no exhibitions? How do you create community and make new friends when you can't go near anyone?

It turned out that the online song-writing community I'd joined on a whim in 2019 was exactly what I needed. Thinking about music and learning about how it's made has fed back into my life as a visual artist and printmaker. We all have our own unique experiences with sound, but I've discovered that many of those feelings are shared, and that's what I want to address with the new music zine project I've been working on as I learn to listen.

Giulia Leonelli

Prints in Rhythm

According to the theoretical approach developed in my doctoral thesis *Entendre le Pictural* (Université Paris 1 Panthéon-Sorbonne), my artistic research accentuates and pursues the rhythmic qualities of printmaking. The aim is to suggest movement and inconsistency by irregular patterns and shapes, achieved through several etching techniques and revisited during the printing process. The idea of intonation, borrowed from a musical context, assumes a visual dimension thanks to all the choices inherent in the printing process: mixing the inks, looking for the right timbres and tonalities, as well as testing the extreme tactility of the wiping process. This creates a physical connection with the material itself, as a rhythm produces vibration sensed by the whole body.

Printing is considered as the precise moment in which the form finds its way through the material. Through visual intonation, the matrix can only come to fruition in a provisional way, in accordance with the very nature of this process. Variation is introduced by means of sequences and multiple overprinting,

coupled with a chromatic inflection of timbre and tone. At the time of their production, I think of the prints as so many units converging into a suite, presented in variable and modular sequences according to the exhibition space. Once hung in a sequence, each piece stands as a fragment and responds to each other by alternating configurations. The insistence and repetition of visual elements produce a rhythmic tension, between impermanence and renewal. Intended to challenge the peculiar fragility of fine art prints, my research has a special regard on the way a variable edition of prints is hung and then experienced in the exhibition space as the paradigm of a wandering that impregnates space and time. The rhythm of forms is felt as an entity in perpetual autogenesis, just as music and sound surround and invade us.

Saskia Morris

Arresting the Echo: Using the Tenets of Print Media to Work With the Voice and Perform Mourning

In this reflection on my last year of practice, I will describe how print media's contextual framework directly informed my strategies and ultimately characterised my approach to working with the voice, allowing me to take on the work of embodying loss. To do this, I extended print media's theories on the relationships between original and reproduction, and matrix and impression, to apply to any recording device. Specifically, I considered the print/recorded voice as an echo of the previous body, the press/recorder as an apparatus with the ability to broadcast and create empathy, and the shared practice of breaking down and building into layers as a working metaphor for individual and community agency.

I was motivated to research this topic after observing the ways many people during the pandemic became isolated from the rituals that help them navigate their lives. Restrictions on coming together meant that communities, families, and individuals were not able to perform and acknowledge change effectively. To me, this large-scale stagnation represents a general disassociation from our bodies and disregard for the role our bodies play in exercising empathy and care in troubling times. My antidote to this disembodiment has been to consider the voice as a material that both broadcasts the individual body and which can overcome spatial restrictions by being amplified and recorded. In the resulting work, *Arresting the Echo*, I translated this framework to three

performance works that use my voice to create space to perform mourning and empowerment together. By applying this framework, I found that the dogma of contemporary print practice prepared me to ask myself and my audience to work with echoes and stay with loss.

Gemma Thompson

Collaborative Visual Scores

This research seeks to explore the process of etching as a method for investigating shared experience and collaboration between artists from different disciplines. The aim is to focus on the overlapping language that exists between mark-making and musical composition, and to investigate how one informs the other.

As a musician for over 10 years, I have found that my methods of writing music and creating prints intertwine. The connection between musical composition, drawing and etching seems to be instinctive, and I'm intrigued by the similarities between placing a mark on a surface and making a sound in a space. By creating a series of visual scores and exchanging them with musicians for their sonic interpretation, I have been able to explore how these practices connect and influence each other.

The scores are developed through a listening practice using the method of soundwalking. By working directly onto steel and copper plates while soundwalking, I have been able to etch marks observed from the intangible into heavy, tangible material. This cyclic transformation of sound into etched marks is shared with a musician to transform it back into sound. The multiplicity of the medium of print enables me to share the work, so it can be 'read' by another. The musicians enter into the project as collaborators, and the work is not complete until their sonic response.

In his book *'Lines'* (2016), British anthropologist Tim Ingold imagines a world in which interwoven and connected lines weave through everything and everyone. In my research, I am focussing on my interpretation of the 'Trace'; the path traced with the movement of my body to leave imperceptible reductive traces; the trace of the mark of my pencil or etching tool upon a surface, and therefore, the trace of the sound that has transformed into a mark.

Fired in Print

Session Chair: David Huson

Marta Belkot

Displacement, Paper and Enamel Within a Print Based Practice.

The concept of displacement and its consequences are permanently present in my practice, both in the narratives explored in light of the personal stories with wide psychological impact, and in the archaeological approach to tame raw, organic materials through the reconstitution of technological 19th-century procedures considered obsolete. The approach this paper is based on multiple experiments for reconstructing feasible alternatives to traditional techniques of obtaining images, including photographic and non-photographic processes. Revision of Gillotage, reconstruction of lithographic drawing, painting and printing tools, as well as working in situ, directed the research into more immediate work with raw materials like resins, plasters, organic glues, and pigments. Preliminary tests of image development with dichromate dusting methods established satisfactory surfaces for traditional photo enamel. In my Ph.D. proposal, 'displacement' meets with the obsolete techniques and the fusion of printmaking, photography, and glass as a haptic medium which corresponds to my heuristic approach.

I believe that printmaking techniques can be used as a reflective form at any creative stage from the choice of content, combined with the chosen materials, to the quantity, variability and role of the prints. It is the phenomena of printmaking such as image repeatability or its unique form; the presence, absence, or ephemerality of the matrix, the multilayer of the print itself or the processualism of image production that often manifests the changeability and fluidity. Parallel narratives seem to be occurring when it is impossible to present one story. Printmaking allows me to explore these boundaries without limits and to comment on the world as I see it. The combination of technological research and contemporary print-based creation can flourish in a unique artistic practice where I can move or displace myself in between fields.

Steve Brown

From Bureaux to Micro-Industry: A New Studio Model for Digitally Printed Ceramic Enamels

This paper aims to provide a critical and contextual analysis of research conducted in the field of ceramic printmaking over the past seven years, the innovations made, and markets trialled.

The first phase of this research consisted of two AHRC funded academic projects, which worked within an industrial context: Extending the Potential for the Digitally Printed Ceramic Surface (1) and Improved Laser Printing Equipment for Ceramics (2). Digital design combined with laser-printing technology has the potential to open up new market models and extend the visual language for tableware design but had hit a number of barriers causing it to be dismissed by ceramic industry: weak deposits and poor colour saturation being the main antagonists. Dr Brown's research contributed to resolving these issues by developing a number of printmaking innovations. One key development was a multi-pass approach to printing with laser printers, effectively reprinting the transfer paper in a selective controlled way, to apply and build up additional layers of pigment. This offered to extend qualities and improved creative intervention alongside reductions in waste and greater speeds of design development, prototyping and production.

These technical improvements convinced key players within industry, however other barriers to the reception of the technology (3) led to the researchers revising their original aims for industrial uptake and instead identifying new directions for research findings. Now with four years of distance from the project's industry focus and with the research continuing in the context of being an independent commercial print studio: Smith&Brown (4), more market models have been explored and better insights are available. This paper will outline these results and critically reflect upon a number of findings with the aim to continue to extend the potential for the digitally printed ceramic surface.

References

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RCA website: <https://www.rca.ac.uk/research-innovation/projects/improved-laser-printing-equipment-ceramics-ilpec/>
- (Ref 3) - For a full account of these barriers see Oakley, P. (2018) Creating a Brighter Future? Responses to the commercialisation of a new ceramic print technology Making Futures, vol.5.
- (Ref 4) - www.smithbrown.co.uk

Lisa Sheppy**An Industrial Craft Reinstated: A Printmaker's Perspective on Tissue Transferware**

Tissue transferware is a genre of industrial printmaking on ceramics. This genre was practiced inside the factory and is described in my doctoral study as an industrial craft. A majority of the craft knowledge has been lost as pottery industries have closed or have replaced printing on ceramics with newer and more cost-effective forms of decoration.

In this reflective paper I present the aim of my study: to unravel and interpret the industrial craft knowledge so tissue transferware can become reinstated through the lens of contemporary printmaking. Responding as both a researcher and artist, this study exposed knowledge of the process, highlighting a walk-through demonstration of how it works technically using 21st century methods. In this, I have established the potential for future artists working with this particular form of printmaking and ceramic process, so that it can become part of creative practice in the future.

Oral histories, archival research and ethnographic perspectives documenting lived accounts from ex-pottery and printmaking professionals with specialist knowledge supported this investigation and enabled it to progress. Material making and reflection-in-action resulted in emergent knowledge linking traditional, autographic and manual material practices with the digital and mechanical, fusing printmaking and ceramics methods of production.

The new method does not replace the original industrial craft, but serves as a contemporary interpretation of it. The research has been materialised through a series of artworks, produced with a palette of tools and materials familiar to artists working in the fields of printmaking and ceramics. This new method is open, accessible and within reach of future artists to realise its creative potential.

Histories of Print**Session Chair: Xavi Aure**

Andrew Hurle**The Morphology of Printed Certification**

My visual and scholarly research is inspired by images documented from museum archives and collections, that represent the history and process of producing printed money, and the decorative ornament that guarantees its face value. This is a short summary of over 20 years of research into the vocabulary, circulation and migration of graphic conventions particular to monetary certification— from the most prestigious ornamental forms, to their debased usage in commercial advertising and vernacular iconography.

It covers two areas of artistic and scholarly investigation. Firstly, the research looks at the morphology of printed designs that have detached themselves from a hierarchy of authoritative origin and gained a kind of semiotic mobility. Where the reproducible signs of value are appropriated, they are also adapted to suit new purposes and transactional contexts. These revisions can occur over long periods of time and often resemble skeuomorphic chains along which a symbolic current is transmitted.

Secondly, the study of certification as a succession of experimental visual technologies whose genealogy remains largely obscure. The banknote stands here as an exemplary form, issued by nation-states that promote the necessity of keeping design at the secretive edge of document security technology.

Artists like myself, who are intrigued by the artifice of printed money and its ability to conjure tangible value, might also intuitively suspect that money's certifying aesthetic has a duplicitous relationship with its nomination of value. The complex design of the banknote is an infinitely repeatable graphical statement that must convincingly declare its own inimitability in order to remain credible (which explains the quixotic ambition of banknote designers). I'd suggest that in conjuring value from nothing, fiat currency could itself be considered a category of counterfeit—of which the state-issued banknote is the most preeminent and convincing model. For this reason, I take a fairly sceptical approach to the subject of banknote forgery, preferring to treat it as the smaller part of a more extensive mechanism of monetary imitation.

David Lopes

Working from Museum Collections and Historical Archives in the Field of Contemporary Art Printmaking

Today, museological institutions are expanding their role in cultural production by opening their collections to artists, having them interact and produce work alongside and based on their archives. Such opportunities entail an understanding of mutual benefits for both artists and institutions. The artists are allowed to experiment and create dialogues, in which contemporary art is exhibited alongside historical archives in museological settings. In the case of the printmaker, the artist is confronted with post-medium debates around contemporary art, in which the printing workshop studio is usually reserved for a specific stage of the making.

In the context of my PhD, I am creating an artistic project from a scientific collection of the University of Porto. As a printmaker, I have selected a group of historical maps from the early 19th-century. Much of this material is historically connected to the birth of the University, as it was initially brought up to the city to teach the people of Porto to navigate ships and undergo sea voyages. To incorporate this research in my printmaking practice, I have proposed to study the technological developments in map-printing from the 19th-century. Within the framework of Ground Lab (FBAUP: I2ADS), I apply the methodology of “technological archaeology”¹, which follows the reading of pioneer printmaking literature, with the intention of replicating or reconstructing outdated techniques. Technological obsolescence has played a role in how printing techniques have gained an artistic stand, but has also left behind a large group of innovative processes. With this communication, I intend to present the results of my artistic practice as a printmaker working from archives in the University of Porto. The aim of this paper is to emphasise the potential of technological research in building material metaphors, which are connected to map-making and cartography as the subject of art production.

References

¹ Proposed and supervised by Graciela Machado. (I2ADS: FBAUP).

Judith Martinez

Memory Flags – an Impossible Typology

My project looks at the application of a visual semiotic code to existing vernacular photographs with an aim to categorize how we read images and relate them to memory (be that collective, post or familial memory).

The visual semiotic code that I refer to is based on *The International Maritime Signal Code*, the purpose of which is to act as a cryptographic form of code for reading messages. I have applied this function to how we read images and remember places and events. As memory is fallible and interchangeable, the Memory Flags’ code application may vary from user to user, and the outcome of how these images are read and interpreted will allow us to gain insight into memory studies, archival practices and remembering, and how the practice of printmaking (in an editioned format) allows images to exist in multiple forms and places and how this influences the interpretation of images as associated to memory.

The first iteration of this project is the development of a visual paralanguage titled Memory Flags – An Impossible Typology, based on the *The International Maritime Signal Code*. This was developed during an artist’s residency at Megalo Print Studios in Canberra, Australia. The new code consists of 26 screen-prints, each representing a letter of the alphabet and a newly coded message associated with memory and the reading of the chosen reprinted photographs. To guide the practice and methodological framework of the Memory Flags project, I am focusing on Walter Benjamin’s dialectical images which were first explored in ‘Theses on the Philosophy of History’ and how these may be viewed as an alternate mode to understand history – in which the past appears as a multi-faceted image that condenses multiple temporalities within it.

Salla Myllylä and Laura Vainikka

Claude Chamber – Printmaking/Moving Image Collaboration Inspired by an 18th Century Viewfinder

Proto-photographic and proto-cinematic technologies are an unending source of inspiration for a visual artist. We want to consider the case of an 18th century optical device – the Claude mirror – as a starting point for an artistic collaboration.

Claude Mirror is a black convex mirror named after the painter Claude Lorrain and used by late 18th and

early 19th century painters and travellers for viewing landscapes. The dark mirror surface produces an image with limited tonal range allowing the viewer to look at the environment as if it were a painting. For 18 months, we captured time-lapse sequences of everyday views from our studios, residencies, and homes as reflections on the surface of copper plates installed in the environment. In the installation we projected the video sequences to the gallery space reflected via the same mirror surfaces. The projected images become distorted and spatial.

The reflective surfaces were produced by a process of hand polishing, where the mirrored view gradually revealed itself. The mirror surface was a result of handwork - imperfect and living. It expanded and contracted with temperature and became rusty due to humidity.

We are intrigued by this optical device in which characteristics of photography and printmaking meet. One can think of the Claude Mirror as a predecessor of a camera viewfinder, an early photographic gesture. It can be also viewed as a printing plate, a matrix reflecting a view. In a traditional printing plate, the image is attached or fastens itself on the surface of the plate, in our installation the image is transient and moving.

Arnauld Maillet proposes that the Claude mirror can be construed as a proto-viewfinder, a transitional technology. When the mirror was moved in an outstretched arm to find the desired view – behind one's back - the modern concept of embodied viewer was about to be born.^{1 2}

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Abigail Trujillo-Vazquez

Erased flowers: Materiality of Colour in Mesoamerica

The ancient cultures of the Americas devoted great attention to the cultivation and understanding of plants, thus achieving a deep knowledge on their needs and relationships with the environment. The flowers, leaves, stems and roots, had various uses in daily and ritual life, from food and medicine to pigments. Mesoamerican artists or *tlacuilos* refined, over the centuries, technologies for the cultivation, extraction, mixing and application of colourants from

plants and minerals, in various media, such multi-coloured books or wall painting. The flowers, used ritually in the production of pigments, had a complex relationship with the expressiveness of colour. Both, colour and sound, were meaningful elements of the poetic-philosophical language known as flower and singing, in which wisdom flows when the poet-writer reeds/sings the beauty of the painted images.

While certain pigments of Mesoamerican origin were integrated into the Western palette, such as cochineal, many of the ancient techniques for making and applying colour were lost through the colonial period. In the last century, the rescue of painting techniques has been the subject of research by artists, such as the Mexican muralist Diego Rivera, and by scientists around the world.

In my practice, I follow the material traces that survived our colonial past and use them for the reproduction of ancient images, engaging with the multiple meanings of colour by printing. In this talk, I will focus on two plants: *Indigofera suffruticosa* or *tagetes lucida*, to tell stories from other worlds from science to myth.

Elpitha Tsoutsounakis

Printing Ochre: A Research Practice in Mapping Colour

Iron is always in a state of becoming as it cycles through “geo” and “bio” in our terrestrial systems – becoming red, becoming blood, becoming rock, becoming dust. It moves effortlessly between human and non-human bodies and structures. Iron joins oxygen to become iron oxide or Ochre – a material I regard as a world-making, terrestrial being. In my research practice, printing becomes performance and ritual, combining the agency of Ochre with the power and authority of print to realize alternative narratives and futurity. My current project, *Unknown Prospect*, is an iterative atlas of mining sites and their geological memory.

This material practice is coupled with the study of products generated by the United States Geological Survey (USGS) which are printed by the United States Government Printing Office (GPO) beginning in the late 1800s. My current trajectory into the history and formation of the USGS – and its entanglement with the GPO – maps ways in which the relationship between material resource and printed document shape ontologies of the American West.

As an alternative to conventional, colonial mapping practices in the United States, these works are emergent with observations from experience and multiplicities generated by Ochre on the page. As a printer with a background in architecture, I'm interested in maps and atlases as products of information, communication, and world-making. I wonder if these documents can lead to design ethics and practices that prioritize the relation between human and more-than-human.

Memory, Repair and Creative Recovery

Session Chair: **Annis Fitzhugh**

Sara Bowen, (Caren Florance and Rhonda Ayliffe **LOSSED: Unfolding Trauma with the Artist Book**

BookArtObject is a long-term group artist book project based in Australia that varies wildly in scale and scope. The primary concept is for participants to respond creatively to a published text, whether poetry, fiction or non-fiction. This sixth iteration, LOSSED, has been used to intersect personal interests in trauma and creative recovery. The text is *The Body Keeps the Score*, by Bessel van der Kolk (2014), a keystone text for trauma recovery that has moved, ghost-like, through our work and our streamed conversations.

Sara Bowen will discuss the finished artist books as a representative of our collective. We are united by broad themes: collaborative practice, social change, creative ways of coping, healing, and recovering, the promotion of constructive empathy and compassion. Individually those themes are explored from very individual angles in terms of production and personal experience. Sara Bowen explores her childhood, attempting to interrogate difficult family dynamics by slow, repetitive cutting into a reduction lino print of a photo of her parents on their wedding day. It is a necessarily one-sided conversation, and it perhaps produces more questions than answers, but the immersive nature of this memory excavation facilitates discovery. Caren Florance uses the weighty materiality of handset letterpress processes to reflect on her family's history of dementia, and in particular her mother's emotional relinquishing of the trauma of finding her dead son. The physical upendings help lead to the idea that forgetting is not always a negative action. Rhonda Ayliffe deftly sidesteps the overtly personal to focus on the political and emotional recovery of her hometown. Devastated in

the 2019-20 bushfires, Cobargo, NSW, has become an international symbol of the impact of climate change and institutional neglect. Her cyclical concertina book is part of her academic quest to embed collective creativity into recovery.

Bess Frimodig

Tracing the Spanish Civil War and Hunger Years in Barcelona

Scraps of a Dying Chef is a story told in 'found' prints and recipes by a fictional character – the British born chef Archie Boyd. His is a journey through trauma towards resilience, and ultimately celebration of an imaginative and creative life. Scraps of a Dying Chef witnesses how war over resources lead not only to hunger, but loss of agricultural skills, arable land and biodiversity. Archie's story warns against the rise of fascism in Europe, then and now.

Archie travels to Barcelona 1936 and joins the anarchist brigade fighting in the Spanish Civil War. Franco used starvation as a weapon until 1952. Archie stays on, witnessing the 'Years of Hunger' when the Spanish people suffered extreme famine due to the fascist's economic politics.

A suitcase buried in an overgrown allotment and found 70 years later. Filled with rotting prints that recreate journal entries, recipes with food stains and wine splashes, faded photographs and sprouting prints shadow the life of Archie Boyd. Each print calls to understand the complex trauma of hunger. Archie's story follows on from an exploration around the impact of food production during war at a residency at Can Serrat outside Barcelona in 2021. I extended the project to meld gastronomy with edible prints while developing recipes based on scarce food sources.

Prints embedded with seeds are cared for, planted and sprout. Printmaking and food cross over. Images are eaten at a shared, final meal. Silkscreened plates show patterns that vanish when touched by a fork. Landscapes imprinted by spices are taken down from the wall and consumed. Auto destructive prints consume themselves.

Scraps of a Dying Chef tells the story of the impact of food scarcity on a society and war where printmaking blurs the boundary between food and images in a final feast.

Heather Leier
Enacting Forms

What could emerge from the experience of using all my senses to engage with items that have seemingly lost their purpose? How does an object made for a fleeting purpose, never truly go away? How can the ongoing activity of non-human and seemingly inanimate life-forms be made visible in the human psyche? Once visible, what impact might this have?

These questions animate my ongoing Enacting Forms sculptural print project. Through Enacting Forms, I take up notions of the animacy of the more-than-human as potentially pivotal to reimagining relations between the things we surround ourselves with. What has emerged from this project is not only the recognition and embodiment of throwaway objects as active agents within our domestic and natural spaces, but also within our bodies, our memories, and all non-physical parts of our being. Through this presentation I will explore how through the creation of print works, I may create space that allows for a deepening of human relationships to the more-than-human.

Maite Pinto
Reactivating Archives Throughout Printmaking

This article aims to investigate the changes that have been generated in archival systems with its digitization and the relevance of reactivating archives through artistic creation and specifically through printmaking. In this paper, I will expose some projects of my personal practice to analyse the meaning of these new physical forms created from diverse photographic archives.

Digital technology has transformed the way we communicate and store information. Today's images are virtual, fleeting and slip from our memory calling us to question, how much time do we actually spend examining/absorbing an image? What is the purpose of storing thousands of images if we never revisit them? Archival information today is digitally stored and recorded, but can we really access it and which archives do we choose to recreate? By revisiting material from the past, we might better understand our present.

The relationship between archival materials and their stories as generators of new readings through artistic practice occupies a significant place in Contemporary Art research. In this study I explore,

different photographic archives, from my artistic practice, using graphic techniques that allow me to reflect on memory and its evanescence. The interest of working with these memories is related with the desire to share materials from the past and generate new relationships within our contemporary context. Working with various temporalities is an approach to understanding the functioning of both individual and collective memory.

Kathryn Poole
Grave/Grebh/Græf

How can the resting place of the body become a catalyst for growth? Grave/Grebh/Græf explores the potential for metamorphosis and renewal through the liveliness of decay. My practice originally centered on the corpse itself, tracking the decay of individual animals found on the roadside to try to capture the last residual trace of the spirit after the body has gone. I am now searching for these traces in the vegetation that grows from their resting places.

Grave/Grebh/Græf examines various burial sites through observational drawing and grieving rituals. The drawings require intense periods of time, focus, respect, and reverence paralleling the intention of the rosary prayers or other devotional obits repetitively performed by parishioners to preserve the memory of the deceased. "That we who are still alive must perform obligatory tasks so as to care for the needy dead is a powerful, nearly universal human belief" (Gilbert, 2007) Choosing to notice and attend to the familiar and through that attention.

The sites range from carefully manicured lawns to reclaimed wildlife meadows and each site requires a different response. One grave is now a multiplate etching, each blade of grass meticulously observed. Another grave has a rose bush that I visit and 'deadhead', recording the cuttings that I take through paintings which I have turned into 5 artists books, each book, containing 10 roses, becomes a 'decade' of the rosary. At the last site the graves are buried under the weight of new life. The blades of grass burst through cracks in the fallen headstones reference the 'StoneTapeTheory' – the idea that energy and emotions can be recorded onto rocks and be replayed as ghosts. The prints, drawings and paintings record both a metaphysical and physical renewal of life, the memory of the original subject within the grave preserved.

Merging & Metamorphosis

Session Chair: Stephen Hoskins

Victoria Browne

Material Empathy in the Manufacturing of a Multiblock Printed Wallcovering

The intention of this artistic research project was to interconnect my artistic practice in the printmaking studio with material empathy in the printing factory as primary engagement with Anstey Wallpaper Company in the manufacturing of a multi-block printed wallcovering.

Ezra Shale works at the intersection of design, craft and art in the everyday life. In his publication *The Shape of Craft* (Reaktion Books, 2017), material empathy defines the outcome of ‘going into factories and meeting people and then understanding that they have material intelligence which you lack.’ Anstey Wallpaper Company is an internationally renowned wallcovering manufacturer with the broadest machine profile in Europe, operating a unique combination of mechanical, digital and hand printing methods. During a fieldtrip to their factory in 2018, I discovered that the factory continues re-printing the 19th Century block matrices designed by [William] Morris & Co. The artistic research project commissioned Anstey Wallpaper Company to print the new block matrices informed by my studio-led practice, on their foot-operated arch lever press in Loughborough, UK.

My reflective presentation will consider this interconnection as the merging and metamorphosis of factory knowledge. In 2020, communication between myself and Anstey Wallpaper Company began by email, telephone and video conferencing; in preparation for CNC-routing multi-block matrices at the Fellesverkstedet, Oslo. Photo and video documentation was exchanged by email, material samples of matrices and prints were further exchanged by post. In 2022, the artistic research culminated in a fieldtrip to observe knowledgeable craftsmen hand-block printing in the factory. With multimodal media documenting the methodology and the outcome of the project.

Laura-Beth Cowley

Crafting a Crafty Witch: Hybrid Printing Processes for Novel Animation Aesthetics

This paper presents strategies for conducting a mixed-method-practice-led investigation, through the creation of a one-minute-micro-short-stop-motion animation film, that uses 3D printing to represent two distinct design styles. The film combines the classic animation style of the 1950s known as cartoon modern (Amidi, 2006) and the historic woodblock printing found in early documents on witchcraft, reflecting various definitions of ‘craft’ that combine analogue methods with digital skills and tools. This style combination was inspired by the striking – but often crude – woodcuts of the time, which were often characterised by basic forms and bold facial profiles, reminiscent of many iconic cartoon modern characters. Pre-visualisation elements were developed in collaboration with a 2D animator; the characters were then recreated digitally, 3D printed and animated in stop-motion to create a film that combines the three primary forms of animation – 2D, CG and stop-motion. This was documented in a making-of video, showing the various processes and technologies used throughout the film. “Crafty”, as defined by Caroline Ruddle and Paul Ward in *The Crafty Animator* (2019), is characterised by cunning and deception, which is visible in both the visual and narrative of the film. Using 3D printing as both a tool and a material in the creation of novel aesthetic profiles, this film documents the manufacturing process of 3D printed replacement animation and explores multiple theoretical considerations, including post-digital art, glitch art and sloppy craft. The film has now been screened at several international film festivals, and it was highly commended at the Cardiff Animation Festival in 2022.

Antía Iglesias Fernández and Anne Heyvaert

Subjective nature. Graphical derivations from the scientific imprint of tropical tree seedlings through parameterised technological interfaces

It is within the limits of reality, its comprehension and its representation where art, science and thought meet. Science pretends to objectively explain the world and art seeks to sensitively amplify its understanding. It is here where graphics, as art-techne binomium, enables the reproduction of our environment.

We would like to present the graphic derivations from a collaborative experience between two young

researchers (Fine arts and tropical ecology) in French Guiana, whose goal was to register and represent seven tropical tree seedlings. We will analyse the results linked with the biomimetic imprint of the plant and how they allow us to deeper understand contemporary graphics.

It is going to be observed how the scientific method applied to the register of the object through parameterized technological interfaces, can open up new perspectives for the traced image. The imprint will be understood as the objective and informative representation of the plant.

It was attempted to maintain a neutral gaze through a deindividualized creation process. The creative onslaught and the confluent reproducibility of a new receptivity to developing results and the reciprocity of matter and ideation are transferred to technical systems. We could observe how different creation steps favour the emergence of intermediate stages of the imprint which can be modified in their intangible (infographic), physical (control of cutting times and dimensions) and graphic conditions.

The meaning of these transformations intends to rely on the symbolic value of the simplified record of the seedlings, reduced to the drawing of their nerves as a fingerprint traces the identity of each specimen. The laser-engraved, enlarged and tactile imprint allows us to expose what is not visible to the naked eye, while facilitating the interpretation of the literalness of the plant. Through its embossed printing, the ash path generated by the heat-eroded wood matrix, appears. This objective scheme, through different parameterized graphic processes, offers unexpected aesthetic results, in which the imagination comes to complete meanings, questioning machine/subject roles in creative processes.

Wuon-Gean Ho **Meet Me at the Edge of Infinity**

This paper addresses the historical, psychological and technical effects of colour gradients in printed imagery.

Colourful rainbow rolls, subtle blends, smoky à la poupée and shimmering bokashi appear in many types of print. These colour gradients are a continuous and gradual transformation from one colour to another, with no clear boundaries. They are a visual representation of the non-binary. In our

screen-dominated worlds, the colour gradient stands in parallel with the end-of-a-movie fade-to-black: an emotional preparation for shift in perspective, a pause in the narrative.

The colour blend destabilises the viewer's stance, pushing and pulling the eye in and out of the picture. The colour gradient can signify joy and celebration, commercial appeal, cybernetic punk, and speak of luxury and excess.

This paper will reflect upon and survey the following:

- 1) How colour gradients are produced technically, with particular emphasis on mokuhanga and the rainbow roll in screenprint and lithography, and their historical use in directing attention across a printed image.
- 2) The method by which colour gradients imitate the gleam of light on water, inject a pop of subversive colour and control a sense of depth, air and atmosphere, taking examples from contemporary printmakers to illustrate these points.
- 3) How do colour gradients ensnare the viewer in the viewed? A psychological exploration of why the depiction of light is so seductive and alluring and how the depiction of darkness can be filled with drama and mystery.

The colour blend is an antidote to the screen-based, pixelated image. It is a physical object, made with a shift in colour pigment concentrations on the surface of the paper, with a materiality and presence that celebrates the analogue. With this paper I hope to chart some of the key approaches to and examples of the use of this beautiful print effect.

Monika Lukowska & Sarah Robinson **TRANSMEDIAL: Tracking the Intersections Between Print, Technology and Science**

TRANSMEDIAL – research by artists and researchers Monika Lukowska and Sarah Robinson, with a curated accompanying international printmaking exhibition in 2021 that examined diverse intersections between art, technology and science. TRANSMEDIAL investigates in what way technology has embedded itself within the contemporary printmaking medium, technically and conceptually and what are its implications for audiences, artists and the field.

TRANSMEDIAL's premise evolved in response to themes discussed in Ruth Pelzer-Montada's anthology, *Perspectives on Contemporary Printmaking*. Since its invention printmaking is well-known to be an ever-changing medium closely linked with technological developments; printmakers have embraced new technologies and employed them to innovatively push the boundaries of the medium. The rapidly developing computer technologies were adopted by printmaking in a process that art historian Ernst Rebel calls "transmedialisation". Established relationships between materials, tools, matrix and form changed significantly as matrices became immaterial, embedded in computers' binary codes. As a result, prints have many configurations, projections, animations, and arguably even soundscapes. What does it then mean to the print medium? What are the implications to the traditional process and the notion of layering, physical matrices and edition? Is digital technology a threat to printmaking or just another momentum?

TRANSMEDIAL initiates a dialogue about the future of printmaking currently navigating away from physical matrices to a space that blends digital data, traditional processes and new technologies. By investigating how exhibition viewers' experiences changed and how print as a medium has been challenged, this research examines the position of printmaking in a rapidly changing, global art context.

Print Shops and Communities

Session Chair: **Bess Frimodig**

Sandra De Rycker

The Semiotic Situation:

Situating Collaboration with Rae-Yen Song at Dundee Contemporary Arts Print Studio

The contexts in which meanings are exchanged are not devoid of social value; a context of speech is itself a semiotic construct, having a form (deriving from the culture) that enables the participants to predict...and understand one another as they go along...making possible all the imaginative modes of meaning. (Halliday, 1978).

Dundee Contemporary Arts (DCA) Print Studio is a site for experimentation and collaboration in fine art print, inviting artists from the curated exhibitions programme (often working in print for the first time) to collaborate with skilled Print Studio staff to

explore their artistic concepts through print. At the core of these collaborations is a dialogic negotiation between people, materials and process, between the intangible and the physical, through information transferred, by contact and removal, towards the conceptual goal of a printed artefact.

Using ethnographic and socio-semiotic perspectives, this talk will follow a project that began with exhibiting artist Rae-Yen Song in 2021, focusing on the significance of texture and touch in Song's work and its collaborative interpretation through print. During the recent pandemic, as we experienced a profusion of closures and restrictions, print's characteristic adaptability was used, opening up alternate social situations through which communication of the physical, social and tangible dimensions of printmaking had to adjust and migrate. Records of such circumstances offer alternate perspectives from which to view the layered contributions of multiple voices, processes, places and moments that underpin such collaborations, and trace the dynamic composition and integration of these many parts.

Using examples from Song's collaboration, this talk investigates the ways in which the indexical qualities of the printed artefact are socially and collaboratively developed through the semiotic situation: the multimodal layers, and material discourse of the Studio, considering tensions of immediacy and separation in relation to the printed artwork.

Simon Harris and Laura Onions

Printmaking Communities at the Edge of Chaos

Printmaking deals in multiplicity through its physical manoeuvres, but also through its spatial relations. Doreen Massey (2005) conceptualises space as 'contemporaneous multiplicity' which is always 'under construction' and embedded within material practices. The print workshop at the Wolverhampton School of Art is a space of community and multiplicity, a product of inter-relationships between people and place in which disparate trajectories co-exist.

Within Higher Education (HE), the shift to online delivery during the pandemic particularly impacted arts subjects. A 'hybrid model' of teaching and learning was swiftly adopted, attempting to replicate humanistic practices in digital spaces. This paper recalls how printmaking relations on a BA (Hons) Fine Art course have been 'stretched out' across

space during Covid-19 and what new situated knowledges have been gathered through the slow re-consolidation of the spaces-in-between.

Posting 'care packages' to student containing traditional and alternative materials for printmaking invited a clash of trajectories into the domestic space in which distinct and new subjectivities would be encountered. Kitchen tables, bathrooms and gardens become the connected online in a reconsideration of the space of printmaking. This space subsequently de-territorialised from the domestic and re-territorialised as the community returned to the print rooms with a changed understanding.

The social infrastructures supported by printmaking is a theme that will be crystallised through this paper drawing upon philosophies of social practice and alternative geographies to form a reappraisal of the narrative of printmaking. Expert in community development, Alison Gilchrist extrapolates an 'edge of chaos model' for the development of communities; "in an uncertain, turbulent world, systems operate best within an intermediate zone along the continuum, somewhere between rigidity and randomness." (Gilchrist, 2000). This 'in-between' states model offers an insight into how processes of printmaking may mirror the formation of a post-pandemic community.

Raluca Iancu

#PandemicFridge: Collaboration at a Distance

The Covid-19 pandemic affected all aspects of contemporary life. Activities that were previously banal, such as going to the grocery store, became challenging, with a new level of danger associated with leaving one's home.

In order to document and respond to the global experience, Jennifer Scheuer, Assistant Professor in Printmaking at Purdue University, and I created a collaborative series of collages titled #PandemicFridge.

We were interested in how our relationship with sustenance has changed as a result of the pandemic, so we turned to the fridge as a repository for food, as well as human experience and connection in this time of isolation. We used social media to crowdsource images of the interior of fridges as a starting point, which is where the work's title stems from. We received images from across the United States, as well as Malaysia, Poland, Spain, and

Canada. We then carved and printed the contents and the interiors of the fridges separately so that we could explore different combinations through collage.

This new collaboration was facilitated through our participation in a virtual residency (a format that became widely popular due to the pandemic). This opened up a virtual space in which we could work together despite the 7 hours that separate us physically.

The subject of our work, and of this paper, intersects with three of the conference's themes: post-pandemic voice, printability and transmutability, and the printmakers' garden. Our practice emerged from the pandemic and is indelibly marked by it. The new ways of working we have developed are informed by this experience, as we were forced to find workarounds and new techniques to pursue our work. Finally, the theme of the project itself investigates the idea of care, nourishment and sustainability through the motif of the fridge, both literal and metaphorical.

Carl Middleton

United in Isolation

March 2020 – responding to the impact of the emerging Corona virus, the practice of isolation was imposed by governments in different levels of severity across the globe. This resulted in a temporary, physical reduction in a dialogue which historically had helped inform the evolution of art, design and in turn the practices which qualify and shape culture. The ability to meet, discuss and practice creative arts in academic establishments, workshops or studios was seriously interrupted. Existing digital networks (email, but more specifically social media platforms) became a necessary conduit to re-establish this important dialogue.

After an initial 'call out' on Instagram qualifying how one individual felt the lack of personal contact was resulting in a form of creative, sensory deprivation, several people responded. Beginning a conversation which would result in the establishment of the United in Isolation initiative.

Over a ten-week period, letterpress workshops worldwide unlocked their doors and invited anyone in who may be interested, for a digital 'private view' of their studios. A personally curated tour of letterpress equipment, type collections, work and elements which influence and inspire. This was to evolve into series one of the United in

Isolation initiative – a weekly live streaming event, broadcasting on Facebook between the 18th of April and the 20th of June 2020.

What would remain after ten weeks of production was the beginning of a global video archive into contemporary letterpress practice. A digital insight into an analogue passion. From garden sheds, to converted bedrooms, through to bespoke spaces housing important artefacts mapping the evolution of communication. Redundant stock, out of date machinery and scrap is how some people describe the collections – to its owners it evokes a dangerous passion, some might even call it an obsession. The initiative has helped join people with missing components, foster both local and national links - with one presenter being introduced to fellow printers unknown to them in their own city and to provide a conduit for discussion, debate, and the sharing of intangible knowledge.

John Phillips

The Museum of Unrest: An Invitation to Join a Conversation

When we closed London Print Studio in March 2020, I promised we'd be back.

Reflecting on over four decades developing print studios and creative spaces each 'suitable for their time' this paper invites conference attendees, and their wider networks to participate in the creation of a new project: the Museum of Unrest.

In 1975 Pippa Smith and I set up Paddington Printshop, a community graphics centre in west London with the unattractive invitation: come to our unheated semi-derelict workspace and homemade press to promote your cause on condition: nothing sexist, racist, or commercial.

It worked. Within days the place was full. Within a couple of years, printshops, based on our DIY model, had sprang up around the UK. Between 1975 and 2020 Paddington Printshop became londonprintstudio supporting thousands of artists, initiating dozens of community projects, and seeding numerous other cultural organizations along the way. Then along came Covid19, which on top of years of funding cuts proved fatal for our building-based operation.

In May this year we set up www.lps21.org, our new online base and launched www.paddingtonprintshop.org an archive of our

early poster work. We are also preparing an online archive for londonprintstudio.

At Impact 12 we are launching the Museum of Unrest, an educational resource for everyone interested in art, design and social and environmental justice to share ideas and develop resources and solutions to counter injustice and inequality. Almost half a century of creating organisations, building studios and developing projects has taught me that you can't do these things alone. They grow, sometimes in unexpected directions, from multiple conversations. We've begun by creating an inaugural exhibition at this conference: Conversation Pieces from The Museum of Unrest.

Hopefully, The Museum of Unrest will develop close links with the global printmaking community, hence we are launching it at Impact 12 and inviting you to join this conversation.

Wilson Yeung

Print Imaging Practice: From Individual to Collective Practice.

The curator does not merely display objects within a space, but 'brings different cultural spheres into contact'. (Obrist 2014, p. 24)

This paper discusses the author's transition from an artist to curator and cultural producer of contemporary print exhibitions. By exploring the creative process of three exhibitions, including I AM that I AM (2015) at IMPACT 9 in Hangzhou (China), Out of the Matrix 3.0 (2018) at IMPACT 10 in Santander (Spain) and Out of the Matrix 2.0 (2019) at Hong Kong Open Printshop in Hong Kong (SAR, China), this paper uses personal reflection on the relationship between artistic practice, collaboration and collective creation in the cross-cultural print exhibition. These research projects provide an opportunity to investigate print productions' specific elements, from print imaging practice to collective curation.

During my PhD practice research, I was interested in collective curatorial practice, and how artist-curators can become cultural producers, especially in the print world. In 2013, I began to study contemporary printmaking at RMIT University, Melbourne, Australia. Since then, I have established a series of experimental curatorial projects with other print artists. These projects combine printmaking practice with curation and collective approach. As an artist-curator with a Chinese background living in Australia,

this collective curatorial practice made me consider the relationship between ‘cultural curating’ and art production. Inspired by Australian artist-curator Ruth Johnstone’s book; *The Artist Curates* (2016), I am investigating how print artists produce print exhibitions, to understand the shifting identities of contemporary print artists as they create and produce exhibitions. Through these thoughts, I began to reflect on the interrelationship between the roles of artists, curators, and cultural producers in my print exhibition practice.

In this presentation, I will discuss three essential watersheds in my artistic and curatorial practice in my print imaging practice, including 1) Print Practice Turn, 2) Print Artists as Curators, and 3) Collaborating Across Cultures Via Print Production.

Printability, Transmutability Collaboration in Artists Books

Session Chair: **Sofie Boons**

Killian Dunne and Desiree Coral Concurrently Simultaneously

Between September 2020 and July 2021, the Covid pandemic and the implementation of Brexit left married Artists Désirée Coral and Killian Dunne stuck in two different countries: Coral, with the couple’s 3-year-old son in Ecuador, and Dunne in Scotland. The Artists decided to document this highly unique experience within a digital collage artist book which was editioned as a run of 50 books. Starting at either end of the artist book and eventually meeting in the middle, each artist documents and responds to their time spent apart in lockdown.

The book’s title, *Concurrently Simultaneously*, references two of the 733 words spoken by the character Lucky in Samuel Beckett’s “Waiting for Godot.” Within the non-space of the play’s set where time is confused, undefinable, and distorted, the mysterious character Lucky felt that he was trapped in a net. Within “Concurrently Simultaneously” both artists explore the Covid lockdown net and the complications of Brexit as a page grid system. Pages and narratives have no linear progression. Time is documented as a blur of moments within the physical and digital net. Moments trapped in time look towards a pinned date in the future, while the pages of both artists inevitably progress to the centre point of the book.

In 2021, after the family were eventually reunited in Scotland, the artist book was reimagined as a digital print wall installation and exhibited in both locations where the Artists were based. It was first exhibited in 2021 at the Bienal Universitaria de Arte Multimedial 21, held at the Centro de Arte Contemporáneo de Quito, Ecuador. It was then exhibited in 2022 at the DJCAD research expo, held at the Matthew Gallery, Duncan of Jordanstone College of Art and Design, Dundee, Scotland.

Altea Grau Vidal

Unmasking Conventions: Reading the Double-Page Spread.

What is a double page-spread? How do we read it? This investigation brings closer the fields of the book arts, printmaking and the fine arts re-evaluating the notion of the double page spread. I claim the distinctiveness of this concept as an independent and piece of art itself because it embodies both an inseparable cultural background and a place to develop art practice. This notion generates a new perceived space between something familiar (the book or the page) and the illusory, predisposing the reader with a different attitude towards the perceptual reading of an artwork.

My investigation examines, firstly, the perception of the page and its becoming an image icon, questioning how it has forged intrinsic connotations ultimately associated with the book, conditioning the reader’s absorption of meaning. Secondly, I consider the interpretation of the physical and material processes that configure the reading of the page: mirroring, reflection, echo and the fold. These elements condition the way we interpret information.

My art practice has been a fundamental part in this research process. I have conducted a practice-based methodology in which the process of making the artworks has been analysed by how the result or the experimentation has opened up new observations and insights. Printmaking processes have been at the core of my practice. Through experimentation and a developing knowledge of the techniques, I reflect on how the intrinsic processes in print involve mirroring, echo and folding. How prints become mirrors, echoing the artist’s use of technique, and why these elements evoke the nature of reproduction. In my works, I emphasise on making the process visible in the final artworks. This engagement embodies the dual nature of the print practice by unmasking the processes of duality to the readers.

Cynthia Lollis + Daniela Deeg

ETC Press: A German/American Collaboration

ETC Press is an international collaboration between two women: Daniela Deeg (Germany) and Cynthia Lollis (USA). We make prints and artists' books, often travelling together to gather images and absorb the character of countries other than our own: where we are outsiders together. Our books combine text with drawings and photographs made from our travels to places like Venice, Rome, New York, Copenhagen, Vienna, and London. We've also created pieces comparing our two countries, languages, and backgrounds.

We met as students in the USA. Our first collaboration was motivated by an international competition to celebrate Gutenberg. Our entry won us a publishing residency in Mainz, Germany immediately after we graduated in 2000. A few years later, we craved more of that artistic energy and purpose that we felt while making the Gutenberg book. We applied for and were accepted for a printmaking residency at the Frans Masereel Centrum in Belgium. That productive residency led to seven more, where we produced eight books over eight summers.

Up until 2020 we travelled to each other's cities to print and make artists' books. When we were no longer able to because of Coronavirus restrictions, we turned to Risography to produce two collaborative print editions and began work on an artists' book. After two years apart, we returned to the Frans Masereel Centrum for a collaborative residency in November 2021. There, we worked in the screenprinting studio, and produced work using their Riso machine to complete a project that we started printing before the COVID-19 pandemic.

Our paper will recount a variety of themes, challenges, and methods of production that we have embraced while working together for two decades as ETC Press.

Rita Marhaug

Print in RealTime (2019-2024)

In 2019, artist Kjellaug Hatlen Lunde (founder of the print workshop Kunstvarteret Trykk in Lofoten), invited colleagues Åse Anda (member of Tou -Trykk in Stavanger) and Rita Marhaug (chair of Foreningen Trykkeriet in Bergen), to create a new platform to work from which could provide a more sustainable

situation of collaboration along a long Norwegian coast. At this time the pandemic situation still was in the future!

The project has also grown with two international workshop partners: Arprim in Montreal, Canada and GEDOK studio house in Stuttgart, Germany.

The concept we developed is a 5-year lasting project with the title:

«Print in RealTime 2019-2024». The core of the project is simultaneously taking place during 5 hours of the lightest day/night of the year, connecting print workshops along the Norwegian coast. From the very beginning, the project has been in process: reformulated the first year, sharpened the second year and utterly polished during 2022. Every year with a new headline focusing on the connection between printmaking, carbon, and climate change awareness: KARBONAVTRYKK (Carbon Imprint), KARBONFANGST (Carbon Catch), KARBONLAGRING (Carbon Storage), KARBONSYKLUS (Carbon Cycle) and KARBONPULS (Carbon Puls). The participating artist has varied from the beginning with a core group. So far seven workshops from Stavanger to Finmark have taken part and our national organization, Norwegian Printmakes, has paid attention to the project.

Apart from the headline, documentation in image and video format is simultaneously released on our social platforms at the end of our collective actions. Beside the three events themselves, our collective activities have resulted in an artist book ed. of 6, (2020), an artist portfolio ed. of 8 (2022), two exhibitions, and local and national economic support. The immaterial result so far is a better knowledge between our local printmaking communities.

Ileri Topete

TERMÓMETROS – THERMOMETERS

Visual Record of Nature and its Changes. Fusion and Technical Variations of the Print, for the Production of Artist Books.

This project consists of exploring various possibilities of fusion and technical variations of the print for the production of artist books as an alternative to the production of contemporary graphics.

The thematic axis is the visual record of nature and its changes through the period covered by the project. These artist's books are visual thermometers,

which bear witness to the changes observed in nature, in the form of visual scales, which serve as registry – memory of the most significant events that occurred during the 2019 – 2021 period.

This project has as its guiding thread the production of Artist's Books, around the search for various possibilities that the work of the graphic provides us in the current context. The prints that will compose the visual thermometers will break the conventionality of the multiple original and look for unique pieces that are framed within the artist's book and the variants of the print through the fusion of matrices and techniques, as well as using the various technical resources of the print and drawing. The result is a hybrid work.

"It is important for me to talk about my time, about the historical epoch that I have experienced, and my current focus is on nature and its changes, I add my voice to that of many others who are convinced that change is a reality, that the times in which we live ask us for attention, care and responsibility before the most precious common good with which humanity counts, planet Earth". I am interested, from this research – creation, to leave a visual memory of the period in which I am producing the artist books in question.

Reflective Practice Session 1

Session Chair: **Tavs Jorgensen**

Ian Chamberlain

The Synthetic Landscape

Under the title of 'The Synthetic Landscape' I will be presenting and discussing my ongoing practice and related conceptual themes.

My work focuses on the use of architectural metaphors to investigate ideas around Isolation and boundaries. I will be referencing past and current projects and their historical and cultural impact, explaining how each body of work feeds into and informs the next. Some of the locations and projects to be discussed include the Acoustic Sound Mirrors (Kent), Orford Ness Military Testing Site (Suffolk) the Atlantic Wall (France and Denmark), and my new shelter works.

Insight will be given into an emerging methodology combining analogue and digital approaches informing a new inter-disciplinary approach.

The use of photography and film have always formed part of my visual research, but they have now been integrated further, using wet plate collodion photography to help manipulate and deconstruct photographic and drawn works. The photographs are then reworked and abstracted creating something unique, showing a cyclical way of working where elements of the work start to balance the abstract and the figurative becoming a composite of visual fact and my own artistic response.

I will discuss the relevance of printmaking to record my subjects through its drawn, photographic and material qualities and how the geographical and emotional distance back in the studio allows for smore abstract ideas to surface and alter what we remember.

The presentation will give a more personal and in-depth overview of my ongoing interest into the combination of materiality and concept.

Racquel Serrano Tafalla

Towards an Experimental Creation of the Printed Image for an Active Reception

This article proposes a reflection on how contemporary experimental practices within the printed image can encourage the viewer towards an active reception. The reception of the images must be conceived as a communicative process. The contemporary artist performs an intentional discursive practice, and it must be understood from the point of view of reception as a discourse and an expression that refers to and talks about something and does it for someone. It is understood that the correct understanding of an image must function as a dialogue between two people, in which knowledge is not directed linearly, but rather the viewer corrects, reviews, asks, confirms his expectations created in that first sensory experience and returns to get new answers. You cannot receive anything to whose understanding you are not open, the subject must be prepared. However, nowadays the artist not only requires that the subject be open to receiving information but also requires active participation in the work. The images in contemporary works of art encourage us not to be passive beings as spectators, even in the act of aesthetic contemplation.

Based on experimentation within contemporary graphics, my work focuses on reflection on the structures that make up the image, reflecting in

turn on the importance of the experimental creative process, benefiting from appropriation and chance. I conceive the images as an autonomous object beyond their mimetic condition of reality, which can give us more information, or different information about the world around us. What is represented in the photograph goes into the background (almost non-existent) giving way to an imaginary space with multiple interpretations to talk about concepts that go further. It is a discourse marked by interest in the construction and reconstruction of the visual, where the multiple realities around which the visual object is built are explored.

Tiril Schröder

Between the Pen and the Line. Digital Drawing and the Feeling of Alienation and Distance.

As an artist I work mainly with digital drawing tools, but I also have this feeling of alienation towards digital drawing: As an artist educated around the 80s/90s, the classic analogue drawing is the basis for my understanding of both analogue and digital drawing, and my experience with the digital drawing tools is filtered through this early training.

In my research I have been testing various digital hardware and software to see how they work, and what kind of results they make. In my presentation I will look at the different quality of lines various hardware and software makes, show some of my line tests from different digital technology and reflect on my own drawing process. I will also reflect on my experience when working with digital tools and the experience I get from the finished works. The presentation will be illustrated with my own digital drawings made specially as part of my research. Drawing is an act traditionally done with a drawing tool held in the hand to make a line on a surface. Basically, the physical action – the gesture itself – is the same, whether I draw analogue or digital: I hold the pen in the same way, move my hand and arm in the same way.

But what exists between the hands gesture, the tip of the pen and the resulting line, is different in analogue and digital drawing, and the line itself is also different. The digital drawing tools add their own qualities to the lines and the drawings.

I will look at some of the differences I experience between digital and analogue drawing: I see digital drawing both as a sort of drawing among many others, and at the same time as something

completely different, it adds something other than traditional drawing tools.

Andrew Baldwin

The BIG Journey

This talk will focus on the development of a unique safer etching process. It begins with the realisation that the traditional process of etching in fine art was having an impact on the health of many printmakers, including my own. In the early 2000s a non-toxic approach to printmaking was seen by most artists as a marginal endeavour used by those who were willing to sacrifice quality for safety. The majority of printmakers were not willing to embrace the new safer processes on the assumption that the materials and processes were inferior, and perhaps more specifically, because they were not prepared to forfeit the years of experience and the expertise amassed using a traditional technique. Etching was hard enough to control for even the expert printmaker. It was with this knowledge and because of my own health issues caused by the toxic processes that I began my journey towards developing a safer etching process.

The foundation of this safer method is based around 'BIG'; an etching ground which does not contain the toxic elements of a traditional ground. The talk will explain how, after the initial development of the ground, associated processes such as aquatint, soft ground and coffeelift were also developed to further increase not only safety but versatility within the etching process. The talk will show examples of work produced using icing sugar, baking soda, sandpaper, instant coffee and more. It will show prints produced in ways that have expanded the potential directions and effects that can be achieved in etching. It will demonstrate that printmakers can not only work more safely but also in more varied ways. It will reveal that safer does not mean inferior.

Reflective Practice Session 2

Session Chair: Milos Djordjevic

Kate Baldwin

Modified Land: Creative Research in Taiwan as a Fulbright Scholar in 2021

As a Fulbright Scholar, I had the opportunity to work at the International Printmaking Center at National

Taiwan Normal University. A few months after arriving in Taipei, the city shut down due to a Covid outbreak. No longer able to use the printmaking studio, I worked in my small apartment. I carved blocks and printed them by hand, using traditional water-based techniques called *mokuhanga*. In this reflective paper and presentation, I share my creative practice and research behind the work I created.

Over the course of the year, I responded to the interior and exterior of natural and manufactured environments in Taiwan. I rode my bike along nearly empty streets in the sweltering summer heat to visit the wetlands, gardens, canals and parks. I walked through neighborhoods, discovering small gardens along sidewalks and in alleyways. I explored the traces, modifications, transformations and reconstructions of the Taiwanese landscape. From these experiences, I created a series of narrative prints that tell a story about the human capacity to shape the world around us. *Modified Land* is a series of woodblock prints that capture the experience of what it is to be in a place.

Clare Humphries and Renee Ugazio Practice Beyond the Boundary

Boundaries in contemporary art practice are often conceived as distinctions between materials, technical conventions and discursive traditions. The notion of crossing of those boundaries implies a movement outwards from a point of origin, or a shift from one space (i.e., field, territory, or domain) into another. The ubiquitous ideal of the expanded field (Krauss 1979) stands in for all kinds of disciplinary progress in contemporary art (Papapetros and Rose 2014) and print discourse (Schmedling 2017). Terms such as trans-disciplinarity, expanded practice and the post-medium are valorised as if the mere act of moving beyond an established mode or media of production is sufficient to generate value.

A spatialised rhetoric of disciplinarity necessitates acts of breaching, breaking or transgressing boundaries, producing an imperialist gesture of territorialisation. Subscribing to this approach inadvertently engages hierarchical and oppositional thinking, which is unproductive for practice and at odds with efforts to decolonise the arts (Mignolo 2019).

This paper suggests that recent preoccupation with viral activity, brings to light a model for practice beyond the theorising of boundaries, fields and territories. Our intention is not to enter the debates

around the recent public health crisis, but to ask whether we might co-opt a biologic metaphor in place of a spatial one, in order to frame new possibilities for practice. Instead of an outward movement, a biologic or viral metaphor suggests a motion inward, culminating in fusion with, or penetration through cellular membranes (Dimitrov 2004). It is through incursion that a virus may induce an immune response, or a new capability to encounter exogenous factors. We argue that such a turn inward—a move deeper into the self-reflexive actions and materiality of practice—could transcend the spatial metaphor and enrich both disciplinary discourse and practice.

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Layli Rakhsha My Voice from Perth

In this paper, I will examine my art projects, *A long letter to home* (2015-20) and *Indian ocean ceremony* (2020-present), to extend my discussion on the idea of non-verbal communication. I also discuss the influence of cultural institutions on the recognition of the local artists in Perth and consider possible ways of sharing my voice with the communities.

A long letter to home (2015-20): In 1999, I left my homeland Iran and immigrated to Australia. When I came to Australia, I never considered myself a migrant; I saw myself as someone who wanted to exchange and share cultural ideas and become an artist. Shortly after I started studying art in Australian institutions and realised that I am a migrant searching for a home, I understood that I could make something unique, meaningful and negotiable artworks, rather than works that only deal with or speak of my emotions. *A long letter to home* is a project that I developed during my study and visual research on the idea of home. It is a collaborative project between myself and a group of people living in Iran who responded to my two questions about home and homeland.

Indian ocean ceremony (2020-present): While I was completing my PhD in Fine Art, I arrived at the understanding that I am still a migrant who is continuously searching for a home and exploring the idea of home in public and private places. I have also found I need three key elements to sustain creativity and an artistic career: compassion, dignity and obligation. *Indian ocean ceremony* reflects a symbolic relationship between the idea of home, these fundamental elements, and the Indian Ocean water.

As I continue working on *Indian ocean ceremony* and considering non-verbal communication, I am becoming more aware of the distance rather than the closeness; the distance that is gradually affecting my creativity and communication in Perth.

Erika Servin

Pulque: The Drink of the Gods.

Pulque is an alcoholic beverage made from the fermented sap of the maguey plant. It is traditional to central Mexico, where it has been produced for millennia. I am interested in the revival of this drink and its relation to the community and social traditions as well as the visual symbols that are contained in contemporary and pre-Hispanic culture. The aim of the project is to show the links between Pulquerias (where pulque is sold) and art. This project comprises of a series of prints and other objects worked from photographic and video sourced from the Internet of Pulquerías. The prints show in various ways the transitions, the collision, transformations of images of pulque.

This work was meant to be exhibited in June 2020 in a Pulquería in Mexico City. Due to the pandemic, I was left with all the body of work and with no possibilities of exhibiting or showcasing the work physically. New research methods for exhibition had to be found for it be shown. As it was meant to be exhibited in Mexico where Pulque comes from, there were new questions to be answered around how the work would have to be developed to present it to a global digital audience, and new elements added for it to be accessible.

The work had to be now thought as a means to produce something digital to go out to the public. I found a space to set the exhibition up and with the professional support of a photographer and film artist the project was presented online. All these new elements within the way of presenting the work

added new ideas to develop and to study. One of them is how online platforms develop new audiences nationally and internationally and how links can be created through it.

Jacques van der Merwe

The Empreinte in Sculpture and Printmaking

My personal experiences of living and working in Australia as an artist and immigrant from South Africa have made me aware of the importance of memories. The methodologies I apply in my art practice specifically support the idea of lost or faded memories. Some memories are glimpses, faded and fractured, while others stretch out and become thin and complex like silkworm threads.

Georges Didi-Huberman's *empreinte* almost acts like a trace or imprint. It is omnipresent, leaving dents and marks on surfaces and objects from the beginning of time. The *empreinte* finds its origins through contact and movement, impacting the natural transference of shape or form from one plain or surface to the next as an operational chain that forms part of our visual experience. In relation to the *empreinte*, I will argue that there are parallels between my sculptural work *Selfportret //Self-portrait (Suspense)* and that of printmaking.

The mould and the press function as storage for memories; it reflects the artist's past actions, feelings, and thoughts from the negative shape into a positive *empreinte*. Forms and surface textures exist as *empreintes* on the surface of the mould or substrate. This process takes place as the surface of the sculpture comes in direct contact with the surface of the mould or an etching plate with paper. The *empreinte* always requires contact.

I utilise the *empreinte* throughout my sculptural practice as a tool to signify the fading of memory. The notion of vague memories and the *empreinte* supports my practice-based methodology of exploring form and visual imagery through various mediums. When I place a medium into a mould, I need to visualise how the positive cast will appear once de-moulded. This inverted or upside-down thinking is akin to that used for printmaking. For example, a reversal of the image takes place before the plate is inked and printed. Other examples of similarities in sculpture are shaping and forming compared to etching and mark-making on a substrate. This paper will investigate the close interrelationship between my sculptural practice and printmaking.

Sensuous Geographies

Session Chair: **Niamh Fahy**

Laura Bortoloni

Print No Border – Questioning the Nature of Boundaries via Printmaking Practice.

European borders is a topic which has become more relevant in recent decades, given the migratory crisis faced by the EU and tightening tensions due to political populist pressures. This has become a symbol of the restrictions the pandemic imposed on our lives. Impossible to cross for months, or at least cumbersome in the ever-changing process of testing and providing certificates. National borders, forgotten by European citizens for decades in a slow but steady process of creating a more open EU, were suddenly very tangible again – a worsening perception also due to the tragic evolutions of the war in Ukraine.

“Print no border” reflects upon the meaning of frontiers and borders. What is depicted as a line in analogue and digital cartographies, crosses soils, fields, rivers, seas, concrete, water, stones, rocks, grass and trees.

From a methodological perspective, each print takes inspiration from the path of a border which is converted into an expressive sign and compared – if not visually opposed – to images inspired by surveys in the actual border area.

The project starts in a group of valleys in northeastern Italy, where the borders of Italy, Slovenia, and Austria cross. Resia municipality, in particular, located in an alpine valley of the same name in the Julian Alps. Resia borders on Slovenia is around twenty kilometers from the border with Austria. This is the base camp of the project. In the pursuit to create a contemporary experience, the project uses multiple media and tools; OpenStreetMaps and QGIS mix with mokuhanga, which is created using both hand carving techniques and laser cut technology. A storytelling website hosts cartographic and video narratives in the pursuit of creating a personal and local atlas of moving possibilities.

www.printnoborder.com

Helen Elizabeth Mann

Staging Material Encounters

This paper outlines and reflects upon a recent period

of practice-based research into the human and more-than-human relationship at this critical time for life on Earth. Drawing on ideas from the field of human trauma which describe how remnants of traumatic experiences become trapped within the body as sensations, pain, processes, and cancers, completely cut off from the original experiences that contributed to them (van der Kolk), the research was centred around the idea of Earth as an expressive archive of valuable information about the way it has been treated and related to.

Outlining methodologies of researching land, soil, and land use by walking and immersion within the environment, the research drew on a full range of sensory, emotional, and bodily responses, to question and communicate the multiple ways we come to ‘know’. Human-nonhuman assemblage was explored, where the vitality and energy of materials, natural processes and elements contributed to the making of the work, raising questions about power, agency, interdependence and a ‘de-centering’ of the human, as possibility. The practice was conceptualised as a series of encounters, documented through drawing, camera-less photography, printmaking, video, 3-D, and installation. The emergent works as well as key artistic influences are outlined in the paper. The work became an exploration of climate catastrophe through materials in a way that speaks to notions of ‘thing power’ and place as ‘matter-energy’ (Bennett). These ideas invite us to develop a different type of awareness and stance in relation to non-humans, seeing them not as passive, inert objects or materials but agential, vital, and ever-changing. The practice-based research highlights the potential in these re-framings, with artmaking as a bridge toward reimagined futures, enabling us to ‘stay with the trouble’ (Haraway), and harness the imagination to create spaces to ‘think’, feel and act. Key themes of materiality, deep time, interconnection, impermanence, and change underpinned the research, along with broader questions about what is at risk and what is possible.

Outi Koivisto

Olhava as Seen from the Map of Volkhov: Language, Place and Psychogeography in Artistic Research.

The starting point for the research is to examine a place through common names and how language is, through names, part of a space. In the municipality of Ii (Finland) there is a village called Olhava. The name Olhava comes from the Karelian language

and means a gully or a ravine, often with water at the bottom. The Olhava village is located along the Olhavajoki river. The town of Volkhov in Russia is also called Olhava in Finnish. The Volkhov river (Olhavanjoki in Finnish) runs through the town that is located some 120 km east of St. Petersburg. Why do these two places that are geographically far away from each other have the same name? Are the places in some way connected to each other?

Naming a place becomes necessary when it is settled or when moving from one place to another and, for example, bringing names from their former home country to the new place of residence. Place names are also marked on maps, allowing people to find different places and routes and making it easier for them to move outside of their local area. Before printed maps, people mainly knew the routes and signs in their local environment through experience. Printed maps became more common through the spread of printing presses.

The Situationist International used wrong maps to observe a place when experimenting with various psychogeographical methods to explore a space. They were interested in the relationship between maps and reality and wanted to turn experiences of an environment into stories of a space. The practical significance of a map ignores some perspectives on a space, so their aim was to misuse maps and create their own maps. In February 2020, I worked in Olhava, and explored the place by following five different routes by using a map of Volkhov. I wrote down the routes as I walked and used a pencil rubbing technique at the start and end point to reproduce elements in the environment on paper. By reproducing, printing and folding, I created an installation, a new place.

Harvey Mullen

Close Shaves – from Covent Garden Barber Shop to Alpine Avalanches: a Contemporary Assessment of the Allure of Risk in the work of J.M.W Turner.

Merging history, cultural geography and the visual arts, my PhD research revolves around J.M.W. Turner (1775-1851) and the intersection of my own mountaineering background with his passion for mountainscapes. This paper focuses on what it was that attracted the son of a London barber to distant mountain landscapes, and what part the element of risk played in the development of his art.

Risk and fear go hand in hand and, according to

Edmund Burke, fear, or terror, is what underpinned the experience of the Sublime. Turner certainly ran risks during his lifetime, particularly when travelling, and none more so than when traversing the precipitous terrain of the Alps. But was the Sublime the motivation behind Turner's art? Does contemporary experience of the places Turner depicted provoke the same response?

By referring to Turner and the artistic culture of his times, I am setting out a practical methodology for revisiting the mountains, not simply as pictorial vistas but as active sites of physical engagement. My creative practice seeks to explore the parallels as well as the divergences between the apparently Romantic work of Turner and a contemporary point of view.

Turner was innovative in all his artistic activities, but from a printmaking perspective the *Liber Studiorum* was ground-breaking. The scale of this undertaking was impressive; more ambitious though was the use of print to provoke a seismic shift in the established hierarchy of genres at the Royal Academy. Harnessing print's ability to be more widely distributed, Turner disseminated an alternative view of landscape art which ultimately contributed to an elevation of its status.

Two hundred years later, printmaking occupies a transformed space. Its technical possibilities have expanded from the static medium Turner used to capture snowstorms and avalanches. However, this research remains preoccupied with one central question: can a work of art really express the intensity of experience that emerges in the hazardous environment of the mountains?

Carol Wyss

Making no Bones about it.

A Discrepancy Between Body, Mind and Information.

My practice spans the expanded field of printmaking; print, photography and sculpture create the components for my installations. The skeleton is the basic structure through which I examine our relationship to our surroundings, the temporal human existence and our impact on the planet we inhabit. Bones are essential in reconstructing who we are and where we come from. I'm interested in the physicality of the human body in this progressively virtual world. Etching on a big scale is a very physical activity; the metal plates are heavy and making them requires an intense commitment, an immersion into the physical aspects of making a print,

experiencing the limits of the materials and pushing the boundaries of the process. That sense of tactile engagement is palpable in the resulting works.

THE MIND HAS MOUNTAINS is an immersive installation made up of large unframed etchings extending from floor to ceiling. Printed on heavy cotton paper the etchings have a direct haptic impact on the viewer. These are images of structures from inside the human skull, evoking a mountainous landscape, they shift the space into a place where consciousness resides – a space to think and to be.

SCRIPT deconstructs the very concrete order of bones into lines of information – a basis of a new writing to chronicle human interaction. Jorge Luis Borges' book 'The Library of Babel' tells the story of an infinite library, a universe that is filled with books, which contain all possible combinations of letters. This infinite glut of information makes the books useless to the reader. It seems like a prediction of the internet. We produce endless amounts of information and are on a quest for ever more knowledge, but the less we seem to understand.

The Post Pandemic Voice

Session Chair: **Carinna Parraman**

Paul Coldwell

Still Life – Paul Coldwell in Dialogue with Giorgio Morandi

The pandemic and the subsequent lockdown caused me to reflect on both my own practice but also some of the key influences on my work.

I have had a long association with the Estorick Collection of Modern Italian Art, in particular with their collection of works by Giorgio Morandi, a key influence on my own work over four decades. I curated the exhibition, Morandi's Legacy: Influences on British Art for them in 2006 and over the years have contributed a number of catalogue essays and gallery talks. As part of their plans to reopen in September 2021 after being closed due to Covid, I was invited to rehang their Morandi collection alongside the work that I had made in lockdown.

The opportunity to present my work alongside Morandi was certainly one that I embraced wholeheartedly. Centred on the idea of still life, I wanted to explore similarities and difference

between our works, most prominently to contrast the enforced restrictions imposed by lockdown with the self-imposed restrictions that Morandi had worked under. It also caused me to reflect on the nature of the studio as a place of self-reflection and play.

The work I presented consisted of small plaster sculptures, woodcuts and a series of four photo-etchings all engaged with the idea of still life. The objects I featured included picture frames, bottles, miniature furniture and asthma inhalers, a veiled reference to the fact that covid attached the lungs. Furthermore, and a radical departure for me, I included a number of poems that I had written throughout lockdown.

My illustrated talk will explore the ideas that underpinned the exhibition.

Killian Dunne

The Middle Kingdom

In 2018 I was entering the final year of my Visual Communications MFA at The School of The Art Institute of Chicago. During this period, I was still trying to define what a self-directed design practice could be. I had come from a fine print etching background and any design solutions work I had done in my life had been for clients. Self-directed design seemed to be a practice that resided somewhere between these two spaces.

Exactly twenty years earlier I had completed my end of school exams in Ireland. I received my six exam results on a small piece of printed paper. Despite the huge amount of pressure put on students regarding these exams, this small piece of paper never did me any good, in fact over the past twenty years this small piece of paper had only brought negativity. I felt I had left school knowing more about football (the local obsession) than the six subjects I had studied (History, Maths, Irish, English, Music, and Art). For my SAIC grad show I decided to redesign my small exam results page, transforming it from something with negative associations into a series of artists' books that would have a positive function within my life. Each artist book would be based on each of the 6 subjects and would explore a real game of football from history. They would all be the dimensions of a football match day program, use the same page grid system, use the same exam-like paper stock, and the same type faces but be completely different within their visual languages.

The series of artists' books would eventually be titled The Middle Kingdom, they were exhibited at the SAIC Graduate Show in the Sullivan Galleries in 2019 beside a digitally printed replica of the original exam results.

Elizabeth Lloyd

**#REDDER.COM – Duty-Free Shopping on Mars
>SHOP ONLINE OR INSTORE ON MARSTODAY<**

Current PhD research: Articulating Space – explores ongoing aspects of how we perceive space, metaphorically, spiritually and physically. Various projects explore the parallels between real and imagined space. The main body of the paper will refer to my current work in progress project #REDDER.com. REDDER, a fictitious future brand identity, for a duty-free shop on Mars.

Lockdown conditions allowed me the time to speculate about boundaries, and this led me to become increasingly fascinated by 'outer space'. I imagine myself as an astronaut! This otherworldly view, developed from my 'lockdown studio', led me to produce a matrix of graphic images, motivated by the idea to describe new poetics within the 'frame' of the computer screen.

The arrival of Covid-19 in March 2020 left me without my traditional printmaking facilities (in my case silkscreen). Instead, a laptop on my kitchen table became my studio, which initially felt like a huge creative loss. However, this feeling was overturned as I began to re-think and test the digital tools. I imagined myself in control of my laptop, morphing into the Apollo Mission Control Panel at Cape Canaveral.

I found the visual dexterity of the digital platform and the luminosity of colour very exciting. Digital language allowed sensitivity, speed, and visual versatility. It opened new horizons of interpretation and creative thinking, which has led to the making of digital prints, GIFs (animated digital image) and short videos, as well as the preparation of 'digital projection mapping' for site specific architectural pieces and even NFTs.

The idea of space exploration brings a sense of hope for mankind. The success of the Apollo manned mission to the moon in 1969 is still a vision of wonder and universal human achievement. Not to mention the current private space enterprises of Elon Musk, Richard Branson, and Jeff Bezos. The new

space race has now come about with China's Dark Side of the Moon Mission in 2019, whilst in 2020-21 Mars has become the focus, of research and intents from NASA, China, and the United Arab Emirates.

Matther Newkirk

Print Culture vs. The Spectacle 2.0

This paper describes creative practices that employ art as a platform for alternative voices in the milieu of contemporary society. These practices critique the modern-day exploitation articulated in DeBord's Society of the Spectacle. They trigger the viewer to rethink and firmly evaluate the instruments of the Spectacle, provoking responses from mainstream participants caught within its cycle.

Throughout the past two years, it feels as though the creative industries have spent a lot of time 'on mute'. While navigating the ever-changing lockdowns and restrictions, art practitioners, whose role is often to bring people together in a physical sense have been forced to operate from behind a keyboard. As visual practitioners, it is our obligation to speak out in response to these COVID related paradigm shifts with the most effective post-pandemic voice we can muster – our art practice. I put forward that the most potent response to our impacted creative lives comes from understanding how The Spectacle's mechanisms operate in a contemporary sense and how art can be used to challenge the principles and ethics of a culture caught within it – at the same time, delivering a message with the least opportunity for manipulation or exploitation.

This paper considers historical and contemporary art practices that utilise the same techniques, mediums and frameworks that are employed by those seeking to exploit the mechanisms of today's present-day Spectacle. These artists, who draw from print culture, utilise methodologies that successfully navigate the risks of becoming part of the ongoing cycle that the Spectacle perpetuates. In particular, the paper describes art practices that confront the Spectacle by tracing the historical relationship between art and its ability to evoke change.

Adrian Ranger

Post – Print: The Moment of Compression as Event

'Post-Print' is a practice-lead research project that seeks to situate the emergence of the printmaking tradition – and the notion of the print as

'reproduction' – as a pivotal Event which once shaped a past era's perception of reality, just as the 'digital-multiple' template today functions as a contemporary reproduction of our Being. For this project, I will draw on Slavoj Žižek's philosophical reading of the notion of 'Event' as a framework for my central thesis: I want to expand on how the *moment of compression for a technology for looking* (i.e., the introduction of the printing press and the digital device) may be considered a veritable Event.

In the process, I will inevitably rely on Walter Benjamin's observations in his essay 'The Work of Art in the Age of Mechanical Reproduction' as an inspiration for my discussion of the print as reproduction and the image as Event. Finally, I happily acknowledge the influence of Guy Debord's 'The Society of the Spectacle' (1967), to which I will bring a particular focus on the notion of 'the mediation of being through the image' in relation to my video installation, entitled 'Image-Machine'.

The progression of creative discourse – the transition from the 'print' to the 'post' as the means of infinite reproduction – is the core of my project, as this shift of mediums contextualizes my own retrospective mediations of the avalanche of images that characterize the present Event. Rather than mere diversions, I consider historical thinking and anachronism to be practical methodologies in my work. These retroactive interventions are themselves closely informed for me by the philosophical strategies of fragmentation, reframing and détournement variously proposed by Benjamin, Žižek and Debord. Thus, I will discuss here how these philosophical ideas have shaped the critical processes and curatorial choices within my final master's exhibition, 'Post – Print', whilst also referencing and cross-examining my video installation, 'Image Machine', and an installation of press-like object works, titled 'Fragmented Studio'.

Paula Smithson
The Dark Side of Printmaking

This paper examines print as a platform of multiple dimensions, providing an essential link between the traditions of the handmade print and the potential of new technologies. Exploring the potential of scale using photopolymer intaglio type printing, using the material capabilities of the printed surface to connect what is viewed and experienced. I will reflect on my experience of this medium along with the research methods, practices and technologies.

Devoid of access to workshop facilities during the pandemic I was drawn to embracing new technologies more readily for image construction. The liberation of being able to return to the printmaking studio post-lockdown, with access to the large-scale presses, encouraged me to embrace the challenge of increasing format. I continue to embrace interaction with the physical surface combined with digital technologies.

Drawing and material investigation are fundamental to my practice; I work from direct observation and memory with a focus on the human form. Traditional methods of image making continue to play a vital role within my practice; I enjoy materiality and media experimentation, painterly marks, ink washes and marks left on surfaces from ink tubs within the printmaking studio have all been explored when creating recent positives for print. The use of digital tools continues to gain momentum within image construction, along with laser cut paper stencils, the aim is to combine analogue and digital technologies to create multi-layered positives to expose to single plate or to create multi-plate prints.

More directly this body of work considers ideas around re-interpretation and a repositioning of traditional printmaking skills and processes as part of a wider cross-disciplinary art practice. Large Intaglio plates incorporate photopolymer technology to offer a view combining digital interpretation with the traditions of the hand created mark and printed intaglio surface resulting in a re-imagined vision linking digital aesthetics.

The Printmakers' Garden
Session Chair: Angie Butler

Barbara Balfour
Inkling: thinking about ink

I want to focus on a crucial yet often overlooked aspect of printmaking, namely ink. Returning to the studios after months of remote learning, students in one of my print media courses were struck by the physical presence of ink on paper. Drawn to actually touch the printed ink film, they wanted to confirm the physical and sensuous qualities they perceived through sight.

The fact of ink on paper might seem too obvious to mention, yet I have an inkling that it is worth

revisiting and re-examining ink's haptic qualities and materiality in addition to, or even apart from, its visual presence. I believe an examination and articulation of the physicality, tactility, and malleability of ink – its inkiness, even its sheer messiness – is worthy of study.

I want to consider how ink is both medium and matter, a means of transmission as well as a substance in and of itself. My paper will draw from writers who address the physical presence of printed matter along with a range of artists who employ ink in notable ways. A subset of my investigations will involve the notion of the printing error, to examine instances where ink often appears where it is not desired – in the form of a blot, splotch, or smear. This often reveals a loss of control, or at least a betrayal of intention. As part of my research, I plan to ask a number of fellow print artists about how they consider the materiality of ink in their practices. These voices will carry throughout this paper, providing insight into thinking about ink as tactile, malleable, and even messy matter.

Mara Cozzolino and Jacqueline Gribbin **Making Ink from Fire**

Two artists from opposite sides of the globe tackle the same issue of wildfires. Mara Cozzolino from Italy and Jacqueline Gribbin from Australia started working on projects about dealing and living with wildfires and bushfires in 2021.

Without prior knowledge of each other's projects, they started experimenting with making ink from the charcoal of burnt trees from the areas where they live. Both full time printmakers, they discovered each other's projects through a mutual friend, and began exchanging ideas about the experiments, their gained knowledge, and expertise with making their own ink. By meeting online they shared their progress, inspiring and influencing each other.

Making ink from fire brings attention to the dramatic climate changes that are continuing to endanger life on the planet and highlight the importance of respect for a diminishing and affected environment. From this project a series of black and white prints and short films were born. Mara Cozzolino focused on portraying twenty single trees burnt down in the devastating wildfires in 2017, making ink from the charred bark of the very same trees she was portraying. Jacqueline Gribbin explored her local area with First Nations artist Dennis McCarthy (Murrwurrwurr), to collect charcoal for making ink

from the bush, which is slowly being depleted by an ever-increasing number of fires. Her prints portray the post-fire landscape.

Both artists use the medium of mokuhanga, a low toxic environmentally friendly printmaking technique that uses wood, water, handmade paper and pigment, and is particularly suited to depicting the nature, which is the source of their expression and which they are strenuously trying to defend.

Stephen Fowler **Rubbish Printmaking**

Rubber stamping, Tetra Pak print and kitchen sink lithography, were some of the open-ended, exploratory processes, my inquisitiveness thrived upon during the printmaking MA at the University of the West of England. My curiosity always brought me back to exploring such techniques and material with no established orthodoxy or long tradition.

On reflection, I believe the root to my practice was in part a response to the illustration/art history context in which I was first introduced to print. Art and technology were aligned; print was a commercial means to reproduce imagery. Slides of the technical accomplishments of master printmakers were projected each week, although inspiring they were also rather intimidating (how could us teenage students ever amount to such heights!) The philosophy of the Bauhaus inspired books written by Peter Green, and published by Batsford, I found at the local library were more appealing and the printmaking within more attainable by comparison.

During my MA second year along came Covid-19 and the lockdown. My printing practice was ideally suited to this new environment. I worked without a printing press, using pasta machines, spoons and rolling pins. Plastic four litre bottles instead of copper plates, cereal packets and coffee cups for collagraph print. Each outcome sparked further experiments.

Whilst these experiments seemed outside the world of traditional print, they were, I reflected, informed by it. To create clear, readable print impressions I needed specific inks and paper. It required a knowledge of printing pressure in the pasta machine press for instance. Drypoint tools were purchased to create effective marks. There was a reciprocal relationship, in exploring print this way, it helped me to understand, and imbed traditional forms of printmaking. This

alternative unorthodox form of print was my gateway into fully understanding and appreciating the field of printmaking.

Marianne Wilson (Livingstone)

An Exhibition in Lockdown: Methods and Materials

When asked to put together an exhibition for 201 Telephone Box Gallery in Strathkinnes, Fife, I was excited. I had received funding via VACMA for a proposed project using the laser cutter at Dundee Contemporary Arts print studio.

My initial ideas had to change when I lost access to the print studio during the Covid 19 Lockdown. I had to work from home, around my family, using a small home studio (shed) and garden. With limited access to the exhibition site and research material, I managed to find a topic of interest that I hoped would form a connection to the community of Strathkinness. Through the use of site visits, historical research and critical reading, I became interested in the Covenanter movement, one particular event, a specific place and the notion that a space can be both physical and metaphysical. I came up with an exhibition titled 'Heterotopia'.

I had to simplify everything and use trial and error to work out how I might still be able to translate my ideas into a print based installation. As a papermaker, I made 100% plant fibre paper, using home grown Crocosmia and created a large 'fake' blind emboss in a small space, without a press. I was able to prepare for quick fire screen printing when restrictions were eased between lockdown one and two and used my kitchen table to put everything together so it was easy to transport and quick to hang.

I was eventually able to travel out to Strathkinness where 201 Telephone Box Gallery's Curator, Lada Wilson, and I, installed the exhibition. Once locked, the phone box provided 'Covid safe' viewing for anyone within the local area.

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Touching and Touched

Session Chair: Victoria Brown

Eliana Ambarosio

DEVANEIOS

DEVANEIOS was a project developed during the pandemic in a virtual artistic residency promoted by the Spanish group SMPPro Art, through the Huellas Seminar. Each participant made their proposal from the observation of nature and the works reflected a deep connection between the elements of nature and their personal emotions.

The work DEVANEIOS is divided into an artist book and three videos resulting from this experience. It starts from the magic of haze droplets that form on the glass, which form imaginary gardens. From the tears and deaths in the pandemic, other feelings are sublimated through these imaginary beings and a text accompanies the album and one of the videos.

Although the project was carried out in March 2021, the work was gradually being built during the period of isolation of the pandemic. First, there was the sound and sensory perception of the water that ran in the shower and the fogging of the bathroom glass.

The random shapes that appeared there referred to a universe of beings, ready to be drawn. In this reflective process of drawing, some questions arose. How long will we survive? Will we become skeletons soon or are we already a skeleton of what we once were? Will everything go back to what it was before, or it will change profoundly? Everything was kept until the moment of the Huellas Seminar when I wrote a text and decided to compose a book with prints of the digital images and record videos of the rain falling on the windows.

After the book, I started to produce the three videos that emerge from the memory of the sounds, the records of the manipulation of the books and the reading of the text that culminates in the conclusion: "Everything is nature".

Caroline Areskog Jones

Touching Visions: Speculative Imaginaries

Nanna Debois Buhl created 'Sky Almanac' during a 12-hour walk in which observations materialized as a response of moving through the air. The artist talks about drawing connections across histories of

scientific, aesthetic, and speculative perspectives – a process of “epistemological gathering”. I have been thinking about this approach whilst asking how to use the air to make a series of print hybrids.

A drawing is a mark of some sort with a human touch. A print is a mark of some sort facilitated by human touch often constrained within a historical context. But it can escape associations of the multiple and representational mimesis, by considering the potential of the spatial metamorphosis of its making, the intimacy of touch across a surface and its recording of contact. It can respond to the notion of truth with the first print pulled from a matrix surface being termed the ‘proof’. It is forensic evidence of presence. It can make the invisible, visible.

In my practice I am interested in exploring the poetic, mutable space that is difficult to articulate, the hazy zone of enquiry that evolves through research and experimentation. A thin, slippery structure on the edge of categorization and clear vision. Being prevented from a wider freedom of movement, a state of lingering, looking, thinking and wondering took shape. It provided time and sensory opportunities to expand a dimensional potential and its contiguous relationship to materiality. With the immediate orbit of human touch being reduced, I attempted to reach outwards through drawing.

Historically the five senses existed in a hierarchical structure where vision was correlated to light, and hearing to air. The sense of touch was equally anthropologically vital to communication. I have been considering visual listening through these ideas, exploring how it can manifest within the expanded landscape of print.

Sally Clegg

The Messiness is the Message

To refer to an artist’s work as “masturbatory” is to call it self-indulgent, self-absorbed, and excessive. Like masturbation, printmaking holds a position or carries a perception of supplementarity. This reflective practice paper argues for the specific intimacy possible between artist, artwork, and viewer because of, rather than in spite of or in conflict with, this position. In *Of Grammatology*, Jacques Derrida deconstructs auto-affection—or self-experience, including experiences such as self-talk and self-touch—to reveal how these seemingly closed-loop practices in fact always let the outside world in. He writes, “...the possibility of auto-affection

manifests itself as such: it leaves a trace of itself in the world...the experience of touching-touched admits the world as a third party.” In 1996, Tracey Emin created a trace monotype titled *I Used to Have a Good Imagination*. Through text and imagery at once portraying masturbation and ideation, this print expertly visualizes how the operation of auto-affection both admits the outside world and speaks to certain fundamental qualities of monotype, as it simultaneously theorizes creativity itself. These qualities: supplementarity, singularity, and messiness, like Emin’s work, are at times unduly dismissed as frivolous or profane. In conversation with Kathryn Reeves’ 1999 essay “The Re-Vision of Printmaking,” Derrida’s deconstructions of auto-affection, vernacular and material definitions of “messiness,” and my own work in expanded printmaking, this paper will argue that Emin’s masturbatory monotypes evidence the following claim by Clyde McGill and Tim Mosely: “There is no difference between what a print talks about and how it is made.” Put differently: the messiness is the message.

Caroline Gagnon

Deconstructing the Printing Process: Image as Material, Time and Space

“To make an imprint is always to produce a fabric of material relations which give rise to a concrete object, but which also involve a whole set of abstract relations. This is how the imprint is both process and paradigm: it unites in itself the two meanings of the word experience, the physical meaning of an experimental protocol and the gnoseological meaning of an apprehension of the world.” (Didi-Huberman, 2008, p.32)

Over my years of practice in lithography, I have become interested in printmaking as a process, as an experience, more than in the result. My attention is focused on the repeated gestures, on the qualities of the materials as they transform. It was by noticing a shift in the gesture-trace-imprint relationship in relation to my process that I sought to deconstruct the process and transpose it to other mediums. It is this reflection on the imprint’s inability to capture movement, to grasp the time of the image that is being made, which leads me to transpose the paradigm of the print into my installations. Thus, I present the image in its different states, from the fluid material of the wash to the printed image. I deconstruct the printing process to show it as a series of gestures and transformations, each with an imaging potential.

In this presentation, I will discuss how my work pushes the limits of lithography, crosses the boundaries of other mediums while maintaining a conceptual link with printmaking. I will elaborate on the three perspectives of the image that make up my practice today: the image as material, which is materialized by a printing process; the image as time, which presents an image in the making, and the image as space, where the installation is conceived as a system of relationships.

Oliver Hamsch

Print, Body and Memory: Haptic Engagement with Large Scale Prints

When I started my Master of Fine Art degree in 2020, I was interested in how my concerns with the way memory is perceived and experienced could be expressed through printmaking, both in method and in content. Two months into my studies, South Africa entered a hard lockdown and universities were closed due to the Covid19 pandemic. I lost access to my studio and had to pivot from my usual practice – which required the use of presses, darkrooms and solvents – to one that could easily be undertaken in a small apartment. I shifted to creating detailed linocuts, which eventually culminated in the production of several large woodcuts in 2021. The production and printing of woodcuts of that size required an unexpected degree of physical engagement. Due to the size of the blocks, I was unable to visually resolve the image I was working on. Touch and frottage became the only way for me to ‘see’ the image I was working on. The haptic engagement with the woodblocks, both in terms of production and perception, inspired the creation of a large-scale installation consisting of 150 graphite rubbings taken from the block, which was exhibited together with the prints and the woodblocks. My heightened awareness of my physical body during the production of the blocks, the subsequent labour of hand printing, and the creation of the frottage installation led me to reconsider my theoretical approach to memory and incorporate its material and physiological aspects into my work.

Veronica Noriega Esquivés

Impression / Expression

Being trilingual and very fond of traveling made me aware of how printmakers from Spanish-speaking and English-speaking nations use two different expressions to refer to their artistic discipline. It made me ponder about my connection with printmaking

and whether this was the result of how I refer to it and what it meant. In contrast to English-speaking printmakers, Spanish-speaking printmakers name printmaking, the discipline, with the word *grabado*, which means *engrave* or mark. How can we refer to the same subject differently? Are we talking about different things? Could it be possible that a word could change our relationship with the subject it is referring to?

The former questions appeared a few years after my masters in Brazil, when I was looking for the meaning of the word *impresión*, which in Spanish refers to *a mark impressed on a surface by something* but also, *an effect produced on someone*. Derived from Latin *imprimere*, that word comes from in- ‘into’ + *premere* ‘to press’, and shares some similarities in Portuguese, Italian, French, and English. It made me curious about the importance of language for the deepening of a phenomenological view of the field of printmaking. Therefore, ‘to press’ is as important as ‘into’ because Printmaking can become a substantial source of knowledge when it is considered as an introspective wandering through the process.

As an artist, who is intellectually and sensitively marked, I am always pursuing aims to promote the revaluation of the concept of technique from its technical procedural level up to the level of “wisdom”, in other words, to value technique as a reflective act of enabling consequences for the understanding of the artistic practice.

Notes

Notes



IMPACT THE REUNION 1999 – 2022

The Reunion **Paul Coldwell**

Panellists:

Deborah Cornell
David Ferry
Annis Fitzhugh
Valgerdur Hauksdottir
Stephen Hoskins
Paul Coldwell
Dominic Thorburn

The panel will take the form of the BBC Radio 4 programme, The Reunion which can be found on <https://www.bbc.co.uk/programmes/b007x9vc/episodes/player>. For those unfamiliar with the programme, it is hosted by Kirsty Wark who invites a group of people that were involved in a particular event to meet and reflect, and to discuss how they viewed the occasion, both then and now.

For this panel, I have invited six prominent members of the printmaking community to address and reflect on broad issues and changes that they have observed since the first IMPACT Multi-disciplinary Printmaking conference at UWE in 1999, each taking in the long view of events rather than focusing too much on their own practice. The panel will consist of Steve Hoskins who conceived the first IMPACT conference in 1999 and will reflect on its conception and original aims, Deborah Cornell on how Impact has provided a forum for both practitioners and thinkers on print, David Ferry on how Impact has provided a platform for the artists book, Valgerdur Hauksdottir on some of the changes she has witnessed in particular towards expanded printmaking and installation and on changing attitudes to non-toxic printmaking and sustainability, Annis Fitzhugh as Head of Print Studio at Dundee Contemporary Art, on developments and challenges that she has witnessed in supporting an open access studio as well as overseeing the DCA editioning and commissioning wing and Dominic Thorburn who chaired a session at the first Impact conference 1999 on the impact of global communication on printmaking, reflecting on some of the aspects raised and point to subsequent changes including the importance of print for social change and enabling communities. Following on from their provocations, I will chair a group round table before opening up the discussion to the audience for Q&A.

IMPACT ARTIST BOOK REUNION

Rewind/Reprint: The Impact of Artists' Books on Contemporary Fine Print
Chris Taylor

Panellists:

Ellen Burroughs
Angie Butler
Chris Taylor
Jonathan Ward

Rewind/Reprint: The Impact of Artists' Books on Contemporary Fine Print will examine the current position of printmaking in relationship to the book format – media, production and intention.

The history and development of the book has been synonymous with the printed/imprinted image and word. Bringing together a group of artists, designers, curators and academics, this round table event will question and discuss the synergies which exists between these two interdependent areas of art practice asking: Has the critical positioning of artists' books and printmaking within curatorial contexts significantly changed over the past two decades? What has been the impact of the resurgence of letterpress printing as a contemporary mode of practice within book arts? Have there been any significant and lasting changes to learning and teaching strategies and pedagogical programming? What can the artist's book provide for our early career artists and researchers as a medium, not only for archiving projects, but in facilitating an art practice through the making and distribution of unique and multiple artifacts?



PANEL 01

Make The Changes You Want To Make –The Collaborative Space of Printmaking Monika Rycerz

Panellists:

Sue Bown
Kyle Chaput
Majella Clancy
Wilhelmina Peace
Monika Rycerz
Sarah Tokich

“Being aware of the fact that in conversing with the Other I am communing with someone who at the same time sees the world differently from me and understands it another way is important in creating a positive atmosphere for dialogue” (R. Kapuscinski, *The Other*, 2018, p. 43)

As we emerge from the Covid-19 pandemic, it appears that working together has never felt so urgent. This is especially true for a generation of young people whose lives have been lived out in isolation, disconnected while at the same time being constantly connected. Printmaking students and Printmaking staff from Plymouth College of Art (UK), Belfast School of Art (NI) and Baylor University, (USA) have come together to begin to address ways in which printmaking can act as conduit for connecting people and places in ways that open up new conversations to foster a culture of care and collaboration, and address pertinent issues of social injustice, hope and geographical boundaries.

Six students and two staff members from each Institution (twenty-four participants in total) have worked in groups of three and through online conversations have addressed and explored the above themes. During the collaboration objects, printmaking plates and other artefacts have been exchanged through physical mail and online platforms. The resulting prints speak of connection and collaboration. and also challenge and address the complex issues of our time.

Our Reflective Practice Panel will discuss the outcomes and findings of this collaborative printmaking project. As academics and practising printmakers, we will investigate how collaboration and sharing of knowledge can have positive effects in learning printmaking. We will address the ways in which the digital and physical world can collapse to create new spaces of learning and collaboration through printmaking. In the context of a world where injustice appears to be touching everyone, are our hopes dramatically different? Or do we wish for similar things?

PANEL 02

Exploring Collaborative Production of Woodcut Practice in Asia: Artists, Activists and Citizens' Engagement **Krystie Ng**

Panellists:

Wei Lun Chen
Chun Fung Lee
Ding Li
Ai Kano
Krystie Ng

Started in 2019, the working group for Inter-Asia Self-organised Woodcut Collectives Mapping Series has embarked on a journey to map and study contemporary woodcut printing collectives in Asia. Based on our research and findings, these collectives who are based in China, Hong Kong, Indonesia, Japan, Korea, Malaysia, Taiwan and the Philippines are extending the attributes and functionality of woodcuts, where their practices are trying to intervene in the social issue.

The prints produced here are different from artworks that serve the market or personal collections, to a certain extent it can be regarded as the "alternative narrative" of our time. Printmakers (artists and activists) from this network go beyond employing woodcut as a communicative tool or to advocate for marginalised issues, but instead also try to dive deeper into the process of creation and to build heterogeneous relationships with participants, thereby proposing a reimagination of the politics of aesthetics that is up to date. Other than the mainstream individualistic aesthetic mode of production, such collaborative art-making envisions "politics" through art.

In this panel, we would present the zines we have made on this network and practice. We would share views and perspectives on the counter history of woodcuts in Asia, the self-organised woodcut collectives and their practices, as well as the regional network that maintains both localised and trans-border dimensions. We hope to discuss how the practice of art and activism could be sustained outside capital and institutions, and how this practice emerged in Asia could form exchanges with practitioners outside the continent. More importantly, we hope to contextualise these empirical cases in the framework of globalisation and neoliberalism to rethink the political significance of contemporary collective production. Through case studies, we hope to henceforth deliberate on "an alternative route" of autonomous cultural networks.



PANEL 03

Ecologies of Care **Clare Humphries &** **Rebecca Mayo**

Panellists:

Deidre Brollo
Veronica Calarco
Pollyanna Yim
Clare Humphries
Rebecca Mayo

Ecologies of Care explores the possibilities for care in the Colonial Anthropocene. Acknowledging the impact of human activity on Earth's ecosystems as one of the greatest challenges of the twenty-first century, this panel will consider ways in which print-practice can help enact a shift in perspective towards the biosphere—from one of consumption, to one of care and belonging.

Presenters in the Ecologies of Care panel will consider ways in which our relations to land and environment can be examined and re-considered through print-based projects and methods. Clare Humphries (Australia, United Kingdom) will introduce the panel, arguing that the Anthropocene began with colonialism—a project bedded in the Global North which approaches land and species as resources for extraction and exploitation. She will propose it is necessary to unravel and interrogate Colonial imprints and to generate modes of care-giving that cultivate alternative ways of being in-relation, two tasks explored in different ways by the other panellists.

Deidre Brollo (Australia) will discuss ways in which print may be used to disconcert, to discomfort, and to disorganise the effects of colonial mapping and place-naming on the landscape. Veronica Calarco (Wales), will explore the Welsh notion of *cynefin*—a sense of place and belonging, or not belonging—to consider how print can respond to the problematics of positioning the land as Other. Pollyanna Yim (United States) will propose printmaking is caught within an increasingly fraught network of chemical, ecological, and non-human interdependencies, speculating on ways to respond to the contemporary critique of printmaking's environmental impact. And Rebecca Mayo (Australia), will consider how First Nation Australian artists are using languages of print to position their own stories, histories and connections to country centrally and over colonial narratives.

PANEL 04

Sustainable Printmaking Education in Hong Kong Chun Wai (Wilson) Yeung

Panellists:

Siu Jane Liu
Kwai Shun Ma
Avery Lam
Cecilia Hui
June Ho
Paul Louey
Sara Lee

‘Sustainable Printmaking Education in Hong Kong’ is a reflective practice panel organized by Art Horizon Printmaking Workshop and is made up of eight Hong Kong printmaking artists and curators. This panel discussion, linked to the ‘Inheriting – Art Horizon Hong Kong Printmaking Exchange Exhibition’, provides an international opportunity for Hong Kong printmakers to express their voices and ideas on social and educational issues from the perspective of sustainable development.

In Hong Kong, studying printmaking has never been a mainstream education subject. Printmaking is often an elective in art and design schools, or a hobby class. Since 2000, Art Horizon Printmaking Workshop has been actively promoting local and international printmaking education under the leadership of Hong Kong print artists and art educators Siu Jane Liu and Kwai Shun Ma. For more than twenty years, Liu and Ma have been teaching traditional and contemporary printmaking through various channels and methods in different cultural and art institutions. The institutions they have participated in art education work include the Chinese University of Hong Kong, the Education University of Hong Kong, the Hong Kong Arts School, the Hong Kong Visual Arts Centre, and dozens of primary and secondary schools.

This reflective practice panel will be led by Liu and Ma with independent curator and print artist Wilson Yeung. Together with 5 emerging printmakers and art educators from Hong Kong, including Avery Lam, Cecilia Hui, June Ho, Paul Louey, and Sara Lee, the panel will explore the path of local printmaking education from craft heritage to sustainable development. It also discusses how printmakers can use alternative methods to teach printmaking at all levels in schools, universities, and communities. By examining different interdisciplinary and field collaborations, this panel discussion hopes to seek sustainable development directions and strategies from diverse printmaking teaching practices and link printmaking with social care.



PANEL 05

Digital/ Dark side of Printmaking **Milos Djordjevic**

Panellists:

Milos Djordjevic
Davida Kidd
Judith Martinez Estrada
Jonanathan McFadden
Matthew Newkirk

The proposed topic for the themed panel focuses on the large and constantly growing digital realm in printmaking which, until two years ago, was of interest mainly to technical enthusiasts. Meanwhile, during the Covid-19 pandemic digital paradigm became drastically integrated in global economy. Digital tools, digital resources and the digital environment became absolutely present in labor and various fields of work activities, and also including printmaking art and education. Some of the aspects of the practical and the creative application of digital tools, digital resources and the digital environment as far printmaking art is concerned, the changes were in the process of production and distribution of works of art, established practice in organizing exhibitions, or approaches of teaching at universities. Therefore, this panel will argue that changes in established social and economical practices in printmaking art and art education as such, during the pandemic period revealed widely to the light the digital aspect of printmaking which has become embraced in the printmaking community in various ways and/or degrees. Artists now create digital files of their physical works to exhibit them in online exhibitions, as they have done in recent years due to stricter customs laws and slow administrative procedures in air travel, the organizers of the exhibitions started inviting artists to send their works in digital format, which they then print in traditional or modern techniques on their own. Professors had to organize online classes that have unquestionably pushed the boundaries of pedagogical practice. Digital resources and digital tools seem to have become an integral part of printmaking and it seems they are here to stay. Invited panelist will present their insights in this topic and will critically reflect on the impact and the effect of this digital change in printmaking art practices in the future.

PANEL 06

Connections: Tales that Split Apart!

Judith Elizabeth de Haan

Panellists:

Eliana Ambrosia
Judith Elisabeth de Haan
Hoi I (or Mel) Cheong
Glynis Lee
Josef Madisia
Jennifer Mack Watkins

Judith Elisabeth de Haan (The Netherlands, Europe) and Cheong Hoi I, Mel (Macao, Asia) have already undertaken two exhibitions together at IMPACT 10 in Santander and IMPACT 11, Hong Kong (digital). Both exhibitions were called Poetic Landscapes (I and II), where we combined prints with poems. For IMPACT 12 we decided to extend this cooperation and combination of word and print with printmakers from all parts of the world.

We asked fellow printmakers that we met at IMPACT, Glynis Lee (Australia, Oceania) and Eliana Ambrosio (Brasil, South America) and at the International Mokuhanga Conference, Jennifer Mack Watkins (USA, North America) to join us. We also invited Joseph Madisa, an impressive and active printmaker from Namibia to join us.

Every artist made one or more prints inspired by an old traditional folk- or fairytale from their own country and continent. This with a common subject, namely a rabbit (or a hare).

The rabbit (or hare) can symbolize many aspects of life, both negative and positive, according to different cultures. Fairytales often give a moral in a way that the audience will remember. They exist to teach a clear lesson.

This is why we think and hope the prints beside their stories will show something of our different (and maybe also common) backgrounds, culture and history.

The seventh continent Antarctica will get a place in the exhibition as well but: No humans (or printmakers) live in Antarctica permanently and rabbits are found on every continent except Antarctica so far!

We shared our stories, ideas, information, prints etc. in a Facebook group. The prints were developed during the months before the exhibition at IMPACT 12 in Bristol.

In our Reflective practice panel, we will try to explain you all about our process!



PANEL 07

A World of Many Worlds **Niamh Fahy**

Panellists:

Emma Febvre-Richards
Catriona Leahy
Graciela Machado
Victoria Ahrens
Monika Lukowska

Environmental violence does not cohere to boundaries limited by geography or time. Often taking place over a gradual period, frequently concealed, imperceptible, and devoid of the immediate spectacle commonly associated with notions of violence. (Nixon, 2013) Destructive environmental practices leak and permeate into geographies and generations beyond our control. We invite panellists to reflect on the slow, invisible, or concealed actions which alter and shape our landscapes.

In opposition to these acts of environmental violence, we put forward the notion of Pluriverse, outlined by De la Cadena and Blaser (2018, p.4). Pluriverse is the proposal for recognising the plural perspectives, heterogeneous practices and diverse life forms that compose a world of many worlds (Cadena and Blaser, 2018, p.4). Panellists are asked to consider what works can be imagined, magnified, or challenged through the printmakers' practice. Through creating printed narratives that challenge and make permeable the boundaries between landscape, human and other-than-human life, we can radically reimagine our relationship to the environments we inhabit. From the molecular to the monumental, we build a panel of printmakers who identify, connect and animate narratives of change within landscape. Panellists are asked to consider what it means to work with the farmer, forester, geologists or scientists. How can interdisciplinary relationships influence the printmakers approach to their practice? How can methods of recording, measuring, or observation creatively address themes of environmental change? Panellists will consider, discuss and exchange ideas on how collaborative practice, fieldwork and experimental methods of making open up a world of many worlds?

PANEL 08

Presence and Synergy Leonie Bradley

Panellists:

Leonie Bradley
Yael Brotman
Jess Bugler
Perna Chandiramani
Libby Hague

Two groups of artists working remotely through lockdown reflect on their experiences and the work created.

SPIKED (Leonie Bradley, Jess Bugler and Perna Chandiramani) are previous awardees of the Peter Reddick Bursary. We met online during lockdown to explore connections between our practices with the intention to create a print installation once the world opened up.

We responded to the idea of a spectrum of aloneness from isolation to solitude. Creating rules to guide us, we each made a distinct series of prints. Once allowed, we had two residencies to explore the structure of the installation and developed the form of a curved line with the suspended artworks creating an enclosure. The solitude end of the spectrum is wide and inviting, the isolation end tightly wound and claustrophobic, though never touching, representing our experiences of being alone together.

SYNERGY - Yael Brotman and Libby Hague's circumstance of collaborating during Covid, differs from the SPIKED model. We are long-time friends, having met at Open Studio, Toronto's major printshop. Over the years we have engaged with each other's work; we always noted commonalities in our poetic and empathic sensibilities. We had exhibited together but had not collaborated previously.

We now present an examination of our collaboration, Pink city Green branches. It has been installed twice, once before and once during the pandemic. The first venue was at IMPACT 10 in Santander, Spain. The second iteration was exhibited in Toronto, where conditions had devolved rapidly under covid restrictions. It is compelling to consider the difference and whether the effects of isolation are evident in our collaborative experiment.

We hope the reflections in our practice panel will provide insight into the nature of online collaborations formed under the spectre of the pandemic and allow attendees to consider their own multifaceted experiences of lockdown.



PANEL 09

Force Fields: Rome and Contemporary Printmaking Devin Kovach

Panellists:

Devin Kovach
Umberto Giovannini
Maria Pina Bentivenga
James Gardner
Sarah Linford
Gianna Bentivenga

This panel examines the richness of contemporary Roman prints, printmakers, and print researchers. Its starting point is the publication *Force Fields: Rome and Contemporary Printmaking*, edited by Dr. Sarah Linford and Prof. Devin Kovach. This project was conceived as an open-call print exhibition curated by Linford and Kovach in Rome in 2018. From the exhibition, Kovach and Linford were inspired to expand their research into a full-length book examining the capital role that Rome has played in printmaking and a state-of-the-field of its contemporary practitioners. Art historians, master printmakers, dedicated printmakers, and conceptual artists who make or use prints - and for whom Rome has proven pivotal - were commissioned to write in order to create a compelling picture of what it means to make prints in Rome now; how history informs contemporary practice, how the flux of international travellers drawn to Rome continuously reinvigorates the scene, and how new practitioners are carrying forward or completely redefining traditions of Roman printmaking. Like the volume itself, the panel centres on Rome as an effervescent site of printmaking activity where traditional methods are both celebrated and continuously re-invented, where comings and goings create the circumstances for artistic cross-pollination, and where the culture of the graphic arts thrives.

PANEL 10

Print Now: Rethinking Post-Pandemic Print Curriculum Kate Conlon

Panellists:

Vin Caponigro
Be Oakley
Asuka Ohsawa
Michael Smoot
Kate Conlon
Jennifer Schmidt

This panel reflects on the ways in which pandemic experience led to a radical redesign of the Print & Paper curriculum at The School of the Museum of Fine Arts at Tufts University.

For the 2020-21 year, all classes were transitioned to an online format. In response to the geographic separation of our student population, new classes were designed to focus on community building, individual voice, responsive practice, and public communication.

We offered 'Print Now', 'Fliers and Zines', and 'The Ephemeral Archive' as a way to engage with current events in real time. These courses examined protest graphics, DIY signage, and institutional/individual collecting practices to question the role of graphic communication in historical narratives and record keeping.

In Fall 2021, in-person classes resumed, and the department recognized an opportunity to rethink our approach to teaching and framing traditional print processes. Our curriculum was expanded to include timely thematic courses that emphasize print as practice. 'Collaborative Print' demonstrated the community building and activist potential of print media while 'Replicas and Reproductions' asked students to examine the issues of authorship and authenticity that are central to working in multiple form. Experimental courses such as 'Games and Strategies' and 'Multiples, Rituals, and Actions' introduced new studio methodologies to explore the performative potential of print.

Modifications made in response to the pandemic were a catalyst for thinking about the future of print curriculum. As we continue to live in a hybrid world of in-person and virtual interactions, we recognize the importance of creating courses that harness the potential of physical exchange while preserving the candid and intimate experience of sharing observations and stories online. We seek to integrate both approaches to offer a dynamic platform for learning about multiples and the ability to make impressions.



PANEL 11

Catching the Light Susanne Klein

Panellists:

Tom Lomax
Abigail Trujillo
Susanne Klein
Judith Martinez Estrada
Carinna Parraman
Harrie Fuller
Elizabete Kozlovska

In a world drowned in images, people have lost the capability of seeing. To them one image looks like another. Does it really? There are subtle differences in colouration and illumination even when looked at on different screens of the same specification. These differences can shift the emotional reaction of the observer substantially, in the extreme from pleased to annoyed. When the image is printed, this reaction can be influenced even further. Print has a long history of being used as an effective method to unite and divide, to change opinions, to call to arms, to sell, to please and to shock. The choice of printing method, substrate, process or spot colour, method of halftoning or continuous tone, has a huge influence on the outcome.

In the panel discussion we would like to tell the story of our hunt for true colour. What is the true colour? Since colour exists only in the brain and it influenced by all the other processes in the brain, like emotions, memories, smell, feeling hot or cold etc. As a group of scientists and artists we will discuss how the knowledge of the physics and physiology of colour is influencing our artistic practise. How we use colour to evoke emotions. How we use the different printing methods to generate different optical appearances. How the printing process changes our memories of the image. We would like to invite the audience to discuss the exhibition 'Catching the Light', and be critical of our different approaches.

PANEL 12

To Print or Not to Print — Epistemological, Methodological and Practical Issues of the PhD in Print

Ruth Pelzer-Montada

Panellists:

Rachel Adams

Sandra De Rycker

Miriam Hancill

Ruth Pelzer-Montada

Elizabeth Tomos

The title alludes to the fact that, due to its cross-disciplinary, innovative nature, conventional printmaking may neither be the desired outcome nor process within printmaking PhD research. Also, for art PhD candidates the role and extent of writing (or 'printing') often is a matter of concern and debate.

This panel aims to update the 2013 IMPACT 8 session 'The practice-based PhD'. Since then, IMPACT has featured presentations by individual PhD students, reflecting the proliferation of PhDs in printmaking. Hence a more comprehensive panel appears timely.

The panel will host three art-based and one workshop-based PhD researchers at different stages of their projects at Edinburgh College of Art; all recipients of highly competitive funding awards, including two Collaborative Creative Industries Awards. Three panellists (Adams, DeRycker, Tomos) have contributed to previous IMPACT conferences. All address the epistemological, methodological opportunities and challenges of a PhD in print/making. Their themes, practices and methodologies are enormously different, yet allow for synergies and cross-overs. Rachel Adams's installations explore new print technologies in the larger context of computer history and feminised labour in relation to gender, craft and skill. Sandra DeRycker's focus on the environment of DCA Print Studio employs ethnographic and socio-semiotic methods to illuminate the conceptual and physical transformations of artists' print collaborations. Elizabeth Tomos's artistic deconstruction of printmaking processes investigates embodiment through the crossover between printmaking, its technical apparatuses and performance practices. Miriam Hancill's critical enquiry into the tools, protocols and practices of the print workshop aims to develop its educational potential through the concept of 'unlearning'. The panel discussion will present a first-time opportunity for exchange and debate not only among the students themselves but also provide a platform for the increasing numbers of PhD student IMPACT participants to voice their own insights and questions and explore avenues for collaboration, networking and future research.



PANEL 13

Sustainable Printing **Nicola Chambury**

Panellists:

Marnix Evereart
Alicja Habisiak-Matczak
Nicola Chambury
Catherine Greenwood

Is it possible to make etchings on copper or zinc sustainable in a time of mass extinction and climate emergency?

This panel will take the form of an open discussion to investigate sustainable etching. It will be framed around open questions which will probably not have immediate answers and it is hoped that the discussion will continue amongst those who take part and the wider printmaking community in the future.

In the past a lot of work has been done on non-toxic printmaking and other non-traditional methods but these often involve the use of plastics, acrylics etc and still use metal plates. There is a lot of discussion around how we can make artistic practices less reliant on extracting resources, but whether we make physical prints or just make digital work or record performances, extracted resources are still heavily used. So, this is not an existential discussion about whether we should make etchings but how, or if, we can make etching as sustainable and ethical as possible.

The three participants have a wide range of experience and knowledge and thinking on these issues, and this should be a stimulating and thought-provoking discussion that can be continued and expanded for the foreseeable future.

PANEL 14

Slow scrutiny. Approaches to Printmaking in a Time of Covid Joanna Love

Panellists:

Leora Brook
Paul Coldwell
Johanna Love

The panel discussion will examine similarities and differences in recent works by Leora Brook, Paul Coldwell, and Johanna Love and explore their relevance to a post-pandemic sensibility. These works are all 'quiet' images, predominantly monochrome, and all are representations of familiar objects/matter, scrutinised closely and paradoxically made less familiar through this scrutiny. In the context of Covid, new relevance and resonance of the themes emerge. The importance of touch, connection to the physical world, the sense of isolation and the use of the ordinary or familiar as vehicles for the mind to travel beyond.

Brook's mezzotints of folds of sheets are small, secretive and mysterious. The laborious drawing of the image resonates with the sense of time slowed down, a frozen glimpse of a moment. The intimate, overlooked, material event metamorphoses through touch into a sombre site of ambiguous implication. Coldwell's prints pursue his long-term exploration of the language of still life, here developing images that originate in the studio as models made from a variety of materials. These images are mediated through the half-tone, engaging the viewer with the act of looking, placing the image just beyond touch. Love uses the slow process of stone lithography to transform the deadpan strangeness of scientific images of dust particles into something more human, material and physical. She sees drawing on the grainy stone as a collaboration of image and surface, the image slowly emerges, like a fossil being gradually made visible.

The discussion will focus on the different strategies adopted as well as how this informed the chosen processes. In each case, slowness and the time taken for the image to emerge is a key element in their decision making. The discussion will draw out new insights into the ways print engages with our sense of touch, distance, presence and time in a post-pandemic world.



PANEL 15

Printmaking in Uncertain Times – A Contemporary Response to Hercules Seghers

A conversation between artists Ari Pelkonen, Tatu Tuominen, Laura Vainikka, Annu Vertanen and Ruth Pelzer-Montada about the artists' collaborative print installation at Graphica Creativa 2019, Jyväskylä Art Museum, Finland.

Ruth Pelzer-Montada

Panellists:

Annu Vertanen
Pelkonen Ari
Ruth Pelzer-Montada
Tatu Tuominen
Laura Vainikka

The panel will comprise a discussion between the four artists, all members of the printmaking staff at Uniarts Helsinki, led by Professor Annu Vertanen, and Dr Ruth Pelzer-Montada, Edinburgh College of Art, a regular collaborator of the artists and the department as a whole.

Collaboration is frequently brandished as a trope in contemporary art, including printmaking, whether applied to artists' working methods, their relationship to their audiences and/or specific institutions or organisations. Yet its realisation entails a multitude of practical, philosophical and ethical ambiguities, in terms of processes, outputs and authorship. In the words of Grant Kester (2011): Is 'the process of participatory interaction itself ... treated as a form of creative praxis'? And: Is 'the identity of the many ... based on coercive consensus or radical plurality?' Moreover, is the (conventional) 'unity of authorial intention and of the work itself as a semantic construct' threatened by 'any concession to contingency and multiplicity'? As the panel title indicates, the discussion will focus on the genesis and outcome of a creative project that set itself the goal of facing these questions, especially the thorny and topical issue of authorship.

The artists' inquiry was prompted, even haunted, by seventeenth century Dutch Hercules Seg(h)ers' radical, 'modern' (avant la lettre) approach to printmaking, whose practice, while being unquestionably single-authored, nevertheless eschewed established parameters of authorial unity in favour of 'contingency and multiplicity'.

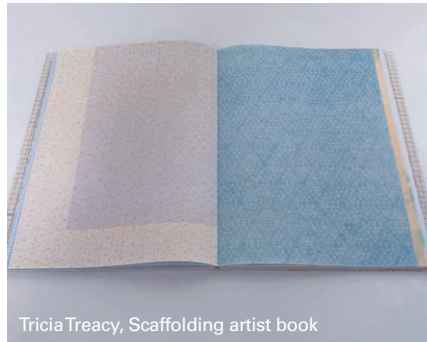
The relevance of such an approach, including its implications for teaching, will be considered in view of its potential to demonstrate 'the interdependence and mutual belongingness of all things' or, in the words of the panellists' colleague, art historian and theoretician Rikka Stewen (2018): 'what we most need is art as a way of life that is attentive to connectedness and togetherness'.

Notes

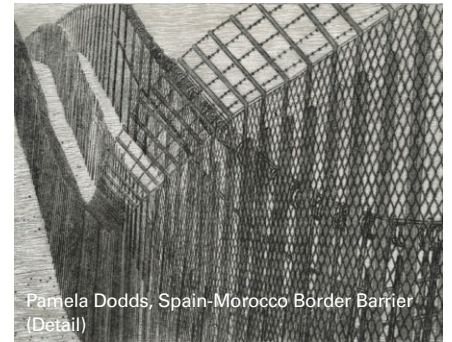
Notes



Sara Bowen, Losed (BookArtObject Edition 6)



Tricia Treacy, Scaffolding artist book



Pamela Dodds, Spain-Morocco Border Barrier (Detail)

FRENCHAY EXHIBITIONS

ATRIUM

Polluta Propaganda Woodcuts

Michelle Fung

Location: Atrium 01

Polluta Propaganda Woodcuts

David Ferry

Names of Artists: Sir Sidney Nolan, OM. AC. CBE. RA. Hon RE

Title of the exhibition: Sir Sidney Nolan unknown photocopies

Location: Atrium 02

OCEAN.2

David Faithfull

Location: Atrium 04

Thames Run: Source to Sea

Véronique Chance

Location: Atrium 05

The Resistance of Light

Altea Grau-Vidal

Location: Atrium 06

Micro-narratives of the Global State of the World

Association of Fine Artists of Serbia

Names of Artists: Aleksandar Leka Mladenovic, Ana Milosavljevic, Bojan Otasevic, Gorica Miletic-Omcikus, Jelena Jovic, Jovana Djordjevic, Maja Simic, Mihailo Stanisavac, Mila Sretenovic, Milos Djordjevic, Nenad Zeljic, Nikola Radosavljevic, Snezana Petrovic, Tamara Pajkovic and Vladimir Lalic

Location: Atrium 07

Conversation Pieces from the Museum of Unrest

John Philips

Names of Artists: Naiza Khan, Naho Matsuda, David Palacios, John Phillips, Lilianna Romero

Location: Atrium 08

Exploring the Self, Portraying the World

Alicia Candiani

Names of Artists: Alicia Candiani's international project in collaboration with more than 100 artists around the world

Location: Atrium 09 + Virtual

Angel Down

Jennifer Yue

Names of Artists: Kylie Chung, Jessica Chan, David Jasper Wong, and Jennifer Yu Yuen Yue

Location: Atrium 10

The World is a Handkerchief: The World in a Handkerchief

Cecilia Mandrile

Names of Artists: A Wandering Project by Claudia DeMonte & Cecilia Mandrile

Location: Atrium 11

The UAL: Camberwell MAFA Printmaking Collaborative

Giorgia Boller-Bruni

Names of Artists: Evangeline Morris, Miles Lauterwasser, Giorgia Bruni, Nan Zhu, Ivy Zhu, Emma Sielaff, Teresita Jiménez Garces, Peizhen Chu (Joy), Mikaela Wang, Xin Cao, Jingyao Liu (Azure), Yue Su, Anita Pelnana

Location: Atrium 12

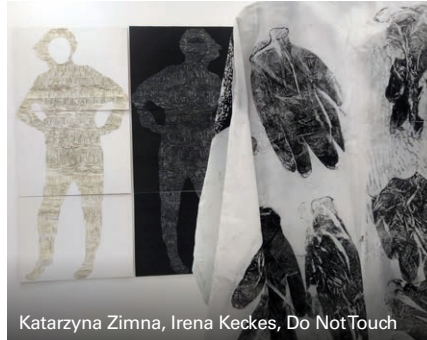
Echo, a print-based animation in 7 acts with interludes

Saskia Jetten

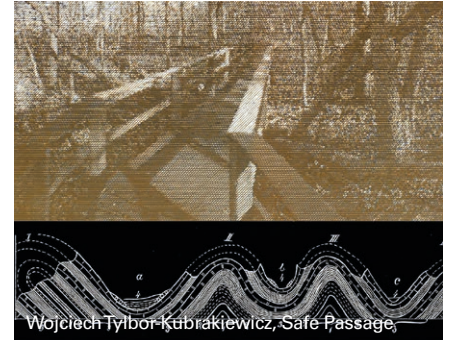
Location: Atrium 13 + Virtual Show



Jenny Robinson, The Glasshouse



Katarzyna Zimna, Irena Keckes, Do Not Touch



Wojciech Tyłbor-Łabrakiewicz, Safe Passage

FRENCHAY EXHIBITIONS

BARN

Matter out of Place (Witches Knickers)

Nicky Harwood

Location: Frenchay Barn

LECTURE THEATRE

Co-Traces

Selvihan Kilic Ates

Names of Artists: Ayşegül KALKAN AK, Atilla ATAR, Nükhet ATAR, Selvihan KILIÇ ATEŞ, Güldane ARAZ AY, Tezcan BAHAR, Deniz BAYAV, Hatice BENGİSU, Saime DÖNMEZER, Enis Malik DURAN, Ayşen ERTE, Esra KIZIR GÖKÇEN, Sezin TÜRK KAYA, Gökçe Aysun KILIÇ, Gülbin KOÇAK, Musa KÖKSAL, Mustafa KÜÇÜKÖNER, Belgin ONAR, Erhun ŞENGÜL, Sema ILGAZTEMEL, Fevzi TÜFEKÇİ, Melihat TÜZÜN, Kübra YILDIZ

Location: Lecture Theatre 1

Activist Alphabet

Christine Felce

Location: Lecture Theatre 2

OEP ROOMS (INSTALLATION SPACES)

Patina of Governance

Caroline Areskog Jones

Location: OEP – 1

Consequential

Gemma Dardis and Suzannah O'Reilly

Location: OEP – 2

Made-Up

Jennifer Gathercole

Location: OEP – 3

Behind Closed Doors. Archaeology of the Strike

Marija Marcelionytė-Paliukė

Location: OEP – 4 + Virtual Show

[mis] Feeds

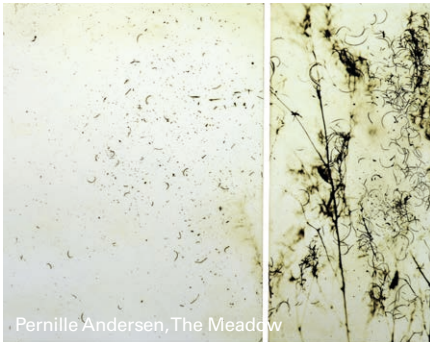
Laura Rosser

Location: OEP – 5

Engaged: The Show Must Go On Kate Fraser

Names of Artists: Kate Fraser, Sally Gaden, Jennifer Gathercole, Emma Studd

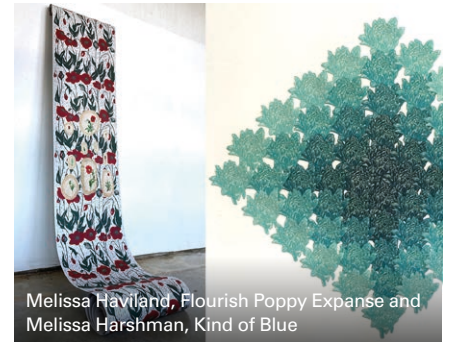
Location: OEP – 6



Pernille Andersen, The Meadow



Caroline Pajusaar, Creed



Melissa Haviland, Flourish Poppy Expanse and Melissa Harshman, Kind of Blue

FRENCHAY EXHIBITIONS

OEP ROOMS (INSTALLATION SPACES)

Exercises from the Body From the Inside

Martyna Rzepecka

Location: OEP – 7

ROOM 20

Bees Wax, Tallow and Pine

Laura Clarke, Bea Haines and
Olivia Hicks

Location: Room 20 – 01

Beyond DPP1: De-constructing and Re-constructing the Wet-plate Collodion Process

Frank Menger

Name of Artists: Ian Chamberlain,
Tony Richards, Niamh Fahy,
Mark Osterman, France Scully
Osterman, Paul, Zsuzsanna
Szegedy-Maszak, Alan Hodgson,
Rob Ball, Jo Gane, Adrienne
Lundgren, Rachel Wetzell, Chihoko
Ando, Erin Solomons, Christian
Klant, Steve Le Grys, Alex Boyd,
William Nieberding, Chun Wai
Yeung, Shreya Mukherjee,
Ashleigh Black

Location: Room 20 – 02

Slow scrutiny: Approaches to Printmaking in a time of Covid

Johanna Love

Names of Artists: Johanna Love,
Leora Brook, Paul Coldwell

Location: Room 20 – 03

Natural Proximity by Geographies of Print Collective

Victoria Arney

Name of Artists: Victoria Arney,
Carol Wyss, Victoria Ahrens

Location: Room 20 – 04

Title of Exhibition: Thinking of Place iii

Laurel McKenzie

Names of Artists: Laurel McKenzie,
Antonietta Covino-Beehre, James
Pasakos, Prue MacDougall

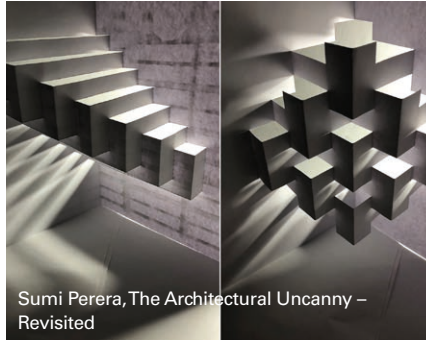
Location: Room 20 – 05

The Printmakers Garden of Imagination

James Pasakos

Names of Artists: Loris Button,
Anne Langdon, James Pasakos
Dianne Longley, Barbara Semler,
Marte Newcombe, Deborah Klein,
Jan Palethorpe, Susan Clarke
Leonie Auhl, Robyn Gibson
Jackie Gorrington, Marie Mason,
Emma Stoneman, Penny Peckham,
Diana Orinda Burns, Melissa
Proposch, Catherine Pilgrim

Location: Room 20 – 06



FRENCHAY EXHIBITIONS

ROOM 20

Inheriting the 20th Anniversary Tour Exhibition of Art Horizon Printmaking Workshop (Hong Kong)

Chun Wai (Wilson) Yeung

Name of Artists: Avery Hong Lam Lau, Cecilia Hui Long Wai, June Ho Hang Yi, Liu Siu Jane, Ma Kwai Shun, Paul Louey, Sara Lee

Location: Room 20 – 07

Trans-pandemic Perspectives – Looking for the Light. Alicja Habisiak-Matczak - Experimental Intaglio and Woodcut

Alicja Habisiak-Matczak

Location: Room 20 – 08

Virtual Interconnections

Ana Vivoda

Name of Artists: Ana Vivoda, Adriana Lucaciu, Arianna Tagliabue, Olesya Dzhurayeva, Taida Jasarevic, Irena Keckes

Location: Room 20 – 09

Make the Changes You Want to Make

Monika Rycerz

Name of Artists:

Monika Rycerz, Majella Clancy, Kyle Chaput, Kathryn Graham, Winter Rusiloski, Claire Gladstone, Jude Smith, Sarah Tokich, Wilhelmina Covington, Jo Haskins, Summer Lewis, Nicole Hastings, Finn Steel, Zara Montoya, Peter Carrington, Sue Bown, Lili Martin, Kerri O'Hare, Shereon Knowles, Trina Wilson, Lydia Bell, Sarah Voysey, Amanda Smith, Amy Johnston

Location: Room 20 – 10

Olhava as Seen from the Map of Volkhov

Outi Koivisto

Location: Room 20 – 11

Quickies with Tetra Pak and Packing Carton

Katrin Graalmann

Name of Artists: Miranda Dupa, Julia Fischer, Larissa Frömel, Sabeth Magnon, Klara Stadion

Location: Room 20 -13

Re-marks on the Periphery

Josephine Duffy

Location: Room 20 – 14

Social Anoxia

Carolyn McKenzie Craig

Location: Room 20 – 15

Geomancy

Aoife Scott

Name of Artists: Ailbhe Barrett, Clare Henderson, Yoko Akino, Niamh Flanagan, Niamh McGuinne, Kate McDonagh, Gráinne Cuffe, Louise Leonard, Sharon Lee, Susan Early, Éilís Murphy, Aoife Scott, Gwen O'Dowd, Mary Lohan, Ami Jackson, Ria Czerniak-LeBov

Location: Room 20 – 16

Leave No Trace

Marta Kubiak

Name of Artists: Majka Dokudowicz, Zuzanna Dyrda, Marta Kubiak, Marta Pogorzelec, Michalina W. Klasik

Location: Room 20 – 17

Proof of Life

Bea Haines

Location: Room 20 – 18

On the Slide

Victoria Ahrens

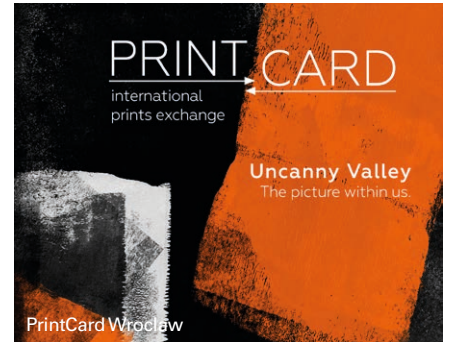
Location: Room 20 – 19



Abdul Hakim Onitolo, Dust to Dust series



Veronica Ojalarco, 500 Baskets



PrintCard Wrocław

FRENCHAY EXHIBITIONS

ROOM 20

Hand in Hand in Hand Libby Hague

Name of Artists: Yael Brotman, Libby Hague, Richard Sewell
Location: Room 20 – 22

Dialogue Carol Wilhide Justin

Name of Artists: Carol Wilhide Justin and Caroline Areskog Jones
Location: Room 20 – 23

ROOM 44

A Tree Behind the Wall Lilli-Krõõt Repnau

Location: Room 44 – 01

Interferences – Printed, Cut and Woven Works of Jolanta Rudzka Habisiak

Jolanta Rudzka Habisiak
Location: Room 44 – 02

Densities of Blank Jules Sprake

Location: Room 44 – 03

Ways of Seeing the Periphery / Above and Beyond Landscape Kadri Toom

Location: Room 44 – 04

Waveforms

Marilou Chagnaud
Location: Room 44 – 05

Sessile

Simone Philippou
Location: Room 44 – 06

Ink from Fire

Mara Cozzolino and Jacqueline Gribbin
Location: Room 44 – 07

Breaking Bread

Margaret Ashman
Location: Room 44 – 10

Tinned Stories

Aoife Barrett
Location: Room 44 – 11

The Organization of a Chaotic Mind

Mei Chen Tseng
Location: Room 44 – 12

Metamorphosis

James Pasakos
Location: Room 44 – 13

Plural Tissue

Alicia Gallego
Name of Artists: Students and Teachers of Llotja School of Art, Barcelona
Location: Room 44 – 14

That's the Way to do It

Laura Clarke
Location: Room 44 – 15



The Chamuco Project



Tidalectics, A Marine Biology Portfolio



“Llotja” School of Art (Book Arts), A plural tissue

FRENCHAY EXHIBITIONS

ROOM 44

Tidalectics Portfolio

Eveline Koliijn

Name of Artists: Eveline Koliijn, Rene Arceo, Pepe Coronado, Umberto Giovannini, Tracy Hill, Jill Ho-You, Poli Marichal, Miriam Rudolph, Natasha Russell, Melissa Smith, Koichi Yamamoto

Location: Room 44 – 16

I am Just Passing Through

Susanne Klein

Location: Room 44 – 17

Chamuco, The Devil is Around...

Loulia Akhmadeeva

Name of Artists: Graphic artists (Faculty of Fine Arts, Michoacan University Saint Nicholas of Hidalgo, Mexico): Alvar Navarro Espino, Diego Leonardo Rivas Venegas, Denisse Priscila Flores Pirsch, Fernando René Pioquinto Cortés, Juan Horacio Vera López, Loulia Akhmadeeva, Iván Montero Lombera, Luis Arturo Heredia Reyes, Mario Alberto Higuera Campos, Yosneidy Espinoza Reza. Master craftswomans (Ocumicho Community, Michoacan): Domitila Felipe Marcelo, Olivia Elías Julián. Poets (Faculty of Letters, Michoacan University Saint Nicholas of Hidalgo): Araceli Jennifer Padilla Olvera,

Raúl Eduardo González, Diana Laura Mora, Cuauhtémoc Maya Idefonso, Susana Ferreyra Medina, Alma Jiménez Villegas. English versions of poems (University of Stanford, EUA): Ever Rodríguez. Versions in P’urhepecha language (National Autonomous University of Mexico): Ismael García Marcelino.

Letterpress poster: Masterprinter Juan Pascoe, Taller Martin Pescador, Michoacan, Mexico.

Location: Room 44 – 18 + Virtual Show

Distance

Helen Mueller

Name of Artists: Helen Muella , Antonia Aitken, Jan Hogen Jennifer Marshall, Lex Palmer Bull Michael Schlitz, Mindy Dore, Natasha Rowell, Nicole O’Loughlin, Olivia Moroney, Raymond Arnol, Rebecca Coote, Tim Coad

Location: Room 44 – 19

PrintCard Wrocław Uncanny

Valley: The Picture Within us

Mariusz Gorzelak

Name of Artists: Floki Gauvry, Ivan Trikin, Vlado Goreski, Eugenia Jaeger, Sourav Nandi, Arvind Sharma, Renata Murauskaitė

Maria Vittoria Cammarella, Peili Huang, Pranjit Sarma, Leticia Alvares, Michał Krawiec Hilda Paz Levozan, Luis Javier Martinez Moreno, Alejandra Mares Albina Dealessi, Christiana Iliopoulou, Belen Elorrieta Jove, Subhas Chandra Nath, Bianka Ivanová, Kamila Kłeczek, Ema Nunar, Postumia Rus Nestor Rossi, Payal Aggarwal Abdul Salam, Prachi Sahasrabudhe, Kapil Verma, Rashmita Kanojia, Alka Chavda, Deepanshu Arora, Vaiva Kovieraitė-Trump, Athina Despoina Kampouri, Rahul Dhiman, Aleksandra Łysiak, Dina Shahi, Alexander Litvinov, Lua Cojan, Maryam Zamani, Sara Nikpour, Stempel Conny, Mohammad Ali Saeidpanah, Nélide Dias de Campos, Mária Kekeláková, Fereshteh Mottaghi, Luciana Ortega, Anupama Dey, Bikash Chandra, Ravi Kumar, Agrahari, Ajeet Kumar Maurya, Neetu GaiKWad, Mahesh Dhiman, Elham Radfar, Daphne Barrett, Nazanin Zadmehr, Elsa Tsitouridou, Danijela, Dimitrijevi, Goran Miti, Shweta Urane, Fatemeh Ebrahimi, Jutta Vollmer, Shima Hashemi, Attri Chetan, Volkmar Abeck, Annette, Rosensträter, Ranjit Pal, Yanchi Kaplan, Nitiksha Dawa, Marta Zatylny, Anna Volkova, Heike Emmig, Diane Davis, Larisa



Mei Chen Tseng, The Organisation of a Chaotic Mind



Margaret Ashman, Love Divine



Marilou Chagnaud, Waveforms

FRENCHAY EXHIBITIONS

ROOM 44

Bulatnikova, Irina Nekrasova, Alexey Kharchenko, Dominika Widlarz, Vietz Andreas, Nafsika Papatheodorou, Dawid Andrzej Ławicki, Galina Semyonova, Tatiana Senatyreva, Sushma Shakya, Avril Macdonald, Shirin Mellatgohar Sara Sarafrzard, Ghazal Bahiraie, Kristina Norvilaite, Erika Kovačičová, Marina Bobou, Yasaman Mollasalehi, Helen Tago, Hannah-Amelia King, Stratis Chatziefstratiou, Mahboobeh Esfandiary, Magdalena Stachowiak, Chrysoula Agathou, Piotr Czy, Maria Zwolińska, Tomáš Klinovský, Mateja Rusak, Anna Kifokeri, Faraz Falahi, Julia Feliksa Wojciechowska, Neli Stucke, Mahboubeh Asadpour, Katarzyna, Tereszkievicz, Dominika Surmacz, Jagoda Szymańska, Natalia Dusza, Agata Zając, Anna Kolontai, Jacek Nogowski, Margot Canchari, Nina Marszałek, Shirin Javaheri, Olga Orel, Anna Nikiforova, Konstantina Antonopoulou, Sana Shahid, Barbara Bodio, Niovi Boliaki, Paraskevas Mavrotas, Evgeniia Matveeva, Aggelina Tsoumani, Izabela Stenka, Vinicius Libardoni Anu Prajapat, Muresan Adriana, Alina Yessimbekova, Galina Yeudakimchykava, Ana Spasova Mitzy Sancho Flores, Martyna Makowska, Aine Scannell, Vira Shashkova, Jagoda Jaworska,

Olena Gramatyk, Zhanna Filin, Alicja Lasota, Saushkin Kirill, Eduasdovich, Paulina Kadłuczka, Assumpta Budig, Kiran Khevaria, Elisaveta Afanaseva, Emilia Gręziak, Silviana Sabbione, Anna Chlebowska, Ioannis Anastasiou, Mariusz Gorzelak, Majka Dokudowicz, Ewa Ziembicka, Karina Działmidzik

Location: Room 44 – 20

Tide

Michelle Avison

Location: Room 44 – 21

Connections: Tales that Split Apart!

Judith Elisabeth de Haan

Name of Artists: Judith Elisabeth de Haan (Norway/The Netherlands, Europe), Cheong Hoi I, Mel (Macao, Asia), Glynis Lee (Australia, Oceania), Eliana Ambrosio (Brasil, South America) Jennifer Mack Watkins (USA, North America), Joseph Madisa (Namibia, Africa)

Location: Room 44 – 22

900 Baskets

Veronica Calarco

Location: Room 44 – 24

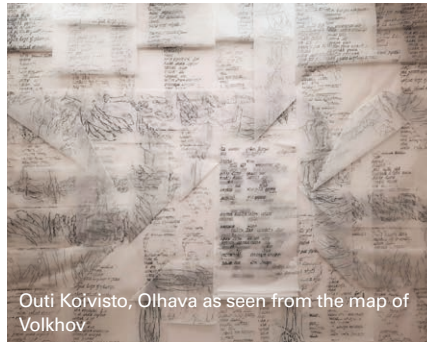
Pulque the Drink of Gods

Erika Servin

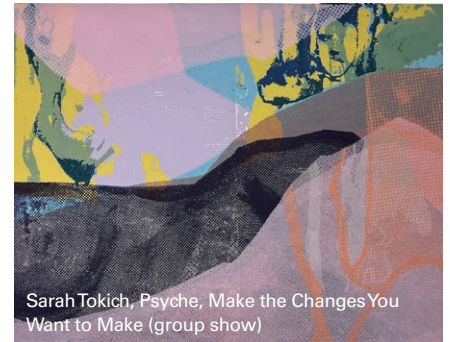
Location: Room 44 – 26



Carol Wilhide, Justin and Caroline Areskog, Jones, Dialogue



Outi Koivisto, Olhava as seen from the map of Volkhov



Sarah Tokich, Psyche, Make the Changes You Want to Make (group show)

FRENCHAY EXHIBITIONS

ROOM 46

Touching and Touched [Clay and Found Objects]

Clare Day

Location: Room 46 – 01

Timeless Colours

Carman Herrera Nolorve

Location: Room 46 – 02

Dust to Dust

Abdul Hakim Onitolo

Location: Room 46 – 04

Solastalgia: Materialising a Sense of Place

Aiseling Noone

Location: Room 46 – 05

Mental Health Monsters

Sara Nowell

Location: Room 46 – 06

The Architectural Uncanny – Revisited

Sumi Perera

Location: Room 46 – 09

Aduantas

Maitiú Mac Cárthaigh

Location: Room 46 – 10

+ Virtual Show

Emergency Meeting Place

Katie Baldwin

Location: Room 46 – 12

Wavering

Name: Anna Bredenberg

Location: Room 46 – 13

The Silence of the Lands

Johann Booyens

Names of Artists: Johann Booyens,

Natalia Bojarska, Kanae Park

Location: Room 46 – 14

ROOM 46A

Optical Impermanence International

Jennifer Scheuer

Names of Artists:

Portfolio One: Anthea Black, Grant Brownlow, Savannah Bustillo, Teresa Cole, Minda Douglas, Melissa Harshman, Melissa Haviland, Stephanie Hunder, Raluca Iancu, Travis Janssen, Tatiana Potts, Jennifer Scheuer, Meredith Setser, Mike Sonnichsen, Lauren Steinert, Amy Thompson, Connie Wolfe, Brian Wagner, and Neil Ward.

Portfolio Two: Grant Brownlow, Sarah Budeski, Sarah Capel, Lisa Chappell, Teresa Cole, Inga Eicaite, Stephanie Hunder, Raluca Iancu, Masaharu Imamiya, Prue MacDougall, Jonathan McFadden, Katie Ravenscraig, Rachel Singel, Bhanu Shrivastav, Jennifer Scheuer, and Stephanie Turnbull
Location: Room 46 A-01

Matter Maps

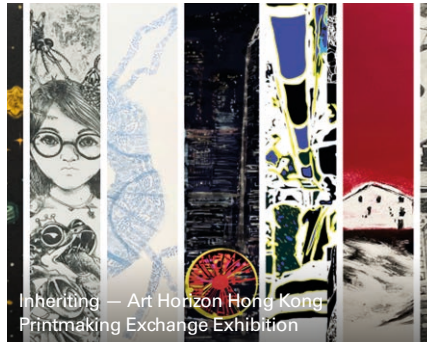
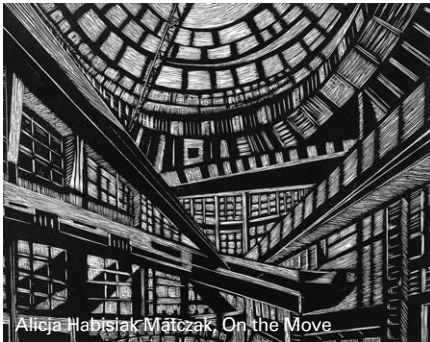
Lydia Halcrow

Location: Room 46 A -02

Holding Place

Molly Brown

Location: Room 46 A – 03



FRENCHAY EXHIBITIONS

ROOM 46A

Overlap

Birgitte Munk and Vibeke Jerichau

Location: Room 46 A – 04

Re-Surface

Anna Mays

Location: Room 46, A – 05

Cultivating Hope

Antonietta Covino-Beehre

Location: Room 46, A – 06

Pastorals

Milos Djordjevic

Location: Room 46, A – 07

Shared Landscape

Siobain Drury

Names of Artists: Siobáin Drury, Beth Jenkins, Emily Lucas, Christine Felce, Tricia Henry, Tabitha Fedden, Ollie Goodson, Judy Pascoe, Wendy Rhodes, Fiona Lenore, Lucy Guenot, Jane Sasanow

Location: Room 46, A – 08

Botanical Metaphors

Melissa Harshman

Names of Artists: Melissa Harshman & Melissa Haviland

Location: Room 46, A – 09

When Our Hearts Were Fragile

Eve Kask

Artist's Name: Maria Izabella, Lehtsaar Lilles, Caroline Pajusaar, Johanna Rannu, Riina Reiners, Oscar Wirkström

Location: Room 46, A – 10

Voices in Flight

Machteld Hali

Location: Room 46, A – 11

Observances

Clare Humphries

Location: Room 46, A – 12

Remote

Michelle Keegan

Location: Room 46, A – 13

Edge of Infinity

Wuon - Gean Ho

Names of Artists: April Vollmer, Ben Saad Karima, Carinna Parraman, Eriko Fujita, Fiona Fouhy, Jacky Cheung, Jenny Robinson, Judith Symons, Laura Boswell, Laura Clarke, Mara Cozzolino, Miguel Aragon, Paul Uhlmann, Philip O Reilly, Sarah Mitchell, Stephen Black, Susannah Hera, Teresita Jiménez, Wuon-Gean Ho

Location: Room 46, A – 14

Inescapable as Today

Giulia Leonelli

Location: Room 46, A – 15

Traces of Home

Lesley Logue

Location: Room 46, A – 16

The Meadow

Pernille Andersen

Location: Room 46, A – 17

A Print Genealogy

Claude Arseneault

Location: Room 46, A – 18

Glass Town

Richenda Court ARE

Location: Room 46, A – 19 + Virtual Show

Lost and Found

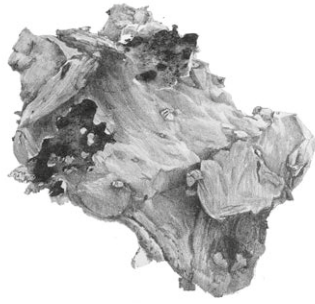
Wojciech Tylbor-Kubrakiewicz

Location: Room 46, A – 20

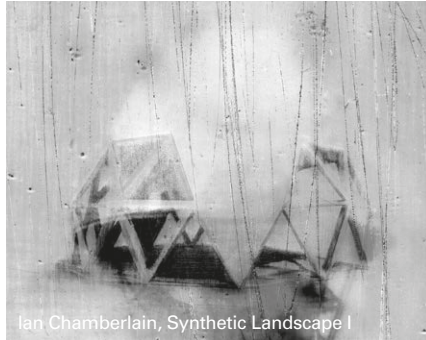
Dreams of Distant Fields

Prue MacDougall

Location: Room 46, A – 23



Johanna Love, Reliquiengartens (Stein) I



Ian Chamberlain, Synthetic Landscape I



Christine Felce, Activist Alphabet A - M

FRENCHAY EXHIBITIONS

ROOM 46A

Bee at Work no. 1 – 5

Ulla Madsen

Location: Room 46, A – 24

Passage

Fungai Marima

Location: Room 46, A – 25

THE FRUIT ROOM

3D Tool printing for Clay Extrusion

Tavs Jorgensen

Location: Fruit 01

Riso Soup: Misprint

Katie Ravenscraig

Location: Fruit 02

Quitapenas Nursery :The Life of a Print

Cecilia Mandrile

Location: Fruit 03

Print Flux

Noelle Noonan

Location: Fruit 04

Gossip and Touch Project

Maureen Gamble

Names of Artists: Maureen Gamble + Pippa Galpin

Location: Fruit 05

Word Of Mouth: Boca a Boca

Artist's Bookwork

Maureen Gamble

Location: Fruit 06

Natural Persistencia / Natural Persistence

Ileri Topete

Location: Fruit 07 + Virtual show

An Industrial Craft Reinstated: A Printmaker's Perspective on Tissue Transferware

Lisa Sheppy

Location: Fruit 08

± (Plus or Minus)

Sonny Lightfoot

Names of Artists: Michael White, Michael Joyce, Sonny Lightfoot

Location: Fruit 09

The Brillo Girls Podcast – On Air Special TPV Sessions

Antonietta Covino-Beehre

Names of Artists: Podcasters:

Antonietta Covino-Beehre

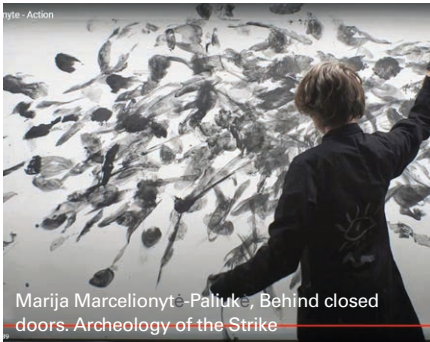
Cohost: Teresa Hsieh and special guest host: Emma Stoneman

Location: Fruit 10

Sound and Vision

Leonie Connellan

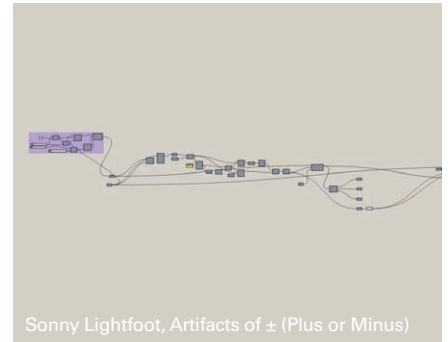
Location: Fruit 11



Marija Marcelionytė-Paliukė, Behind closed doors, Archeology of the Strike



Leonie Connellan, Do you dream of invisible sounds?



Sonny Lightfoot, Artifacts of ± (Plus or Minus)

FRENCHAY EXHIBITIONS

VIRTUAL EXHIBITIONS

Top End Reflections

Glynis Lee

Name of Artists: Glynis Lee, Nena Zanos, Kerrie Taylor, Daniela Eugster

Location: Virtual

Do Not Touch

Irena Keckes & Katarzyna Zimna (femigraphic)

Location: Virtual

URBANUS

Open Bite Printmakers

Name of Artists: Lyndall Beck, Helen Brancatisano, Elizabeth Cowell, Mary Cullen, Megan Edwards, Jan Farrell, Jolanta Ewart, Linda Galbraith, Sonia Gallart, Sue Hanckel, Annarie Hildebrand, Jill Straton Kelly, Barbara May, Terese McManus, Eva Molnar, Joanne Morris, Deidre Vaill, Trish Yates

Location: Virtual

Claude Chamber – Printmaking/ Moving Image Collaboration Inspired by an 18th Century Viewfinder

Salla Myllylä

Name of Artists: Salla Myllylä & Laura Vainikka

Location: Virtual

Hold Dear

Marion Wassenaar

Name of Artists: Marion Wassenaar, Kiri Mitchell, Lynn Taylor

Location: Virtual

Protest with Veins

Sarah Sipling

Location: Virtual

About the PRISM Book Series

Randi Annie Strand

Location: Virtual

Inferno

Fernando Feijoo

Location: Virtual

Waiting for the Future

Maria Gabriela Zgaib

Location: Virtual

Indian Ocean Ceremony

Layli Rakhsha

Location: Virtual

Words we Have in Common

Lada Wilson

Location: Virtual

The Glasshouse

Jenny Robinson

Location: Virtual

Documenting Border Barriers

Pamela Dodds

Location: Virtual

Scaffolding

Tricia Treacy

Location: Virtual

A Week of Angels

Tom Lomax

Location: Virtual

At the Speed of Light

Nicci Haynes

Name of Artists: Nicci Haynes, Catherine Cartwright

Location: Virtual

Ria: Everything Remembered is Dear, Everything Remembered is There

Lihie Talmor

Location: Virtual



Lisa Sheppy, Shards: reinstated histories, earthenware with tissue transfer print



Maureen Gamble and Pippa Galpin, Gossip and Touch Project



Cecilia Mandrile, Quitapenas Nursery : The Life of a Print

FRENCHAY EXHIBITIONS

VIRTUAL EXHIBITIONS

The Ocean Wave

Ariadna Abadal Lloret

Names of Artists: Ariadna Abadal and Teofil Androne

Location: Virtual

One Tree Less (Uma Ájrvore a Menos)

Fabio Sapede

Location: Virtual

W – BLOCK

FLORA DANICA

Lene Leveau

Name of Artists: Elsemarie Albrecht, Merete Bartholdy, Kit Mosegaard Bruun, Marie Weber Carlsen, Dorthe Christensen, Pauline Christensen, Gert Ejton, Margit Elmelund, Carsten Fredeiksen, Annette Fuhr, Anne Grarup, Susanne Winther Hansen, Annemette Heltoft, Lene Jelling Holm, Anette K. Ilfeldt, Lis Rejnert Jensen, Marianne Lindberg Jepsen, Sylvie Karier, Petrine Kjær, Teresa Larsen, Vinni Elgaard Lassen, Pil Lindgreen, Tina Lindgreen, Helle B. Neidhardt, Helle Petersen, Lone V. Petersen, Yngve Riber, Marian Rune, Birthe Reinau, Karen Serena, Kateryna Svirgunenko, SusanneThea, Susanne Winther Hansen

Location: W block

Resonate Print

Isaac Stacey

Name of Artists: Copper Sounds

Location: W block

VITRINES (WITHIN W BLOCK)

Cutting / Tearing 2022

Richard Harding

Name of Artists: Alison Alder, Marian Crawford, Richard Harding

Location: Vitrine

LOSSED

Sara Bowen

Name of Artists: Sara Bowen, Caren Florance, Rhonda Ayliffe

Location: Vitrine

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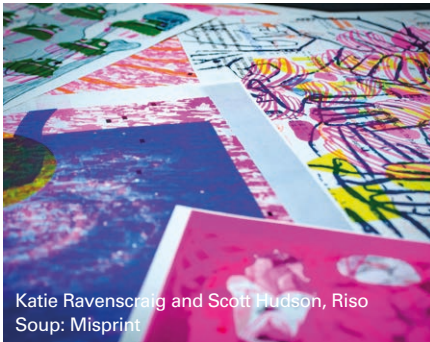
Elizabeth Lloyd

Location: Vitrine

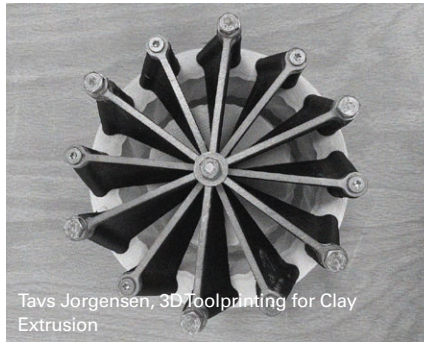
Do You Read Me?

Barbara Balfour

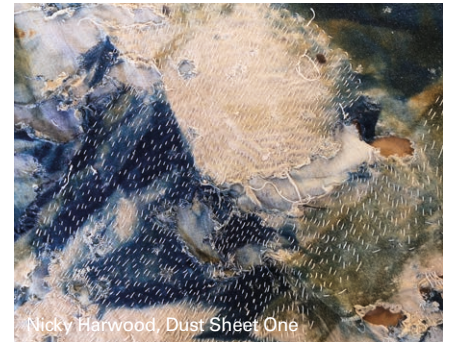
Location: Vitrine



Katie Ravenscraig and Scott Hudson, Riso
Soup: Misprint



Tavs Jorgensen, 3D Toolprinting for Clay
Extrusion



Nicky Harwood, Dust Sheet One

CURATED EXHIBITIONS

BOWER ASHTON

Librarian's Artist's Books (LAB) Ed Ruscha Challenge

Name of Artist: Tom Sowden

Location: Bower Ashton Library

The Salon for a Speculative Future – How To Be In The Future

Name of Artists: Monika Oeschler and Sarah Bodman

Location: Study Space at Library

Un Coup de Dés Jamais N'Abolira l'Appropriation

Name of Artist: Books On Books Collection

Location: Virtrines, Bower Ashton Library

Catching the Light

Lead Curator: Susanne Klein

Names of Artists: Abigail Trujillo Vazquez, Ann-Margreth Bohl, Anna Trojanowska, Ben Goodman, Chris Daly, Claire Haley, Harriet Fuller, Helen Gleeson, Judith Martinez Estrada, Kate Bernstein, Nicole Pietrantoni, Nif Hodgson, Robyn Maclennan, Robyn Moore, Rolf Wagner, Tabitha Fedden, Teresita Jiménez Wojciech Tylbor-Kubrakiewicz.

Location: Bower Ashton Publishing Space OC2/3

Colour is not only the interaction between the object and light, but also only exists in the brain of the observer.

In traditional print, the shadows are printed, i.e., dark marks on light substrates. The illusion of light is created by shadows. Different printing techniques use different methods to trick the mind into perceiving light and shadow and see an image. Embossing or debossing, for example, uses the height difference in the paper to make an image visible by its shadow. The image moves when the print is moved. A similar image change happens when speciality pigments or metallic foils are used which reflect light in different ways. These can range from gold or silver films and glitter on chocolate packaging to the subtle shades of Karakami paper printed by wood block and mica powder. Printing on a black substrate creates new challenges. This time not the shadows but the light is printed, and the image composition must be changed. In the exhibition artists demonstrate how they catch the light and create colour in print to provoke specific reactions in the audience.



Saskia Jetten, Echo



Cecilia Mandrile & Claudia DeMonte, The World is a Handkerchief: The World in a Handkerchief



Aleksandar Mladenovi Leka

CURATED EXHIBITIONS

BOWER ASHTON

Hybrids. Merging and Metamorphosis

Lead Curators: Aleksandra Janik

Names of Artists: Charlotte Biszewski, Laura Bortoloni, Paul Catanese, Fuchen Chu, Laura Clarke, Deborah Cornell, Andrew Folan, Susana Gómez Larrañaga, Vanessa Gallardo Fernández, Bea Haines, Oliver Hamsch, Nicci Haynes, Magdalena Hlawacz, Raluca Iancu, Antía Iglesias Fernández, Michał Krawiec, Monika Lukowska, Graciela Machado, Judith Martinez Estrada, Jonathan McFadden, Małgorzata Oakes, Sioban Piercy, Nicole Pietrantonio, Przemek Pintał, Endi Poskovic, Paweł Puzio, Sarah Robinson, Suzie Smith, Daniela Tagowska, Patricia Villalobos Echeverría, Małgorzata ET BER Warlikowska, Xuewu Zheng, Katarzyna Zimna

Location: F Block Gallery, Bower Ashton

Contemporary printmaking is a hybrid zone where the ranges of new technologies and different media merge and intersect. It is a territory where creations composed of incompatible parts are born and developed. It is a veritable breeding ground for interspecies hybrids.

This exhibition presents works difficult to be classified that still cannot be refused from immanent features of a printmaking medium – creative, two-stage thinking through matrix and print and/or evident multiplicity.

However, the exhibition does not focus strictly on printmaking as a tool and technological issues. Instead, it creates a broad, conceptual framework to accommodate innovative and bold ideas that can be fully expressed only through hybrid or augmented printing.

CITY SPACES

Alone Together

Jess Bugler

Name of Artists: SPIKED: Leonie Bradley ARE, Jess Bugler RCA, and Perna Chandiramani

Location: Centre Space

Modern Relics

Mathew Lintott

Location: Centre Space

Chance and Choice

Peter Ford RE RWA

Location: Off Centre Gallery

International Ex libris - an Underworld of Printmaking

Peter Ford RE RWA

Name of Artists: Peter Ford, Konstantin Kalinovich, Sergei Hrapov, Shigeki Tomura and more

Location: Bristol Central Library (Top Floor)

Intersections Between Text and Visual Representation: a Shared Environment.

Catherine Hehir

Name of Artists: Catherine Hehir

Location: Vestibule Deanery Road

The Craft of Flight

Stephen Hoskins

Location: Vestibule Park St



Altea Grau Vidal, The Resistance of Light



Véronique Chance, Thames Run - Source to Sea



David Faithfull, Ocean 2

CURATED EXHIBITIONS

THE ISLAND

The Land As Other

Lead Curator: Veronica Calarco

Names of Artists: Veronica Calarco, Jude Macklin, Lucy Taylor, Claire Morris-Wright, Molly Brown, Paul Croft, Stuart Evans, Catriona Leahy, Flora Mclachlan, Bronwen Sleight, Lucinda Tanner, Gini Wade, Linda Davies

Location: The Island Gallery

'The Land as Other' curated exhibition has developed from printmaker Dr Veronica Calarco's transdisciplinary research project, 'We Live with the Land' (<https://www.cyd-fywartir.com>) supported by Aberystwyth University's Joy Welch Research Fund. Calarco along with printmaker Judy Macklin, Professor Mark Macklin and Dr Lucy Taylor have formed a new collaborative team to help shape and lead this exhibition, building on particularly the long-standing, art-geoscience practice developed by Macklin and Macklin over the last 10 years. Ten printmakers have been invited to collaborate with the four curators. Their work addresses the following themes in Wales: deep-time environmental histories; language; a sense of place; a sense of loss; re-wilding; Cymru as 'Other'; migration and displacement; colonialism and citizenship.

The artists involved in the collaboration practice in England, Ireland, Scotland, Switzerland and Wales. They are each researching different aspects of their personal interaction with the land, whether by observing the intimacies and changes of their local landscape, exploring human modification of the land and its intended and unintended consequences, questioning the current socio-ecological status of the land, or telling the story of place through the myths, many of which come from deep time people-

environmental interactions. The printmakers create their work using traditional printmaking techniques – lithography, etching, relief – as well as pushing the boundaries of these techniques with caustic soda lino etching, Xerox transfer printing, monotype and marbling mixed media printing, and drawing with soil, berries, charcoal, moss and lichen.

By bringing together artists and researchers from humanities and science 'The Land as Other' project and exhibition makes a novel intervention on the conference theme of 'Merging and Metamorphosis'.

Split Practices

Lead Curator: Marina Petit

Names of Artists: Marina Petit, Alba Urquia, Ana Vivoda, Paul Uhlmann, Mariga Toskovic, Krzysztof Tomalski, Tracy Templeton, Theresa Taylor, Marija Staneviciute, Tiril Schroder, Martha Oatway, Veronica Noriega, Marianna Maslova, Pavo Majic, Ingrid Ledent Wojciech-Tylbor Kubrakiewicz, Raluca Iancu, Oliver Hamsch, Scott Lee Freeland, Leonie Bradley, Sue Bown, Laura Berman, Susan Belau

Location: The Island Gallery

Split Practice's curatorial concept is inspired by a quote from an interview by a Polish printmaker, Krzysztof Tomalski, "I do not believe in a void" when asked about the pandemic, meaning that we continued to build our narratives and practices even when faced with the new normal.

Printmaking narratives and practices presented here reflect contemporary printmaking achievements and new artistic expressions building on combinations of old and new, classical printmaking techniques



Peter Ford, Chance and Choice



Leonie Bradley, Jess Bugler, Prerna Chandiramani, Alone Together



Lilli Repnau, A Tree Behind the Wall

CURATED EXHIBITIONS

THE ISLAND

and digital printmaking, technology and manual work, embedded in our social, historical and cultural experiences we had to face in these new paradigms. The paradigm shift, that cannot be unlearned, is that practice to exhibit and have contact with the printmaking artworks, objects and other fellow humans, is essential and has remained so. The world has changed, our thoughts, methods and processes adapted, but the final aim of staging an actual exhibition has stayed the same.

Within the title, the verb “split” refers to the idea that everything we knew so far has been broken and torn to pieces, but that we can mend this with showing expressions in printmaking practices that decide to bridge the void. Exhibiting it to the public and realising that seeing the paper, the print, the format, the colour, is the paradigm that cannot be surpassed. “Split” is also a reference to the Splitgraphic Biennial and the town of Split that has been hosting it even during the pandemic years. The selected artists, each in their own printmaking voice, present their artistic narratives created during the challenging pandemic time.

The Anxiety of Interdisciplinarity

Lead Curators: Ayeshah Zolghadr and Sarah Strachan
Names of Artists: Ayeshah Zolghadr, Sarah Strachan, Debby Lauder, Joe Dean, Lon Kirkop, Mick Paulusma, Katy Drake, Jon Michaelides, Mary Rouncefield, Alexandra Sivov, Valerie O'Regan, Erika Cann, Hannah Robin Baker, Susan Eyre, Lewis Andrews, Åse Vikse, Laura Greenway, Pauline Scott-Garrett, Cameron Lings, Simon Leahy-Clark, Nicole Pietrantonio, Daniel Bell, Judy Dibiase, Corinna Reynolds, A. Rosemary Watson, Heather Burwell, Nicky Harwood, Rana Al

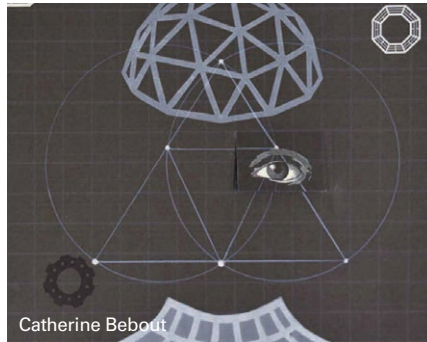
Ogayyel, Katherine Van Uytrecht, Stephen Black, Ind Solnick, grafik 2.1, Eileen White, Nina Fraser, Susannah Ronnie, Chris Wilmott, Ken Clarry

Location: The Venue, Downstairs of The Island Gallery

The Anxiety of Interdisciplinarity is an exhibition which seeks to reframe printmaking as a site of interdisciplinarity - a testing ground for 'The important work...done at the surfaces between adjacent disciplines' (Carter, 1998). Acknowledging interdisciplinarity as a potential site of ambivalence, tension or a fertile ground for exploration and experimentation, international artists in this exhibition respond to this provocation. Motivated by IMPACT 12's theme 'Merging and Metamorphosis', the exhibition aims to trace the metamorphosis of conversations between disciplines, work and within the exhibition spaces.

Installed at a former police station in Bristol, the Island Venue hosts art works in an outdoor courtyard, police cells and subterranean motor vehicle storage area. The hybrid exhibition includes works of differing materials, scales and dimensions across installation, sculpture, sound, moving image, digital and post-digital media.

Curated by two Cambridge School of Art, MA Fine Art and MA Printmaking students, Sarah Strachan and Ayeshah Zolghadr, the liminal nature of the space has also prompted collaborative and site-responsive works. While Sarah transitions into print from sculpture and ceramics, Ayeshah translates an architectural background into print and back again. Both continue to investigate the spaces in between 2D and 3D – as artists and curators.



CURATED EXHIBITIONS

THE ISLAND

Adjacent to the physical exhibition, an online companion space shares an extended range of works, in parallel to a series of informal artist talks. A digital catalogue, introduced by Dr Véronique Chance, marks the exhibition, and encourages an ongoing conversation.

SPIKE PRINT STUDIOS

The Paper Road – Rare Paper Exhibition

Lead Curator: Elaine Cooper

Location: Spike Print Studio, Spike Island

‘The papers have a life of their own’.

Elaine Cooper is a Master Papermaker who has compiled this exquisite collection of rare and original handmade papers that uniquely chart the history and development of Japanese papermaking.

A visually stunning and informative exhibition which documents the art and history of washi. It includes a most comprehensive and diverse collection of papers, from many areas and epochs of Japan. Many of the samples are now rare and no longer manufactured. The papers demonstrate the continuing development of the traditional art and craft of Japanese papermaking through the centuries. These works will be shown together for the first time at this event.

CURATED EXHIBITIONS

ARNOLFINI – GROUND FLOOR GALLERY

Monocultures (2020)

Fallen tree (2022)

Lead Curator: Rodrigo Arteaga Abarca

Location: Arnolfini – Ground Floor Gallery

Rodrigo Arteaga Abarca is showing 2 works, one of which, Fallen Tree, was commissioned specifically for the exhibition FOREST: WAKETHIS GROUND curated by Arnolfini. The exhibition includes artists, writers, filmmakers, and composers from across the globe. With works that recycle, reuse and repurpose resources, we will be discovering the forests' ancient rhythms, as well as exploring stories, myths, and folktales, passed down between people over centuries.

Monocultures. 2020

Series of 72 manually burnt papers

74 x 55 cm each

This series of works presents the silhouettes of leaves, branches and seeds of the two main species of tree used in the forest industry in Chile: Pinus radiata and Eucalyptus globulus. They are drawn by burning paper manually. The work presents them as absence, or as an attempt to fill something with a void. Their obsessive repetition and order suggest the idea of a monoculture. Their process of making replicates the forest fires and their scale places the viewer within a landscape in a paradoxical way of tracing the material back to its origin.

Fallen tree. 2022

Ash tree and pine rods

190 x 500 x 240 cm.

"Fallen tree" presents an ash tree that is held by a complex grid system of thin wooden sticks. The tree appears to be in a process of decomposition/

recomposition since it is broken down into parts that both maintain and at the same time change the shape of the tree. There is a contradiction between the understanding of the reality of a tree as a being with the use we make of it as a building material, this interaction/contradiction is made visible through the sculpture in the encounter of the organic branches and textures meeting the straight lines that speak of industrial use.

Paths of Resistance

Lead Curator: Tracy Hill

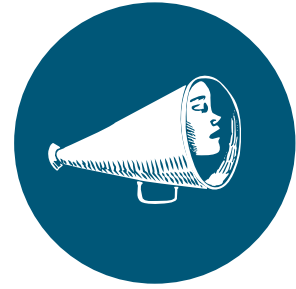
Location: Arnolfini – Light Studio

Paths of Resistance is a site-specific installation which speaks directly to the imperceptible energies, which inform our human experiences. Continuing from my wider project Porosity, this installation considers energies lying hidden, the invisible shaping the visible.

20 meters of screenprinted fabric map the invisible magnetic fields present within Arnolfini and surrounding area, transforming the invisible into physical reality. Moving across the wall as a series of connected lines, the prints visualise electromagnetic fields and vibrations, rhythms and waves weaving and colliding in a state of flux.

Implicitly this installation connects the permeability of our everyday urban landscape with the porousness of the human body. This points to a give-and-take relationship between person and place, an inevitable interchange of molecules and energies, each leaving an impression on the other.

Notes



PRODUCT FAIR

Cello Press Printmaking

Printmaking Today
www.cellopress.co.uk

Printmaking Today, first published in 1990, is a quarterly magazine celebrating all aspects of contemporary artist prints. Printmaking Today is the authorised Journal of the Royal Society of Painter-Printmakers. Editor Leonie Bradley ARE.

Printmaking ^{TODAY}

Cranfield Colours

www.cranfield-colours.co.uk

Cranfield[™]

COLOUR LIKE NO OTHER

Cranfield are immersed in colour. We are totally committed to providing artists and printmakers with the best tools for the job. The results have inspired artists the world over – providing a long-lasting testament to their skill & creativity and reflecting rather favourably on us too!

Fotospeed

www.fotospeed.com

Fotospeed
for every print

Fotospeed began life over 35 years ago as a family-run darkroom chemistry and specialised fine art printmaking manufacturer. With the technological advancements within photography and printing over the past few decades, Fotospeed is still a family-run business that has adapted to the needs and demands of photographers to become one of the leading companies within the printing and fine-art paper industry

John Purcell Paper

www.johnpurcell.net

JPP John
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Paper

John Purcell Paper have been supplying traditional fine art printmaking papers for over 30 years. Handmade and cylinder mould made papers, manufactured at the world famous European Mills, are available from stock from our South London warehouse.

We have an unrivalled knowledge of these papers and can offer a bespoke service including special makings for quite modest quantities. The papers made specifically for traditional printmaking can be used with etching, lithography, and silkscreen techniques. They are also used widely for fine book printing using letterpress, wood engraving and linocut techniques.

An extensive range of papers designed and formulated for digital printing and alternative photographic printmaking techniques are also available.

Lawrence Art Supplies

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artbox@lawrence.co.uk

LAWRENCE
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Lawrence art supplies stock a huge range of printmaking tools and materials including inks, lino tools, rollers (brayers) and paper. Caligo, Speedball, Arteina, Pfeil as well as our own Lawrence brand. We fast despatch worldwide.



PRODUCT FAIR

Matthieu Coulanges

[www.matthieucoulanges.fr/
boutique/en/](http://www.matthieucoulanges.fr/boutique/en/)
matthieu.coulanges@gmail.com



Matthieu Coulanges
Printmaking tool designer

Matthieu Coulanges designs and manufactures tools specifically for printmakers. Drypoints, roulettes, engraving tools, scrapers, burnishers, multilines, woodcut and linocut tools meet his own needs as a printmaker, and are optimized by exchanges with many artists around the world.

Pooki Presses

www.pookipresses.co.uk



Pooki Presses is a relief lever printing press suitable for lino and woodblock printmaking. Offering an excellent alternative to traditional or expensive printing methods and is perfect for the kitchen table or professional studio. Embraced by teachers, education and workshops, offering a 10K+ strong community Via Instagram.

AllThe Pressing, No Stressing!

Pressing Matters

www.pressingmattersmag.com



Pressing Matters magazine is a publication full of inky inspiration, celebrating the best of modern printmaking from around the world. Made by printmakers for printmakers, we speak to artists about their creative processes and passion for print. Expect inky fingers, creative workspaces, sketchbooks and artworks – across all kinds of techniques and mediums.

Speedball

www.speedballart.com

Speedball[®]

Speedball's heritage in printmaking began over 75 years ago by pioneering the manufacturing of water-based inks. Since that time, Speedball has become a true one-stop-shop printmakers, offering the most diverse range of high-quality inks, modifiers, tools and papers, all developed to meet the demands of studio.

Silverprint

www.silverprint.co.uk



Silverprint supplies photographic, inkjet media and art and design products to professionals, students & hobbyists, also to schools, colleges and universities. An extensive range of traditional analogue, alternative process and digital photographic products are offered, together with an excellent "ever-increasing" range of inkjet papers & inkjet media products.

Art and design is a relatively recent category introduced but destined to become vast. New lines are constantly added, including exciting, innovative and creative products.

All products are supplied via an efficient Nationwide, EU and Worldwide shipping service, with the support of friendly and professional customer service.

St Cuthberts Mill

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ST CUTHBERTS MILL

St Cuthberts Mill has been making paper since the 1700's and are specialists in creating high quality archival artists papers. The St Cuthberts Mill name is a hallmark for quality and reliability. Using one of the few remaining mould machines in the world to make their beautiful and distinctive printmaking papers.

Notes



WORKSHOPS AND DEMOS

Andrew Baldwin Ink Ground

B.I.G. (Baldwins Ink Ground) is now 22 years old and is still growing in its popularity around the world. BIG is not just about working in a safer environment, it also offers greater versatility. The demonstration will cover the wide range of effects that can be achieved using the ground. These will include coffee lift, icing sugar, sandpaper and bicarbonate of soda aquatints, photo transfer, wet ground effects and more. To accompany the workshop a wide range of example prints which have been gathered over the last 22 years will be shown to illustrate the versatility of the ground.

Susanne Klein The Big Print

The BigPrint workshop is a communal event. We have invited printmakers, friends and family, students and the rest of the work to cut lino plates. There is no brief what should be on the plates. Everyone is free to choose a topic and a style. On the day the plates will be assembled to a large-scale printing plate. We hope that we will have as many helpers as possible to ink the plates and then print. We will not use a big roller but instead we will use barens and wooden spoons (bring you own baren or wooden spoon if you can). The emphasis is on communal again. The plates have been cut in different locations, but the print will be done in one location. It will not be the work of a single artist but one by many and hopefully capture time, dreams, fun and sweat by all involved.

Jess Bugler Takuhon - the original 3D print

Linking to the theme Touched and Touching, this is a technical demonstration by artist Jess Bugler, of the ancient Japanese art of Takuhon, the original 3D print.

Takuhon is the essence of a haptic process, where an object, its texture and dimensions are slowly captured, first by fixing its outline through the delicate process of tamping down dampened paper over its surface, and then by specially created tampo pads to reveal its detail through a gradual build-up of tone using Sumi ink. The final print becomes a unique translation of the original object.

The desired intensity of tone is under the fine control of the artist as it gradually builds up with each dab. Traditionally, some of the most prized Takuhon prints have a soft “misty” aesthetic, using very light inking and unhurried build-up of tone. But an even dark black can be desirable depending on the matrix. This sensitivity to the object makes Takuhon such an absorbing and fascinating process.

Takuhon or Taban has been recorded in China since the second century. The technique spread from China to Japan, where the word Takuhon originates. It was originally used to record carved religious inscriptions without damaging the surface. Objects that would be impossible to put through the press because of location, shape, size or texture are possible to print with Takuhon. Additionally the ink never comes into contact with the object’s surface, so delicate, fragile and absorbent materials can also be printed without damage.

Katrin Graalmann **Tetra Pak Printmaking**

Coming from a traditional printmaking background; working with aquatint etching, a kind of mezzotint and chine collé, I always put a great amount of effort and diligence into my work.

I had to learn to listen to my students' voices, who prefer to work quickly, experimentally and always monotypically. As a conductor of printmaking at the University of Mainz with a broad range of skills and expertise, I show my students all the traditional techniques. But they choose the quick techniques to produce monotypes on glass, monotypes on zinc plates or by using one carved woodprint to create monotypes with it. They like to use milk cartons instead of zinc or copper plates to create a drypoint. They use cheap wrapping paper for chine collé and for relief printing, they use packaging cardboard instead of wood.

It is environmentally friendly and resourceful to use garbage and a lot of fun. I had to learn that my students are not lazy, and they are not simply avoiding putting in the effort to work with proper materials. Indeed, they are hard workers with a lot of engagement and the will to experiment with technological innovation.

Instead of creating a stable printing form, they explore and study the process of the transformation with the cheap and instable material and like to react to it. I will present some of my student's work at the Impact conference and in my workshop, I will demonstrate some of the funny, quick and astonishing techniques my students developed to show that endurance and sincerity can bring wonderful results.

Michelle Avison **Monotype Techniques with Cranfield Colour** **'Caligo' Water Washable Inks**

The particular qualities of the Cranfield Colour water washable inks allow exciting new ways of making monotypes. Instead of having to use harmful solvents to achieve delicate washes, it is possible to use simple, safe and environmentally friendly solvents- water, oil and soap, to achieve a wide range of painterly results which can be printed on an etching press and even by hand.

Join artist Michelle Avison to see how she has developed the use of these inks in her recent series of *Tide* monotypes.

Nick Christie **Electro Etching**

Nick Christie will be lead a workshop in this environmentally friendly yet relatively underestimated form of intaglio printmaking, Electro etching. In this workshop, Nick will explain the process and science behind etching a metal plate using a small power unit and an electrolyte solution.

The benefits of this technique include no toxic fumes being emitted, a common side effect associated with traditional forms of acid etching. The etching of the metal is relatively clean and sharp, when compared to other methods. The electrolyte is not exhausted like other etching solutions and can be reused indefinitely. This also means that etch timings can be predicted far more accurately due to the chemistry balance.

You will have the opportunity to apply a ground to your plate, and draw into the surface using a sharp tool. The plate will be etched using the electro etching technique, and the exposed areas on the surface of the ground will be further etched into the metal. The lines and marks made will then be able to hold ink, and we will print the artworks onto high quality fine art paper, using the etching press.

You will be invited to draw onto the plate, and make marks. The purpose of the workshop is to discover the potential and qualities of the electro etching technique.

Nick will explain further the unique ways of working with electrolysis, including its increased sensitivity to drawing materials, galvanising the plate to have a raised surface, and etching the plate very deeply for embossing. You will be presented with examples of this innovative method of intaglio in action.

Alan Qualtrough and Beth Munro **Print in Action – Hands On**

Join Real Ideas Members Alan Qualtrough and Beth Munro, celebrating Print in Action through letterpress at IMPACT.

Print in Action is a new initiative born from the heart of the print community at Real Ideas venue Ocean Studios. A six-month campaign culminating in a new Print Festival for the South West from the 21–23 October October.

The festival highlights the spirit of collaboration, showcasing artists' work through exhibitions, an affordable print fair, workshops, talks and taster sessions and everything in between.

Alan is interested in the materiality of letterpress and language and truth, so be prepared to make posters or leaflets around the theme of 'Touch is Truth'.

Alan is a former newspaper editor and now typographer and letterpress printer at Ocean Studios, Plymouth. Beth combines letterpress with her lino prints and collagraphs made at Ocean Studios.

More information can be found: <https://realideas.org/print-in-action-festival/>

Susan Brown **Paper Lithography**

Paper lithography, also known as gum arabic transfer, is an accessible printmaking process that relies on the immiscibility of oil and water. Using the humble photocopy or laser print as a printing matrix and gum Arabic to resist oil-based ink, it follows the same principles as traditional lithography, that is, oil attracts oil.

In its basic form, the inked copies can be transferred onto paper with or without an etching printing press. The process needs little in the way of specialised materials, equipment, or large studio space.

Paper lithography can also be used successfully on most fabrics from smooth cottons to textured velvets.

As it is an oil-based print, it can be used as a simple photographic resist when safe etching on zinc or aluminium etched with Copper Sulphate.

Images can be original photographs or drawings that have been photocopied using toner or printed using a laser copier. Relying on the copy being strongly contrasting, black and white for the best results.

Layered with other processes makes paper lithography a useful process for a mixed media practice and a simple way to add text to projects.

I aim to demonstrate the flexibility of paper lithography, and how it can be used effectively with basic printmaking equipment and little economical outlay. From the basics to using the technique in an experimental and complex way as part of a mixed media practice on paper and textiles. To expanding its uses by using the process as a simple way of creating a photographic look to etching without the complicated chemicals. As a printmaking technique, paper lithography has a wealth of applications. The process is as accessible to artists new to printmaking as it is to those with an established printmaking practice.

Sonny Lightfoot and Tavs Jorgensen **Clay Extrusion with 3D Printed Dies and Immense Hydraulic Force!**

This technical demonstration will feature work undertaken during an Arts and Humanities Research Council-funded project, which investigates new approaches to the ceramics extrusion process. The research mainly focuses on using low-cost 3D printers to create the extrusion profiles – also known as dies, which perform the actual shaping of the clay. However, the project also investigates concepts of toolmaking more broadly. The research team created almost all the tools and machinery used in this demonstration – including an immensely powerful hydraulic extrusion machine!

Simon Tozer **Screenprinted ImpCat**

Bristol-based artist and printmaker Simon Tozer, who created the illustrations for the IMPACT conference and the REMO online platform will be screenprinting ImpCat the conference cat onto the reverse side of the IMPACT bags.

Please remember to iron the bags when you are at home to ensure your image is fixed.

Notes

Notes



BIOGRAPHIES



Rachel Adams

Rachel Adams is an artist based in Glasgow, UK. Her practice considers how the printed image can intersect with object making. She is a currently a Doctoral Researcher at Edinburgh College of Art, The University of Edinburgh, in collaboration with Dundee Contemporary Arts Print Studio, funded by the AHRC Creative Economy Studentship with the Scottish Graduate School for Arts and Humanities (SGSAH). Recent solo exhibitions include *Home Grown* (2021), Yoshimi Arts, Osaka, Japan; *Noon*, David Dale Galleries and Studio, Glasgow; *Lowlight*, Bloc Projects, Sheffield; *Right Twice a Day*, Jerwood Project Space, London (all 2018); *How to Live in a Flat*, The Tetley, Leeds (2014); *Space-Craft*, Tramway, Glasgow (2013). In 2015-6 Adams held the Sainsbury Scholarship in Painting and Sculpture, The British School at Rome.

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Victoria Ahrens

Victoria is an artist, writer and researcher who grew up in Argentina, and now lives and works in London. She holds an MA and PHD in Photographic Theory and Practice from Birkbeck College, University of London, and a BA and MA in Fine Art /Printmaking from Camberwell College of Art and Central St Martins, University of the Arts London. She has exhibited extensively in the UK and Internationally, notably at NiMAC in Cyprus as part of Ar(t)chaeology, at Julio Gallery and Balzac's Print rooms in Paris as part of the Paris Tangible Photography Biennial, TJ Boulting Gallery, and the Peltz Gallery in London and her solo show at Enter Artspace in Aarhus, Denmark last year. Her work features in private and public collections in the UK, France, Italy and China. She has received numerous awards, including the Celeste Photography Prize and the Clifford Chance Purchase Prize for print, and was a finalist of the Glover Raynor Prize for sustainable photography in 2021. She founded the print collective 'Geographies of Print' with Carol Wyss and Victoria Arney in 2020. Her work looks at the contemporary translation of photographic aura and our perceptions of memory in landscapes of disappearance through tactile print installations and videos.

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Eliana Ambrosio

Eliana Ambrosio is a Brazilian artist and professor of printmaking in the Visual Arts course at the Federal University of Minas Gerais (UFMG), which she coordinated from 2012 to 2016. She develops works with woodcuts and metal engraving, also using other media such as photography, video and drawing to carry out research in an expanded field, joining the tradition of engraving with digital media, installations and artist's books.

The notion and discussions about environmental preservation are strongly present in her work, through sensitive connections of her inner world with nature by reflections on the traces of human presence and the marks of its existence in the landscape. The force of life, the creation of imaginary beings, traces, memory and imagination are some of the concerns that constantly touch the artist's poetics. Eliana has participated in many exhibitions.

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Victoria Amey

Victoria has lived and worked in France since 2014. She graduated in 2012 with an MFA from UAL, winning the Ardizzone Print Award, the Bambridge prize, Oaksmith Prize and the John Purcell award at Bite Mall Galleries London. She is a member of the London group and Graveur Maintenant and she shows regularly in Europe and the UK. Highlights include The British Museum, Laguna Art Prize Venice, Poori Art Museum Finland, Southampton Art Gallery, Kyoto Seika University Gallery, Fleur Tokyo Japan. She was Artist in Residence at the Bambouseraie France in 2018 and was shortlisted in 2021 for the French Mario Avati print prize.

Contact: [@victoriaarney](https://twitter.com/victoriaarney)



Rodrigo Arteaga

Rodrigo Arteaga completed an MFA in Sculpture at the Slade School of Fine Art, University College London in 2018; Bachelor in Fine Arts with a major in Printmaking at Universidad de Chile in 2010 where he also did a Degree in Printmaking in 2012.

His practice moves between installation, sculpture, drawing and sound. His work deals with the complex relationship between nature, culture and representation. His interest in working across different areas of thought has led him to collaborate with specialists in fields such as Microbiology, Bio-Fabrication, Mycology, Natural History, Botany, and Architecture. His work often deals with the complexities between human and non-human relations, unearthing the coded enigmas of our relationship with the environment.

Contact: rodrigoarteaga.com



Michelle Avison

Michelle Avison RE is a painter and printmaker- she studied painting at the Slade School of Art and then an MA Printmaking at Wimbledon School of Art.

Michelle is director of SLAUGHTERHAUS Print Studio, based in Stockwell, south London, an independent artist-led printmaking space. She has work in private and public collections including Chelsea and Westminster Hospital, Orchard Solicitors, and etc limited, London.

The monotype prints are inspired by her practice of drawing, painting and printing in the landscape on the West Coast of Scotland.



Rhonda Ayliffe

Rhonda Ayliffe is a multi-disciplinary creative practitioner from Cobargo, on Yuin Country, far south coast NSW, Australia and is a PhD candidate at the University of Canberra.

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Andrew Baldwin

Andrew Baldwin started his career in 1976 working for 10 years in a small family commercial printing business where he was educated in the use of reprographics, letter press and litho. In 1986 he joined the staff of Aberystwyth University School of Art as senior technician. In 2001 he achieved 1st class degree in fine art followed by a PGCTHE where he was awarded an excellence in teaching award. As a tutor Andrew has been teaching printmaking for over 25 years and has travelled the world teaching and promoting safer printmaking techniques. He has attained several awards for his own printmaking, most notably Most Exceptional Artist at by the Federation of British Artists and the printmaking section of Welsh Artist of the Year. Andrew also runs his own Printmaking Studio 'Trefeglwys Printmakers' where he teaches non-toxic printmaking to guests from around the world. His etching ground BIG is now used by printmakers internationally.

Contact: atb@aber.ac.uk



Katie Baldwin

Katie Baldwin received a BA from the Evergreen State College in Olympia, WA (1994) and an MFA from the University of the Arts in Philadelphia, PA (2004). A 2021 Fulbright Scholar at the International Print Center in Taipei, Taiwan, Baldwin conducted creative research on her project *Modified Landscape*. She has traveled internationally as an artist-in-residence to Scotland, Iceland, Nicaragua, Poland, Cuba, Mexico and Japan. She was one of seven international artists selected in 2004 to learn traditional Japanese woodblock printing (*mokuhanga*)

from master carvers and printers at the Nagasawa Residency on Awaji Island. She returned to Japan in 2017 and 2019 for the Mi-Lab Advanced Residencies in Kawaguchi. She served as the Victor Hammer Fellow from 2011 - 2013 at Wells College in Aurora, New York. Selected for the 2022 University Distinguished Research Award, she is an Associate Professor at the University of Alabama Huntsville in the United States of America. Dedicated to collaboration, Baldwin co-founded wood+paper+box with Mariko Jesse and Yoonmi Nam in 2013 and the Shift-lab collective with Denise Bookwalter, Sarah Bryant, Macy Chadwick and Tricia Treacy in 2013.

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Barbara Balfour

Barbara Balfour's art practice involves textual/visual relationships, with research into text-based artmaking and print's multiplicity informing her artists' books and print installation. Her critical writing includes the essay "The What and the Why of Print" in *Perspectives on Contemporary Printmaking: critical writing since 1986* (edited by Ruth Pelzer-Montada; Manchester University Press, 2018). Recent group exhibitions include (all in 2021): *Caution: Artists! Text messages in art* (curated by Jürgen Olbrich; Kunsttempel, Kassel, Germany), the International Mail Art Exhibition, Echigo Tsumari Art Triennale 2021 (Nunagawa Museum, Tokamachi, Niigata, Japan), *Imprints: Art Editing Modernism* (curated by Jane Hyslop; Shandy Hall, The Laurence Sterne Trust, Coxwold, UK). Balfour's most recent curatorial project, as *Between Collectives*, is Knowledge Garden Seed Exchange, a participatory art project concurrent with the Gudskul Collective's Knowledge Garden Festival exhibition (Art Gallery of York University, Toronto). Balfour's work will be included in the upcoming *Graphica Creativa Triennale 2022* (Jyväskylä Art Museum, Jyväskylä, Finland). She is Professor in the Department of Visual Art and Art History, at York University in Toronto, Canada.

Contact: bbalfour@yorku.ca



Marta Belkot

Born in 1989, interdisciplinary Polish visual artist and researcher (i2ADS – Research Institute in Art, Design and Society, and VICARTE – Glass and Ceramics for the Arts). Graduated with an integrated Master degree in printmaking and drawing from the Academy of Fine Arts in Katowice, Poland (Diploma in 2016). She studied also at the Faculty of Fine Arts of the University of Porto and the Academy of Fine Arts in Lodz, Poland). With a FCT–Fundação para a Ciência e a Tecnologia (SFRH/BD/149042/2019); scholarship is currently attending PhD studies at the Faculty of Fine Arts in Porto.

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Gianna Bentivenga

Gianna Bentivenga graduated from the Academy of Fine Arts, Rome in 1999. An Erasmus scholarship to study at the Academie voor Schone Kunsten, Antwerp gave her the opportunity to further her studies in engraving and she was guest student at the Frans Masereel Centrum for the graphic arts in Kasterlee. In 2006, she won a residency at the Kunsthau Tacheles, Berlin. In 2000, she won second prize and, in 2004, an honourable mention at the 6th International Engraving Biennial of Ourense. In 2007, she published in the *Icons* folder of the series "AMICI", a work later purchased by the Albertina in Vienna; in 2013, she received the Alvaro Becattini Award at the *VACA libri mai mai visti* competition in Ravenna. She has been artist-in-residence in 2012 at Un Castello per le Arti, Montefiore Conca (Rimini); 2013, Divertissement, Montefiore Conca (Rimini); 2015, Atelier Empreinte, Luxembourg; 2016, Zagorie ob Savi, Slovenia. Since 2013, she is a founding member and President of Associazione InSigna of Rome, an organisation engaged in the creation and dissemination of artists' books and printmaking. Since 2016, she coordinates international projects for the Czaschka Foundation.

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Maria Pina Bentivenga

Maria Pina Bentivenga was born in Stigliano (Matera) in 1973. In 1991 she moved to Rome to attend the Academy of Fine Arts, where she graduated in 1995 under the guidance of Duilio Rossoni, with whom she would work in the following years. Her engravings and artist's books are exhibited in Italy and abroad and are part of collections including the Albertina in Vienna and the Istituto Nazionale per la Grafica in Rome. She is a founding member of the InSigna Association in Rome, which promotes and produces artist's books and printmaking. She is also a member of the board of the Associazione Incisori Contemporanei and since 2016 has been on the board of the International Renate Herold Czaschka Foundation for the creation and promotion of artist's books. Her artistic career is complemented by teaching: since 2000 she has taught Printmaking at the RUFA (Rome University of Fine Arts) and since 2019 she has taught Techniques of Printing Processes at the Academy of Fine Arts in Rome. She has also taught printmaking at the Scuola d'Arti Ornamentali in Rome. She holds specialist workshops on engraving, letterpress and artist's book at Atelier InSigna and in collaboration with Opificio della Rosa, Central Saint Martin's University in London and the Summer School of the School of Visual Art in New York. She has taken part in artist residencies in Italy and abroad, including Atelier EMPREINTE in Luxembourg and Opificio della Rosa in Montefiore Conca, Italy

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Sarah Bodman

Dr Sarah Bodman is an artist and Associate Professor at the Centre for Print Research, UWE, Bristol, UK. Sarah is also Programme Leader for the MA Multidisciplinary Printmaking course at UWE. She is editor of the Artist's Book Yearbook, Book Arts Newsletter and *The Blue Notebook* journal for artists' books.

Her recent artworks include *Read With Me* - the result of a collaboration with the public and a psychometric reader. Produced via a remote residency at the London Centre for Book Arts, UK, 2022.



Laura Bortoloni

Laura Bortoloni, visual communication designer and teacher. Bortoloni manages Ida Studio, an award-winning multidisciplinary studio which she co-founded in 2013. She specializes in the design of visual communication systems with a focus on the cultural industry. She is a lecturer on the product design course run by the Faculty of Architecture at the University of Ferrara and on the multimedia communication course at the University of Udine. She regularly holds courses and workshops in Italy and abroad. From 2019 to 2021 she was vice president of AIAP, the Italian Association of Visual Communication Design. She completed her studies at the ISIA Higher Institute for Artistic Industries of Urbino, graduating in 2005 with the highest marks and honours. Currently, she carries out graphic facilitation and graphic recording activities alongside her work as a designer. Passionate about letterpress, she has recently started practicing Japanese mokuhanga woodblock printing. Through her projects she is exploring the concept of transmediality in narratives, for example through the interactive documentary on non-linear paths www.nonresume.me.

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Sara Bowen

Sara Bowen is an artist and Head Teacher of Creative Industries at TAFE NSW on Gumbayngirr country in Coffs Harbour, Australia.

She has collaborated with Caren and Rhonda for over 10 years as part of the *Book/Art/Object* collective.

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Sue Bown

Sue Bown is a painter and printmaker whose practice is an embodied enquiry into movement and the body. Using gestural mark making and layering she takes the viewer on an uplifting journey into space and place. Colour, scale, and materiality are important as is materiality and the physicality of moving paint on a surface. Her latest body of work is based on geometrical shapes and colour relationships, and she uses the interplay of these to amplify her message. She uses printmaking to inform painting and vice versa, seeking to create a hybridity in the processes. Collaboration is a strong component in her practice where she has observed the power of creativity in breaking boundaries and forming a cohesive community.

Contact: sue@suebownart.com



Leonie Bradley

Leonie works in the traditional, analogue medium of wood engraving in combination with digital processes to highlight how identity is changing in the post-digital age. After graduating from MA Multi-disciplinary Printmaking at UWE, she was awarded the bursary for Innovation in Relief Printmaking at Spike Print Studio. Her year's research was shown in a solo exhibition, *Analogue Interference*.

Leonie's prints are held in public collections including the Ashmolean Museum, CAFA in Beijing and the V&A Museum. She has exhibited in group shows internationally and was invited to participate at SGCI in 2017, 2019 and 2021. Collaboration is an important part of Leonie's practice and has included artists' books, animation, and installation.

Leonie is Artist and Editor of *Printmaking Today*, UK

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Deidre Brollo

Deidre Brollo is an Australian artist, writer and educator, who was awarded a PhD from University of Sydney in 2007. Currently a board member of Megalo Print Studio (Canberra) and sessional lecturer in Printmaking at Australian National University, she has previously lectured in Print media at Sydney College of the Arts, National Art School, and University of Newcastle.

Her interdisciplinary practice draws strongly on print culture and its inherent ideas: the logic of the archive, the transmission of narrative, and the notion of exchange. This focus provides a means to investigate ideas of memory and temporality, to question the conditions and terms on which we engage with the past, and to uncover the ways in which the past is restless in the present. Her work is represented in public collections and has won a number of awards.

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Leora Brook

Leora Brook works alongside artist Tiffany Black in that art duo, brook & black often in the medium of site-specific audio/visual installation, and also has a solo practice at present, focused on painting and printmaking. Most recently she has been making series of images that employ a shadowy chiaroscuro to reinterpret moments captured from everyday life to create images of an ambiguous unease. In her print work she has been drawn back to the medium of the mezzotint, attracted by the psychological depth of its velvet darkness and the sensuous process of drawing into the copper. Based in London, she has exhibited work nationally and internationally in a range of sites, galleries and museums, including making work that responds to historic collections and sites, these include *Beyond the Balcony* (Ashmolean Museum, Oxford 2016) *Bagatelle Parallel* (Wallace Collection London, 2007) and the *Le Regard Clos* (Toulouse Lautrec Museum, Albi, France 2011).

Contact: l.brook@camberwell.arts.ac.uk



Yael Brotman

Yael Brotman has a multi-faceted practice based in printmaking, print-based sculpture, and installation. She incorporates imagery suggestive of architectural form and human activity. There is an underlying politicized sensibility in the accretion of etched fragments formulating her images that mimics the re-purposing of found materials by the dislocated. Yet there is always hope and playfulness layered into Brotman's vision.

Brotman has exhibited both internationally and throughout Canada. International exhibition sites include Krakow, Vilnius, Kyoto, Berlin, Jingdezhen, New York, Santander, and Melbourne. Canadian exhibition sites include Haida Gwaii, Hamilton, Trois-Rivières, Kelowna, Winnipeg, and Toronto.

Brotman has been awarded numerous grants as well as residencies including in China, Australia, Ireland, and Haida Gwaii. Her work is represented in many corporate and public collections. In 2017 she was inducted into the Royal Canadian Academy of Arts.

She lives in Toronto and was a professor at the University of Toronto. Brotman has been active in supporting Canadian artists' rights through her service on several boards of non-profit art organizations, including CARFAC Ontario and CARFAC National.

RCA, MVS, University of Toronto, BA Honours, University of Manitoba
Toronto printmaker and a member of Open Studio in Toronto, Canada.

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Steve Brown

After an early career as a commercial textile printer, Dr Brown returned to education, completing his Masters and Doctoral studies at the Royal College of Art where he is currently Senior Tutor, on the Ceramics and Glass Programme. His multi-disciplinary printmaking practice has seen him exhibit nationally and internationally, drawing themes from the inherent language of print, focussing variously on the materiality and physicality of the image, and ideas around memory, seriality, and hybridity. Dr Brown has completed three post-doctoral research projects, one of which focussed on developing new methodologies for restoration in the museum sector (V&A) utilising 3D print technologies, and two AHRC funded projects that explored the development of digital print technology within the context of commercial production for the ceramic tableware industry.



Sue Brown

Sue Brown is an artist who uses printmaking to tell stories. She is inspired by process as much as nature. Her work springs from the pages of her sketchbooks and she develops carefully researched themes using printmaking processes. Sue uses her work to explore the relationships we have with our garden visitors; she is fascinated by all things ornithological and entomological. From moths to characterful corvids, Sue describes them with collagraph and paper lithography. Sue graduated from UWE with an MA in Multidisciplinary Printmaking in 2012 and is the director of the yard: ARTspace in Cheltenham where she teaches courses and workshops in printmaking and mixed media practices.



Victoria Browne

Victoria Browne is educated in England, France and Norway. As Associate Professor of Printmaking and Publishing at Oslo National Academy of the Arts (KHiO), her artistic research investigates post-industrial craft heritage. More specifically, material agency of the print matrix at the intersection of tacit knowledge, machine tools and digital technology.

Browne's studio practice embodies David Pye's first-hand account of the *workmanship of risk* by integrating Computer Numerical Control (CNC) routing; to overcome process limitations, to realise large scale multi-block prints and to explore colour printing further. Iterations of her polychromatic printed backdrops have been exhibited as videos, billboards, wallcoverings and artist's books. Her prints and publications are held in international collections including Bergen City Council, MoMA, Tate and the V&A.

Contact: @victoriabrownestudio



Jess Bugler

Bugler's work explores themes of dissonance and the complexity of our modern world through the expanded field of contemporary print, working in a variety of traditional and modern print processes. Her work includes print sculptures and installations. She has won prizes at National Original Print Exhibition, H-Art and Flourish Awards. Her Solo exhibitions include Spike Print Studio and Hereford Courtyard and Print installations in Ar Drothwy / Brink at Oriel Mon funded by Arts Council Wales. She was also a speaker at the Print Symposium 2020 on Print and The Expanded Field at Ty Pawb in Wrexham.

Bugler has also exhibited in group shows including the International Print Biennale, the Royal West Academy Open, Woolwich Contemporary Print Fair, Printmakers Council, Society of Women Artists and the 2021 Print International exhibition. She will show new work at the upcoming Paper After All exhibition at The Royal Cambrian Academy and Paper Gallery Manchester and at ArtPlus, Perigeux, France.

Bugler is a member of Royal Cambrian Academy and Creative Practitioner with Meadow Arts. BA Fine Art, Bangor, North Wales, UK.

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Ellen Burroughs

Ellen Burroughs completed the MA in Print at the RCA, London in 2022. A practicing artist based in Leeds, she has taught and instructed in the areas of printmaking and bookbinding for over eight years, supporting FE/HE fine art courses as well as postgraduate researchers and staff, currently at the University of Leeds. Prior to this she worked as Project Coordinator assisting with exhibitions and artist residencies at Gasworks, London and supporting The Tetley's exhibitions programme in Leeds. In 2020 Ellen set up LUTRA Studio (www.lutra.studio), a resource for early career artists facilitating technically supported research in experimental print and drawing, and for the production of original editions.



Angie Butler

Centre for Print Research, UWE Bristol, UK

Dr Angie Butler is an artist-printer and Senior Research Fellow at the Centre for Print Research (CFPR), at UWE Bristol. Angie utilises the letterpress process and the book as collaborative spaces, to connect people and language through a haptic environment. Her current research develops methodologies to record and transfer craft practitioners' sensory experiences (embodied knowing) and her chapter 'A Tangible Space: Letterpress Printing within Artists' Books and Small Publishing Practice' is featured in *Letterpress Printing: Past, Present, Future*, published later this year by Peter Lang.

Angie holds work in special collections such as Tate, London and the Centre for British Art, Yale, USA. Her work features in, C. Ruggie

Saunders and M. Chiplis, *For the Love of Letterpress* (London: Bloomsbury, 2019) and S. Heller G. and Anderson, *Type Tells Tales* (London: Thames and Hudson, 2017).

Contact: angie.butler@uwe.ac.uk



Jacqueline Butler

The University of the West of England (UWE), UK

Dr Jacqueline Butler is an interdisciplinary artist and educator based in Bristol and Glasgow. She is Associate Professor and Head of the School of Art and Design, UWE Bristol. She one of the founding members coordinating Family Ties Network (FTN is a research group of artists and filmmakers exploring memory, place, and the family). Her recent completion of PhD in Fine Art at Glasgow School of Art, titled *The Photograph and Haptic and Virtual Object: Realms of Ephemeral Sensation and Material Objecthood*, explores what a photograph can be in hybrid form, querying the *thingness* of the medium through technological convergence.

Recent exhibitions and publications include: *Falling Water – Water Falling*, Video Installation, Bury Art Museum (2019). *The Great Convergence: Natural and Artificial Intelligence*, International Media Arts Festival Sala Extra MAXXI, Rome (2018), *Time and Movement of the Image*, Centro das Caldas da Rainha, Portugal (2018), *The Success of Technological Failure in: Photography Digital Painting: Expanding Medium Interconnectivity of Contemporary Visual Art Practices*, Cambridge Scholars Publishing, UK (2020), *In and Out of Focus: Visualising Loss through the Family Album in: Picturing the Family: Media, Narrative, Memory*, Bloomsbury, UK & USA (2018).

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Veronica Calarco

Veronica Calarco completed a degree in printmaking and a postgraduate degree in weaving at the Australian National University in the mid 1990s. After working as a community artist in the Kimberleys and Central Australia, she settled permanently in Wales in 2012. She received an A level in Welsh in 2013 and the Dan Lynn James Scholarship to study Welsh in 2014. Learning a minority language of a foreign country after working with the endangered languages of Australia led Veronica to complete a PhD in printmaking at the School of Art, Aberystwyth University. This work visualised an endangered Australian language, GannaiKurnai, in relation to a minority language, Cymraeg. This research led to Veronica's current research project (funded by the Joy Welch foundation), *We live with land*, questioning Wales-based artists response to the land. As part of this project, Veronica, with Jude Macklin, Professor Mark Macklin and Dr Lucy Taylor, are curating an exhibition for Impact 12, *The Land as Other*. Veronica is a co-director of Aberystwyth Printmakers and founder of Stiwdio Maelor, an artist residency program and print studio in the Snowdonia National Park.

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Vin Caponigro

In their interdisciplinary practice, Vin Caponigro blends accessible and egalitarian concepts with ritual and performance to explore ideas of restriction and reproduction through writing, performance, and the creation of multiples. Caponigro's research includes how those in power have used storytelling and reproducible media to control history, and how marginalized communities have used independent publishing to tell their own stories and fight back against oppressive systems. Caponigro has attended residencies in Estonia, Sicily, and the United States, including Zygote Press, ACRE, the Wassaic Project, and the Women's Studio Workshop. In addition to solo exhibitions in Chicago and Baltimore, Caponigro's work has been included in two-person and group exhibitions at the Chicago Cultural Center, Beverly Art Center, the Highland Park Art Center, the Nemeth Art Center, and the International Print Center NY. Caponigro currently lives and works on occupied Massachusetts and Wampanoag land, where they operate Snake Hair, an independent publisher of zines and ritual multiples.



Ian Chamberlain

The University of the West of England (UWE), UK

Ian Chamberlain's practice reinterprets manmade structures as monuments placed within the landscape acting as architectural metaphors of past and current technological achievements. These have included structures in Industry, Science and the Military.

Ian is interested in the use of drawing and traditional Print process being used to record subject matter that is generally at the cutting edge of technology for its time. The etchings become an extension of his drawing allowing him to record the location through the interlinking processes of drawing, photography and printmaking.

He has exhibited extensively Nationally and Internationally and his work is held in several International permanent collections including the Ashmolean Museum, The Tate, Pallant House Gallery and The V&A. He has also been shortlisted for several Internationally recognized Art prizes including The Jerwood Drawing Prize, The John Ruskin Drawing prize, The Derwent Drawing Prize, The Aesthetica Art Prize and the Evelyn Williams award.

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Nicola Chambury

I studied at Gray's School of Art in Aberdeen as a mature student and graduated in 2008 specialising in printmaking. My work has mainly been etching, landscape based.

I have lived in Scotland for twenty years and as well as studying and practising printmaking have also been involved in community work. Currently I am part of Deeside CAN (Climate Action Network) which

is working to see what individuals can do as well as engaging and informing decision makers. We aim to raise awareness and change behaviours, lower our local carbon footprint, reverse biodiversity loss, eliminate waste, pressurise local and national decision makers to make the necessary changes and to increase our community's resilience to climate change.

For several years I have been thinking about how to make my printmaking practice more sustainable but my involvement with Deeside CAN and the growing realisation of the extent and urgency of the climate crisis has made this more focussed. I am interested in investigating how (or whether) the materials we use for etching – copper and other metals, inks, paper – can be less damaging to the environment.

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Véronique Chance

Véronique Chance is an artist and academic with a long-term interest in the representation of the body and its relationship to performance, documentation, technology and the embodied dynamics of spectatorship. This is closely linked to her practice-led PhD research, completed in 2013 at Goldsmith's College, University of London, during which she developed an endurance running-based practice as part of a larger enquiry into the performative nature of human physical activity. Since 2014 she has contributed to the RUN! RUN! RUN! (#r3fest) Biennale, instigated by artist Kai Syng Tan and is a member of the interdisciplinary JSIC Running Cultures Research Group. She is also a founder member of the Running Artfully Network (RAN), a new international artist-led group, which launched in 2021, whose aim is to bring communities and experts together to reframe running as an artistic intervention to unpick our time of multiple global crises, and to create a more equitable and creative future.

Véronique is additionally involved in a parallel research project that considers the impact of technology in reproductive media and their role in the 'expanded' field of print media. This led to the Arts Council of England (ACE) funded publication of RE:PRINT in 2018, an artist's book and publication co-edited with artist Duncan Ganley, that critically rethinks the notion of 'print' as both artwork and published multiple and debates what is print in the twenty-first century. It includes images and texts from 20 artists and was produced in collaboration with Marmalade Publishers of Visual Theory and CHK DesignStudio, London.

Véronique currently teaches on and leads the MA Fine Art and MA Printmaking courses at Cambridge School of Art, Anglia Ruskin University (ARU).



Prerna Chandiramani

Prerna Chandiramani is a Bristol-based artist with Indian cultural roots. With a Masters in Multidisciplinary printmaking, Chandiramani continues her practice from Spike Print Studio where she has been awarded the Peter Reddick bursary for Innovation in Relief Printing.

Prerna makes prints and artist books in response to personal narratives. Traditional styles of communication form a key element in her practice. With a multi-disciplinary approach, she engages with language, the written word, and the performative element of folding paper. She experiments with the key components of line, shape, and form through the materiality of paper by using print, fold and stitch.

Contact: prernavc@gmail.com



Kyle A. Chaput

Kyle A. Chaput is an Assistant Professor of Printmaking and Drawing at Baylor University in Waco, Texas (US). He received a BFA in Printmaking and Drawing from Fort Hays State University, Hays, Kansas, and MFA in Printmaking from Texas A&M University-Corpus Christi, Texas. His creative research explores the many facets of communal identity along the US/Mexico border. Chaput is interested in personal and collective movements through public spaces and their implications on the physical and social experience of this isolated region. Over the past fifteen years he has been included in over ninety juried and invitational exhibitions and has served as an art juror and contract printer in a number of settings. His prints, which have earned several awards and honors, are included in numerous public and privately-owned collections. Chaput's prints and drawings have been shown broadly in the US and internationally in Australia, England, Germany, Italy, Serbia, Slovenia, and South Korea.



Wei-lun Chen

Is a printmaker based in Taipei, Taiwan. He creates woodcuts to show solidarity to social movements. His main interests lie in woodcut being a method of organising and a form of people's art. He is also an active member in the local punk scene.

Contact: hardcash0917@gmail.com



Mel Cheong

Mel started as a designer and then shifted to develop herself in art. She won the Artist in Residence Award in the “6th Evora International Printmaking Competition” in 2009 and held her first solo exhibition “Last Portrait” in the same year.

Mel uses a journalistic view to observe the ever-changing world and compares her surroundings to judge and understand herself. These observations and ideas are expressed in her art. Mel graduated from the University of Macau, majoring in Communications. She is a member of the Macau Woodblock Print Association, and is now teaching Mokuhanga Class in Macau.

Contact: www.melcheong.com



Nick Christie

Nick Christie is an artist specialising in experimental printmaking. His process usually begins with a fast automatic drawing, which is then developed through a chosen printmaking process, which helps the work to take on meaning and context. Nick uses light-based processes such as photo emulsion screen printing, cyanotype photography, and photo etching. As a result, his work usually takes on qualities related to light and transformation. The finished piece can vary from a small etching on paper to a large cyanotype on glass. Nick seeks to record the marks made through making, whether it be a stray fingerprint or a crack in the emulsion. Through combining different techniques and ways of drawing, he is looking for exciting and unexpected results. Nick started his own collaborative printmaking workshop in 2017, in collaboration with Vane Gallery Newcastle. In 2022, he moved the workshop to a new premises in Gateshead and now runs Incubate, with master printmaker, Alfons Bytautas.



LEE Chun Fung

An artist and curator based in Hong Kong. He initiated art projects like Cycling to the Square and Pitt Street Riot, and curated the East Asia Multitude Meeting: The World After Revolution, Art/ Activist in Residence, Can We Live Together etc.

Contact: leeeefung@gmail.com



Majella Clancy

Dr. Majella Clancy is an artist, and lecturer in Fine Art Printmaking at Belfast School of Art, Ulster University Northern Ireland. She holds a BA in Fine Art from Limerick Institute of Technology (2000). She completed an MFA (2006) and a PhD (2013) both at Ulster University, Belfast. She has presented her work nationally and internationally, most recently, *IMPACT 11*, (Online) Printmaking Conference, Hong Kong (2021), *How the Image Echoes, Part 2*, Ulster University, Belfast, (2020), *PrINT*, invited artist, *Munsterland Print Festival*, Kloster Bentlage, Borken, Germany, (2019). Recent research papers include: 'The Thinking I: Self, Materiality and Paint Practice', *Teaching Painting: Painting the New*, Cambridge Scholars Press (forthcoming 2022), 'Drawing Out: Encounter, Resistance and Collaboration', co-authored with Dr. Stephen Felmingham, in *Drawing: Research Theory Practice*, Intellect, UK (2020), 'Ailleurs 2', co-authored with Dr. Stephen Felmingham, *IMPACT 10*, International Printmaking Conference, Santander, Spain (2018).

Contact: m.clancy@ulster.ac.uk



Sally Clegg

Sally Clegg is an artist from Pelham Massachusetts, US. She holds an MFA in Art from The University of Michigan. She has exhibited nationally and internationally, and her prints can be found in special collections at Yale University, The New York Public Library, the Zea Mays Printmaking Flat File Project, and elsewhere. She is a 2018 Massachusetts Cultural Council Fellow in Drawing & Printmaking. Her art and writing can be found in *BOMB*, *Sculpture Magazine*, and *ASAP/Journal*. She is a lecturer at The University of Michigan's Penny W. Stamps School of Art & Design.

Contact: sclegg@umich.edu



Paul Coldwell

Paul is Professor of Fine Art at the University of the Arts London, UK. His practice includes prints, book works, sculptures and installations, focusing on themes of journey, absence and loss. He has exhibited widely both in UK and abroad and his work is included in numerous public collections, including Tate, V&A, British Museum, the Arts Council of England, Musée d'art et d'histoire, Geneva and MoMA (New York).

Much of his work has involved researching within collections including at Kettle's Yard Cambridge, and the Freud Museums in both Vienna (2016) and London (2017). He has curated a number of exhibitions including *Morandi's Legacy; Influences on British Art* (Estorick Collection London 2006) and *The Artists Folio*, (Cartwright Hall, Bradford 2014) and is on the editorial board of *Print Quarterly*.

He has been a keynote speaker at a number of international research fora including *Impact 7 International Printmaking Conference*, Melbourne, Australia 2011, *SNAP 3 Third International Print Symposium*, Bentlage, Germany 2015 and *Why remember? Ruins, Remains &*

reconstruction in Times of War and its aftermath. Sarajevo 2018. His book *Printmaking; A Contemporary Perspective* was published by Black Dog Publishing in 2010. *Picturing the Invisible*, co-edited with Professor Ruth Morgan was published by UCL Press in Jan 2022.

Contact: www.paulcoldwell.org



Kate Conlon

Kate Conlon is a multi-disciplinary artist whose work explores the various ways that we make sense of the world.

Conlon's sculpture, print, and book works have been exhibited at venues including 68 Projects Berlin; OC OSAKA; Julius Caesar, Chicago; Goldfinch, Chicago; MANA Contemporary Chicago; and The Grand Rapids Art Museum. She has received grants and residencies from MASS MoCA, Kala Art Institute, ACRE, and the Chicago Artists Coalition. She was named the Chicago Public Libraries' Artist in Residence for the 2020-2021 year.

Conlon served as a founding director of Fernwey Gallery and Editions from 2014 to 2018 and she currently co-directs Limited Time Engagement Press with her partner, Boyang Hou. Conlon received her MFA from the School of the Art Institute of Chicago and her BA degree from Smith College. She is currently a Professor of the Practice in Print & Paper at SMFA @ Tufts University in Boston, MA.



Leonie Connellan

Leonie studied printmaking at RMIT University in Melbourne, Australia, and graduated with her MFA in 2011. In 2017 she moved to Dublin, Ireland, and now lives in Cork. Over that time, she's been figuring out ways to build community and adapt to change. Alongside her printmaking practice, Leonie makes art and tutorial videos as Spines & Splines on YouTube, with a focus on DIY and alternative printmaking, drawing and painting techniques. She also writes and produces songs as Hot Pink Halo, and is now trying to fold all those disparate parts into an artist book and zine project about the impact of sound and music.

Contact: leonie@crumpart.net



Desiree Coral

Désirée Coral (Born 1981, Ecuador) received her MFA Degree from The School of the Art Institute of Chicago in 2018. She is currently a Doctoral researcher at the Duncan of Jordanstone College of Art and Design in the University of Dundee in Scotland.

Désirée explores and examines early global exchanges from the Americas to the rest of the world and vice versa. She is an artist/ researcher at the Botanical Gardens of the University of Dundee and is the Glasgow Seed Library's first artist/researcher in residence at the

Contemporary Centre for the Arts in Glasgow. Desirée's art/research is supported by the Scottish Graduate School for Arts and Humanities.

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Deborah Cornell

Deborah Cornell's practice includes immersive environments, video, prints, and collaborative multimedia works that combine environmental issues, technology, color, and light.

She was awarded the Grand Prix D'Honneur by the Krakow Print Triennial for lifetime contributions to her discipline, and the Grand Prix of the Krakow Print Triennial for her multimedia work "Reflecting Place." Cornell's works have been shown internationally, with solo exhibitions in Krakow, Istanbul, Melbourne, Buenos Aires, and Los Angeles, with presentations in Dubai, Krakow, New York, Dallas, Australia, and San Francisco as well as by ISEA and Siggraph. She also received a Grand Prize from the Los Angeles Center for Digital Art, among other awards. Cornell's work has been supported by the Radcliffe Institute of Harvard, and by grants from the Massachusetts Cultural Council and the Deja Majorca Archeological Foundation. Her work is in the collections of Boston Museum of Fine Arts, Hangzhou Art Academy, Turku Art Museum Finland, Purdue University Museums, RISD Museum, Boston Public Library, RMIT Melbourne, Weisman Art Museum, and many others. Publications include *Grapheion*, *Impact Journal*, *College Book Arts Journal*, and *Contemporary Impressions*. She is Professor and Head of Printmaking at Boston University's School of Visual Arts.



Laura-Beth Cowley

Centre for Print Research, UWE Bristol, UK

Laura-Beth Cowley is a PhD researcher at the Centre for Print Research at the University of the West of England, in association with the 3D3 Centre for doctoral training. Her research is focused on the use of new technology in the stop-motion animation industry. She is a lecturer, filmmaker and animation writer for various online and print industry publications.



Mara Cozzolino

Mara Cozzolino is an Italian printmaker based in Northwest Italy. She made her first relief print at 11.

After graduating from high school, she started experimenting with different painting mediums, before finally returning to etching techniques due to a growing interest in antique art prints and books. She practiced multiple plate colour intaglio for a long period of time. Following a trip to Japan in 2011, she became interested in Japanese water-based woodblock printing, also known as "mokuhanga," and fell in love with the technique.

The following year she was invited to take part in an artist residency at Mokuhanga Innovation Laboratory in Kawaguchi-ko, Japan. Since 2011, she has been working exclusively in mokuhanga, especially appreciating the low toxicity and environmentally friendly elements of the medium.

She is a full-time artist and owner of the printmaking studio “Atelier Xilografie” in Avigliana where she lives. She teaches mokuhanga classes, travelling all over north Italy.

Mara has exhibited her work in Italy, France, England, Scotland, Spain, Cyprus, Japan and the USA.

She is on the Board of the International Mokuhanga Association (IMA).

Contact: maracozzolino@gmail.com



Ria Czerniak-LeBov

Ria Czerniak-LeBov is a printmaker and writer from Dublin. She is a full-time member of Graphic Studio Dublin and is currently a post-graduate student at the school of Visual Culture, National College of Art and Design, Dublin. Both her artistic and academic practices explore the relationship between old and new technologies. Through a visual vocabulary drawn from cinema, photography, pixilation and digital glitches, Ria employs traditional print techniques to capture our rapidly changing visual landscape. Her prints have been exhibited at Royal Hibernian Academy, Royal Ulster Academy, The National Botanic Gardens and NUI Maynooth among others. Her work is also in several permanent collections including the Office of Public Works, Trinity College Dublin and Mason Hayes and Curran Solicitors.



Li Ding

Currently pursuing a Ph.D. at the Institute of Social Research and Cultural Studies, National Yang Ming Chiao Tung University, and majors in Chinese modern woodcut movement. Her research fields include fiction illustration from late Qing Dynasty to early Republic, feminist art history, media technology modernity, collaborative art, etc.

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Milos Djordjevic

Milos Djordjevic is Assistant Professor of Art and Methodology and Fine Arts Pedagogy University of Kragujevac, Faculty of Education in Jagodina, Serbia, and holds an MFA in Printmaking from Faculty of Fine Art in Belgrade (2007), BFA in Printmaking from Faculty of Arts in Pristina (2001) and a PhD in Theory of Arts and Media from University of Arts in Belgrade (2022). Milos has exhibited extensively nationally and internationally. He has also undertaken several printmaking residencies and participated conferences, including International Residence III

Latgale Graphic Art Symposium, Daugavpils, Latvia (2014) and IMPACT International Printmaking Conference, (Scotland, 2013; China, 2015; Spain, 2018). In 2015 Spring issue of PrintmakingToday Magazine editorial coverage was published about his work in Artist's eye section. His artistic work is concerned with image making often interactive and changeable in the outcome. In his academic research he is focused on contributing to better understanding how social changes influenced cultural perception and development of printmaking art. He currently lives and works in Belgrade, Serbia.

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Katy Drake

My practice researches the silence around sexism, sexual harassment and assault occurring in public and the difficulties and vulnerabilities associated with speaking up.

By raising awareness of these issues, I hope to open dialogue about ways to create more sustainable communities and gender equality. In October 2021 I completed an MA Printmaking and was awarded a Distinction.

My practice utilises a feminist methodology, so employs participation and collaboration and promotes social change. I use print in my practice for many reasons including its associations with activism and printmaking's own subjugation as an art form.

Contact: drakekaty@yahoo.co.uk



Killian Dunne

Killian Dunne (Born 1980, Ireland) is a Lecturer in Printmaking, Publishing, and Editions at Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland. In 2009 he completed his BFA in Printmaking at The National College of Art and Design, Ireland. Upon graduating he won the Black Church Print Studio Student Award. In 2011 for his etching series "Unknown Superheroes," he won the Prix Invitation Award at the 7th Biennale internationale d'estampe contemporaine de Trois-Rivières, Quebec.

Between 2012 and 2017 he worked as a Printmaker, Illustrator, and Designer in Vancouver, Dublin, and Berlin. In 2019 he completed his MFA at The School of The Art Institute of Chicago, USA, where he was awarded The SAIC New Artist Society Scholarship 2017 and The SAIC International Graduate Scholarship 2018. During his time at SAIC he worked as a teaching assistant in advanced typography and identity system. From 2019 until 2020 he was a professor of printmaking at the Universidad Central del Ecuador in Quito, Ecuador.

Contact: Kdunne001@dundee.ac.uk



Judith Elizabeth de Haan

Judith has a degree in sculpture from the Academy of Fine Arts in Enschede, the Netherlands. Since she lives in Norway and works mostly with woodcut. In Judith's work, the relationship between culture and nature is the central theme. She often uses the structures in the wood as ready-made drawing and combines it with cutting. Another technique she uses is the Japanese Mokuhanga, a water-based woodcut technique. Her studio is at the International Artist-in-Residency Kunstnarhuset Messen in Ålvik. The local landscape, the Hardanger region in Norway, has become more and more her subject-matter. *"Judith's work has an aesthetic purpose, but her images also contain a message. She uses life and issues in the local community to make prints that are both abstract and decorative."* -Terje Hauken, art historian

The recent years Judith has also worked with several landscape projects in the region. The last one is from 2020, part of an art-walk that is regularly visited, on the road to Mælen, Herand.

Contact: www.judithelisabethdehaan.com



Helen Elizabeth

Helen examines the relationship between the human and more-than human at this critical time for life on Earth, exploring human-nonhuman assemblage where the vitality and energy of materials, natural processes and elements contribute to the making of the work, raising questions about power, agency, and interdependence. Helen works onsite, immersing herself in the environments she is researching and drawing on a full range of sensory and emotional responses to question and communicate the multiple ways we come to 'know'. She explores processes of loss, decay, repair, and renewal with key themes associated with materiality, deep time, impermanence, and change.

Helen is an artist, activist and clinical psychologist based in London. She completed her MA Fine Art Printmaking at Camberwell College, University of the Arts London in 2021 and a residency with the ecological artist Aviva Rahmani in July 2020. Helen is a member of Women Eco Artists Dialogue @wead.artists, Ecoartspace @ecoartspace, Carbon-Borders-Voices @carbon.borders.voices and Regroup Collective @regroupcollective.

Contact: helen@helenelizabeth.uk



Marnix Eveaert

Marnix Everaert is a professor of safer printmaking at the department Printmaking - Academy for Visual Arts (Academie voor Beeldende Kunst), Ghent Belgium. For over 20 years he has been exploring these techniques and building an international reputation as a strong advocate for this way of working. As a professor, he trained the next generation of printmakers, exclusively working with new and safer ways of intaglio printmaking. For Marnix, non-toxic is not only about techniques or safer

products. In his philosophy, environmental issues and sustainability are equally important.

Together with professor Shichio Minato (Fukui University, Japan) he organised the first symposium on safer printmaking in Kanazawa, Japan > A Green Dream? - 2019. As an invited artist he worked at universities in the USA and Japan. Marnix exhibited his work internationally and has given workshops in Belgium, Spain, Holland, USA, South Africa and Japan.

Contact: marnix.everaert@gmail.com



Niamh Fahy

Centre for Print Research, UWE Bristol, UK

Niamh Fahy is an Irish artist and Research Associate; she is currently studying towards her PhD at the Centre for Print Research (CFPR) at the University of the West of England. She completed her BA in Fine Art Printmaking at the Limerick School of Art and Design, Ireland and holds her MA in multidisciplinary Printmaking, University of the West of England (2019). Through her practice, she investigates the possibilities and capacity for the print artist to challenge and expand modes of understanding anthropogenic changes within landscape. Her current research investigates how print artists can contribute to understanding hydro-morphological changes within the landscape as a result of slow violence. She is the Recipient of several awards including the Intaglio Printmakers Prize Woolwich contemporary Print Fair (2019), The RBSA Paul Hipkiss Memorial Prize (2018), Individual Artist Bursary Award, Galway County Council (2015) Create Research and Development Award (2015). She has recently been awarded the UWE HAS-ACE connecting research project grant for the project *Slow Violence and River Abuse: The Hidden Effect of Land Use on Water Quality*. Her work has been exhibited nationally and internationally at shows including *The Masters: Relief*, Bankside Gallery, London. *The RWA*, Bristol. *The TYPA letterpress and Paper Arts Centre*, Estonia. International Printmaking Conference Impact 9, Hangzhou, China and *Woolwich Contemporary Printmaking Fair*, London.

Contact: Niamh.fahy@uwe.ac.uk



Emma Febvre Richards

Emma Febvre-Richards is currently a Senior Lecturer at Whiteoak, The School of Art at Massey University's College of Creative Arts. Emma has established herself as a collaborative international multi-media artist within the expanded practice of drawing combining traditional methods of rendering with advanced technology (software programmes, laser technology, digital printing, film making) to explore how learnt behaviours, values and art creation inform and influence brain function, memory and experience. Working in partnership with universities, research centres and communities in diverse disciplines and cultures, nationally and internationally, to contribute to local and global issues of importance through Drawing Open: an international transdisciplinary

research community, which she co-founded (drawingopen.com), and directing MeDArT: science, drawing and technology, to advance dementia research (medartdrawing.com).

Contact: E.R.Febvre-Richards@massey.ac.nz



David Ferry

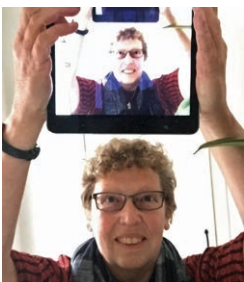
Examples of works in national and international collections: Ashmolean Museum, Oxford, Art Institute of Chicago, Ballarat Art Gallery Aus, The National Gallery of Australia, Canberra, Ginsberg Collection SA, Jingling Museum, China, The Art Museum of Estonia, MOMA, the V&A National Museum of Wales, Cardiff.

A Pollock-Krasner Grantee and two times medal winner at the Seoul International Book Arts Competitions.

He was Honorary International Artist in Residence at the Federation University in Ballarat, Victoria, Australia, in 2017.

David Ferry is Emeritus Professor of Printmaking and Book Arts at the Cardiff Met University Wales, and Hon Doctor of Arts at Solent University Southampton. He was former Head of Fine Art at the Winchester School of Art and guest professor at the Long Island University in New York, USA. he is currently the 13th President of the Royal Society of Painter/ Printmakers in London formed in 1880.

In 2014, David was involved in a life changing cycling accident, he retired from all academic work and has subsequently written and lectured on the effects of Post-Traumatic Stress Disorder. He maintains his own studio and contributes regularly to the work of the Sir Sidney Nolan Trust in the UK.



Annis Fizhugh

Following a BA (Hons) Fine Art degree at Falmouth School of Art, Annis specialised in Printmaking at the Slade, previously named the Central School of Art, London.

Since 1999 she has been Director/Head of Dundee Contemporary Arts Print Studio, where she introduced new, digital, and experimental technologies to traditional printmaking in a fully open-access facility. Running an extensive programme of courses as well as supporting a community of artists to produce work, Annis has foregrounded print as a vital and accessible area of contemporary art in which both technical and academic research is not only possible but essential.

During this time DCA has presented some of the most vibrant and challenging work by both emerging and internationally respected artists. An important aspect of DCA's mission is the collaborative production of editions with these artists, for which Annis has been responsible.

She established DCA Print Studio as a base for collaborative research internships supported by SGSAH/AHRC and currently supervises 2 full Doctoral Researchers at DCA Print Studio, Rachel Adams and Sandra De Rycker, in partnership with Edinburgh College of Art.

Annis presented at Impact 6,7,8,9,10,11 and was on the steering committee for Impact 8 in Dundee.



Caren Florance

Dr Caren Florance is an Adjunct Assistant Professor at the Centre for Creative and Cultural Research, University of Canberra, Australia. She is an artist, designer and writer, sometimes under the name Ampersand.

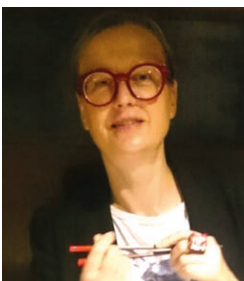
Contact: Duck. caren.florance@canberra.edu.au



Stephen Fowler

Stephen Fowler was born in Bristol, grew up in Cornwall, before leaving to study at Harrow School of Art, and Central Saint Martins in London. In 2021, Fowler graduated from UWE's Multi-Disciplinary Printmaking MA, and received the Rebecca Smith Memorial Award in recognition for his practice-based research into Tetra Pak Collagraph, Kitchen Sink Litho and Rubber Stamping. Fowler has exhibited internationally at: Tate Modern, Minnesota Centre for Book Arts and White Columns New York. He is a senior lecturer in illustration at the University of Worcester and teaches printmaking at San Francisco Centre for the Book, Spike Print Studio, KKV Grafik, Bath Spa University and Centre for Print Research – University of the West of England. His guide to Rubber Stamping, published by Lawrence King Publishing, is out now.

Contact: address s.fowler@worc.ac.uk



Bess Frimodig

Pushing the edges of printmaking, getting the print off the wall and into the workings of society.

Printmaker, curator, writer and builder of gardens growing ideas (and vegetables) to feed the city.

Every project, each thought is interdisciplinary, interdependent and intergenerational.

Claiming a creative life informed by a social and political context and the range of stories to encompass grieving, loss, and beauty as well as transformation. Instigating and commissioned for boundary breaking projects worldwide working towards policy change and growing conscious communities.

PhD and FHEA, GLOFAP nomadic institute. Born in Sweden based in London UK.

Contact: info@bessfrimodig.com



Caroline Gagon

Caroline Gagnon was born in Montreal, Canada, where she completed a Master's degree in visual and media arts at UQAM in 2011. Her work has been presented in several galleries and cultural centers across Canada and she has been selected for many artist residencies, including CALQ's studio and residency exchange program in Mexico. Initially based on print techniques, her practice has taken on a multidisciplinary form combining printed images, video projections and installations.

Contact: gag.caroline@gmail.com



James Gardner,

Professor Gardner established Frutta Gallery, a leading art gallery based in Rome, which has an international reputation for discovering and supporting emerging artists. The gallery represents a group of interdisciplinary artists, from various countries, who work across a variety of media such as painting, sculpture, and performance. He was named one of London's Apollo magazine's "40 under 40 in the Art World" and his exhibitions have been reviewed in some of the Art industry's most important publications, including: Artforum, Frieze and Art Review. His gallery regularly presents at international art fairs such as Frieze London and Liste in Basel

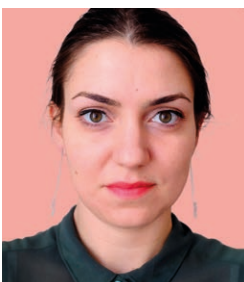
Contact: jgardner@johncabot.edu



Vanessa Gallardo

Vanessa Gallardo is a Cum Laude Phd from the Polytechnic University of Valencia and professor at the Faculty of Fine Arts of Salamanca. She is a member of the recognized research group GIR ITACA (Research and Transfer in Audiovisual Arts and Culture) at the University of Salamanca.

Contact: vanessagallardo.es



Darena Georgieva

Darena Georgieva is a PhD student in the Department of Printmaking, National Academy of Arts, Sofia, Bulgaria.

Publications: Georgieva, Darena. *Contemporary Socially Engaged Printmaking from Western Europe and the USA. Presentation of Concrete Examples*. In: Art&Context, 7th Youth Scientific Conference Proceedings, Institute of Art Studies, Bulgarian Academy of Sciences. p.207–217. 2021.

Education: Master of Fine Arts, Department of Printmaking, National Academy of Arts, Sofia (2016), Pedagogy of fine arts, postgraduate qualification, National Academy of Arts, Sofia (2015), Bachelor of Plastic Arts, Department of Printmaking, New Bulgarian University, Sofia (2014), Specialization in ceramic and glass sculpture, New Bulgarian University, Sofia (2014), Erasmus training, Academy of Fine Arts Jan Matejki, Krakow, Poland (2013)

Courses: "Introduction to Contemporary Art and Politics", Gothenburg University, Sweden, 4 month course, visual essay title: "Bulgaria during the Transition. Review of artistic forms of protest in unconventional art in the country between 1985 and 2018" (2018)

International and solo exhibitions: International Biennale of Printmaking, Varna; Bulgarian Cultural Institute, Berlin; Bulgarian Cultural Institute, Warsaw; Goggle Works Centre for the Arts, Reading, USA; Solo exhibition, Plovdiv, Bulgaria.



Umberto Giovannini

Umberto Giovannini's practice is driven by his interest in the changing contemporary world, in its social and environmental aspects, and by investigation of personal perceptions of contemporary life through images that resonate with a collective memory. He has worked for the past twenty years with a number of disciplines, among which printmaking has emerged as his primary instrument for investigating reality. His works – prints, installations, artists' books – have been exhibited internationally. Umberto was a co-founder of VACA, a collective that for more than twenty years gathered a diverse range of artists, filmmakers and writers, and in 2009 he founded the Opificio della Rosa, a low environmental impact printmaking centre comprised of two studios, hosting and supporting artists of different nationalities and backgrounds engaged in experimental projects. Since 2016 he has been president of the Renate Herold Czaschka Foundation, dedicated to printmaking and artists' books. His practice is complemented with teaching on BA courses in Graphic Design and Printmaking, and he is currently Lecturer in Graphic Communication Design at Central Saint Martins, University of the Arts London. He lives and works in Italy and London.

Contact: info@umbertogiovannini.it



Katrin Graalmaan

Katrin Graalmaan recently works as Senior Technician at the Academy of Fine Arts in Mainz, responsible for the Etching, Woodcut and Screenprinting Studio. Previously, she was lecturer at the Hamburg University of Applied Sciences Germany. In Hamburg she also ran her own printmaking workshop specialising in Intaglio Printmaking such as aquatint and mezzotint. She worked as the master printer with multiple artist at the printstudio Sturm/Loeding. She received her Diploma and MA at the Hamburg University of Applied Sciences Germany. As practicing artists, she presented and exhibited her work internationally and was invited as visiting artist to Utah State University, USA in 2006,

and to Itsukaichi, Tokyo, Japan, as well as the Fine Art Printmaking Workshop in Dresden, Germany and Letter Presse in Münster Germany.



Altea Grau-Vidal

Altea Grau is an artist and researcher. Her work has been exhibited internationally and is part of collections such including the V&A Library, Chelsea Special Collection, Faber Birren Collection, CMGV (Spain) and Harold Berg Collection amongst others. She holds a BA in Fine Art by the Polytechnic University of Valencia and she recently completed her PhD: 'Unmasking Conventions: a Re-evaluation of the Notion of the Double Page Spread within Fine Art Practice' at Chelsea College of Arts. She is currently a post-doctoral research fellow at the School of Fine Art, Photography and Communication at the University for the Creative Arts (Canterbury).

Contact: alteagrau@gmail.com



Catherine Greenwood

Catherine Greenwood (b 1968 Beckenham) is a Fine Artist and Printmaker based in West Sussex where she leads Art Walks at the coast, and independent sustainable Green Print Studio. Catherine completed a Print Fellowship at City & Guilds Art School London in 2019 and teaches Traditional Etching at Putney Art School in London.

Studying on Foundation at Camberwell in late 1980's then a BA Hons Degree at Kent Institute of Art & Design and an MA University of Maine USA. She has exhibited widely including RA Summer Exhibition & Houses of Parliament and Woolwich Contemporary Print fair.

During Lockdown, Catherine collaborated with minimalist Sussex composer Matt Gooderson to create WAVESCAPE a music album inspired by her etching 'möbius wave' which further explores the lure of the sea. This work has become an installation connecting all the senses including dance and was featured in the spring edition of 'Printmaking Today.' She is a member of the Wilderness Art Collective who seek to promote discussion of the natural world through art and is planning a residency in Japan connecting the world of Green Printmaking with walks, birdlife and water and music.

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Jacqueline F Gribbin

Jacqueline F Gribbin is a British/Australian printmaking artist who has lived in the Northern Territory since 2007. After graduating in the UK, she moved to Japan and trained as a Printer, living there for 11 years. She was Senior Printer at Singapore Tyler Print Institute before moving to Australia. As Workshop Manager at Northern Editions Printmaking Studio, Charles Darwin University for 5 years, Jacqueline delivered printmaking workshops across the Northern Territory and Western Australia in remote First Nations communities.

In 2012, she was invited under a grant from the Agency of Cultural Affairs to further engage in mokuhanga at Mi-Lab Artist-in-Residence Program, Japan. Predominantly working in intaglio and woodblock printmaking, Jacqueline has exhibited her work in Japan, China, New Zealand, the USA, Thailand and Australia.

In 2020, she was invited by Australian Parliament House to have her prints from the project *'Dear Gilbert,....'* (Song for the Ichthyologist) projected onto the façade of Australian Parliament House as part of Canberra Enlighten Festival. A set of the prints was acquired for the Australian Parliament House Collection.

Jacqueline is on the Board of the International Mokuhanga Association and part of the organising committee IMC Hawaii (2017) and IMC Nara (2021).

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Alicja Habisiak-Matczak

Dr Habisiak-Matczak is Head of the Intaglio Techniques Studio. The Strzemiński Academy of Fine Arts Łódź Poland

Born in Piotrków Trybunalski, Poland in 1978. Between 1997-2002 she studied at the Faculty of Graphics and Painting at the Strzemiński Academy of Fine Arts in Lodz. In 2003, she held a six-month practice at the Academy of Fine Arts in Urbino. Since 2004, employed at the Strzemiński Academy and since 2016 she has been the head of the Intaglio Techniques Studio, holding the position of academic professor. In 2009, obtained her PhD in fine arts, 2015, the degree of habilitated doctor. She conducts research in experimental intaglio techniques. Author of 31 solo shows in Poland, Canada, Argentina, Italy, Luxembourg, Hong Kong, The Netherlands and Chile, participant of over 220 international exhibitions worldwide, winner of 16 awards at print and drawing competitions. Between 2013-2020-coordinator of PATA summer courses at her alma mater. Participant of international printmaking conferences, including Impact 10 in Santander and Impact 11 in Hong Kong.

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Libby Hague

Hague's work examines humane and complex social relationships in our precarious and interconnected world. Her curiosity and love of invention led her to a hybrid practice of printmaking and installation. Her solo exhibitions include *Every Heart can grow Bigger*, Gallery Stratford; *the Past is never over: a retrospective*, Art Gallery of Mississauga; *Inventing Hope*, Idea Exchange, Cambridge, Ontario and *Sympathetic Connections* at the Art Gallery of Ontario.

Her recent group shows include *On this Wondrous Sea*, Karachi Biennale, Pakistan; *International Print Triennial*, Krakow, Poland; *Simple*

Gifts in Over the Horizon, Open Studio, Toronto and MOVEMENT Toronto<->Vienna. Fall 2022 she will take part in the Artist Book Biennial curated by Derek Besant in the Biblioteca Alexandrina, Egypt.

RCA, BFA Honors, Concordia University. Toronto printmaker and a member of Open Studio in Toronto, Canada.

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Oliver Hambsch

Oliver Hambsch is a South African-born, German artist who works almost exclusively in print media. He currently resides in Cape Town, South Africa. After attaining a degree in graphic design, Oliver worked in commercial art for 15 years until he decided to focus on fine art exclusively. He is a Master of Fine Art candidate at the University of Cape Town Michaelis School of Fine Art and works as a curator at the UCT Centre for Curating the Archive print cabinet. Oliver's postgraduate work focuses on how a conceptual engagement with printmaking allows print to be used as a metaphorical device to express the processes and experiences of memory.

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Miriam Hancill

Miriam Hancill is an artist and practice-based PhD candidate at Edinburgh College of Art. Her research project '(Un)learning in the Workshop: exploring the relationships between working environments and innovation in contemporary printmaking practices' considers how a reflective and expanded approach to the printmaker's workshop can, through the lens of unlearning, offer alternative procedural approaches within contemporary print practices.

Miriam's artistic practice thematises the generative nature of the printmaker's studio, re-contextualising its apparatus and processes from mechanical means of technical mastery to central elements in the artist's decision-making process. It makes explicit, the media, tools, decisions and actions of the printmaker within the workshop setting, highlighting their labour as well as the tactile nature of their practice.

Miriam holds an MFA in Contemporary Art Practice from Edinburgh College of Art, as well as a BA (Hons) in Fine Art from Newcastle University.



Laura Onions

Laura is an artist and lecturer for BA (Hons) Fine Art at the University of Wolverhampton. Influenced by histories of feminist printmaking collectives, Laura has presented print-led research in national and international conferences focusing on the collective spaces of printmaking and the ways in which we support and hold onto knowledge through printed matter.

Recent research papers include *Printing Press as Boundary Object* (2021) National and University Library, Ljubljana Slovenia; *Print as a Collective Space for Learning & Social Practice* (2020) CASS, London Metropolitan University; *Reading Otherwise* (2019) Association for Art History annual conference, Brighton

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Simon Harris

Simon is an artist and a senior lecturer for the BA(Hons) Fine Art at the University of Wolverhampton. Simon's publications include the book chapter *Painting, the Virtual, and the Celluloid Frame* in *The Oxford Handbook of Virtuality*. The chapter discusses and progresses through an aesthetic enquiry into a relationship between the virtual and the actual surface of painting and the implication of cinematic space. Simon's continued research explores the relationships between alternative approaches to photography, printmaking, and painting. Simon was awarded a PhD in 2016.

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Paul Liam Harrison

Paul is an artist with a background in print, printmaking and publishing. His practice inherently combines the use of traditional print methods and materials with new and emerging technologies. Paul is a Lecturer and Researcher in Contemporary Arts Practice at the University of Dundee, where he completed his PhD – 'Designs for Life: art, science and collaboration – a practice led study in fine art printmaking' (2009). He has since been instrumental in establishing Print Festival Scotland and co-convened the 2013 Impact 8 International Printmaking Conference. He is currently Programme Director for the new MFA: Art, Science & Visual Thinking.

His research interests include an on-going investigation into the relationships between art and science - particularly the inter-relations of visual arts and biological sciences. He has developed projects with scientists at the University of Dundee, the Human Genetics Unit, MRC, Edinburgh and Cold Spring Harbor Laboratory New York. For several years he was the resident artist at the Human Genome Organisation (HUGO) and visiting fellow/artist in residence at the Centre for Economic

and Social Aspects of Genomics (CESAGen) at the University of Cardiff. From 2010 to 2016 he was associate artist with EpiGeneSys, European Network of Excellence based at the Institut Curie, Paris and in 2019 was appointed as Visiting Professor in Circumpolar/Northern Research at the University of Alberta.



Valgerdur Hauksdottir

Valgerdur Hauksdottir is an Icelandic artist who has been professionally active as an artist/printmaker and educator of printmaking for over 30 years. In 2002, Hauksdottir founded VIA-art (www.via-art.com). Since 2015, the aim of VIA-art is to conduct research in non-toxic and sustainable methods in fine art printmaking. Previous engagements include serving at the Icelandic College of Arts and Crafts (now the Visual Art Department of the Iceland University of the Arts) as the Head of Printmaking, Vice Principle and founder/coordinator of PA&R, Printmaking, Art and Research (an experimental printmaking program between five European Art Institutions at Masters level). Internationally, Hauksdottir has been a guest faculty member and artist at number of art institutions and universities in Scandinavia, Europe and the United States. Hauksdottir's artworks have been exhibited widely. They have received international recognition and are in leading Icelandic and international museums and public collections in Iceland and other countries. The works are often large installation/prints, at times on both sides of the paper. Recurrent themes relate to time, rhythm, light, nature and space. For further information see www.hauksdottir.is

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Anne Heyvaert

Anne Heyvaert, Co-author of 'Subjective nature. Graphical derivations from the scientific imprint of tropical tree seedlings through parameterised technological interfaces'. Is an artist, researcher, lecturer from the Faculty of Fine Arts, Digital & graphic art research, at Universidade de Vigo, Spain. Coordinator of international activities, as the International Award for Graphic Arts, Ferrol, E. Numerous solo and group exhibitions, selected in international contemporary printmaking art awards. Various texts published in specialised graphics editions.

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Catherine Hehir

Catherine Hehir is a contemporary Irish Artist and a senior lecturer in Fine Art at MTU Crawford College of Art in Cork she is the recipient of numerous awards from the Irish Arts Council and Culture Ireland to support her diverse art practice and exhibits work nationally and internationally. Several forms of collaborative endeavours have been the focus of her current art practice, in which she examines prints manipulation through artistic processes and its integration and enlargement into other fields of contemporary Art . Most recent

projects include *IRON-R project* June 2022 Kilnageary Sculpture Studio, *UNBOUND: Visual Literature* a multi-disciplinary International Collaborative Arts with the Dingle Literature Festival & Poet Sean Borodale, UK, Nov 2022, *An Mhóin Mhór*, a site-specific deep Mapping project with retired farmers and a Rural Museum in Clare. Nov 2022, Hehir & Noonan *Brides 2022* a series of large scale durational and ephemeral projects with fellow Artist Noelle Noonan. Catherine is also a founder member of Cork Printmakers and a co-initiator of the international collective project titled State of Print.

These collaborations have led to print projects performances and events that contribute to many international print conferences and symposia.



Tracy Hill

Hill is a visual artist and research associate at Artlab Contemporary Print Studios, University of Central Lancashire. Through print, drawing and installation works, Hill's practice explores the historical legacy of post-industrial landscapes, our forgotten understanding, lost relationships and connection to place. Perceptions of mapping, digital navigation connect with a modern obsession for locating, ordering and fragmenting our experiences. Combinations of print, installation and hand drawn imagery visualise the possibility of collaboration between disciplinary fields, inviting new perspectives to encounters with liminal landscapes. Disrupted and reimagined, Hill's images require a visual and cognitive attention intrinsic to walking, occupying the place where our digital and physical worlds overlap.

Exhibiting nationally and internationally, printed works are held in collections including: University Gallery Newcastle NSW, International Print Triennial Collection Kraków, Printmaking Museum in Shenzhen, China and Painting and Sculpture Museum. Istanbul. Recent awards include European Printmaking Award, International Print Triennial Krakow (2018), Awagami Paper Award (2017) and shortlisted for the Triennale e Gravure 2021. Publications include: 'Porosity' (2022); 'ECHTRAI', (2021); 'Proximity and Distance in Northern Landscape photography' (2020); 'Thinking the Sculpture Garden, Art, Plant, Landscape' (2020); 'Polymer Photogravure' (contemporary practices in alternative process photography) Clay Harmon (2018).



Hang Yi Ho

June Ho was born in 1990, China. She graduated from The Chinese University of Hong Kong in 2015, with a Bachelor of Fine Arts. She composes collages and prints that display intricate brushstrokes, detailed settings, and restricted colour palettes. Taking inspiration from her personal experiences, the artist condenses and reconstructs familiar and foreign scenes of everyday life to portray her diaspora identity. She comments, "Art is a spiritual experience of loneliness." Her works often depict the complex feelings of indifference, uncertainty, anxiety, and attachment associated with her origin and current place of residence. In 2015, June Ho received the Culture Corner Art Academy Fine Arts Award and in 2017, she won the Professor Mayching Kao Fine Arts Fund. She

has been involved in several book projects and has previously shown in Hong Kong, Taiwan, and South Korea.

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Wuon-Gean Ho

Centre for Print Research, UWE Bristol, UK

Dr Wuon-Gean Ho works in print, artist's books and animation, and has exhibited widely in juried, invited and solo shows for the past 20 years. She trained in water-based woodblock printmaking in Japan in 2000, and gained a distinction for her Masters in printmaking from the Royal College of Art in 2016. She has been teaching since 2007 in London, Italy, USA and China; twice curated the 2nd and 3rd International Printmaking Festivals in Qijiang, Chongqing, China; and was the news editor for Printmaking Today magazine for six years. She was the designer for the Royal Mint Lunar Calendar series of coins from 2014–18 and Print Fellow at the Royal Academy Schools from 2016–18. Currently she is the inaugural editor of the academic journal, IMPACT Printmaking Journal, published by the Centre for Print Research (CFPR) where she works as a research associate.



Stephen Hoskins

Centre for Print Research, UWE Bristol, UK

Professor Stephen Hoskins founded the Centre for Print Research at UWE in Bristol in 1998. With Richard Anderton he started the IMPACT Printmaking Conference series in 1999 and Chaired IMPACT until 2015. He has been awarded over 25 research grants, for research into 19th Century Photomechanical processes, 3D printing, and 3D printed ceramics by organisations such as the AHRC, EPSRC, EU and Innovate. He holds 3 patents, has published 4 books, over 80 conference papers and journal articles. Stephen has sat on advisory boards such as the AHRC, been Chair of the Association of European Printing Museums and Vice-President of the Royal Society of Painter Printmakers

Stephen has been a practicing printmaker for over 40 years, and a firm advocate of traditional craft skills and the unsung societies that represent them. His work attempts to highlight those skills in a different context and challenge the art world that an appreciation of skill and aesthetics still have a place in contemporary society. His work is held in many collections world-wide including the Victoria and Albert Museum and the Tate, London, Microsoft; and Lloyds TSB.

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Scott Hudson

Scott Hudson is an artist and printmaker based in Dundee Scotland. He is a graduate of Illustration & Printmaking at Duncan of Jordanstone College of Art & Design (University of Dundee). He has worked as a Print Studio and Learning Coordinator at Dundee Contemporary Arts (DCA) for twenty years. He also practices as a freelance artist, working regularly with arts organisations across the UK and internationally. He co founded Dundee Print Collective, Print Festival Scotland, Riso Soup and The State Of Print, which have all contributed and exhibited at previous IMPACT conferences. Through his own practice and collaborative project work, Scott champions printmaking as a form of social engagement, creative development and learning within communities.



Long Wai (Cecilia) Hui

As a petty citizen, negligible living things are always attractive to Hui. Hui Long Wai depicts memorable experiences and observations from everyday life in Hong Kong. Anecdotes, feelings and imagination, more or less, are captured in Hui's prints which are suffused with Black comedy.

Hui obtained her BA in Creative Media from the City University of Hong Kong, PGDE in Secondary Education (Visual Arts) from The Education University of Hong Kong and MA in Visual Culture Studies from The Chinese University of Hong Kong. Hui has been a Visual Arts Teacher for 17 years in secondary schools. She created her curriculum focused on self-expression and creation, especially in gender studies, Chinese cultural aspects and daily life, in line with teaching trends. As sincerely believe a Visual Arts teacher can also be an Artist, a teaching role model, lifelong study art and create artworks. Relief printing, copper plate etching and Waterless Lithograph have been the media she addicted in these 3 years. Waterless Lithograph is her favourite media that is full of accidents and surprises in creation. In addition to printmaking, Hui also employs other mediums, such as animation, Chinese painting, painting and installation. Her work has been Bronze awarded in the 2017 UOB Art in Ink Awards and collected by UOB.

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Clare Humphries

Clare Humphries is an Australian artist who lives in the UK and works as both Senior Lecturer at *Norwich University of the Arts* and Visiting Lecturer at the *Royal College of Art*. Clare holds a PhD from RMIT University and has exhibited widely over the past 15 years, including at the *Museum of Contemporary Art* (Hangzhou, China), the *Institute of Contemporary Arts* (Singapore), and the *Museum & Art Gallery of the Northern Territory* (Australia). Her creative work, which explores notions of aura and ecological awareness, has received numerous awards internationally, and is represented in many public collections including the *National Gallery of Australia*.

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Andrew Hurle

Born in Australia. Lives and works in Berlin, Germany. I studied traditional printmaking in the 1980s, firstly integrating the photocopier as a creative medium and later working with computers and digital printing. My practice since then has focused on the technology and social implications of non-serial image reproduction— or reprography. My doctoral thesis for the College of Fine Arts, UNSW was titled “Forging Value: an etymology of monetary signification” and comprised 100,000 words + 500 illustrations. The research period included five months with a Smithsonian fellowship in Washington DC, and representation in the 15th Tallinn Print Triennial, Estonia. I now work as an independent researcher in Berlin, Germany.

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Antia Iglesias

Antía Iglesias, Co-author of ‘Subjective nature. Graphical derivations from the scientific imprint of tropical tree seedlings through parameterised technological interfaces’. Is an artist, experimental designer and PhD student in Creativity, social innovation and sustainable with a pre-doctoral contract from ‘Xunta de Galicia’ in 2021. Graduated in Fine Arts, Master in Art Direction and member of Dx5 Digital & graphic art research group at the Universidade de Vigo, Spain. Both in her research and artistic work she studies the confluences: art-craft-nature-science, and rethinks the graphic processes from a sustainable approach. <http://antiaiglesias.com> antia.iglesias@uvigo.es

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Aleksandra Janik

PhD, visual artist, curator, head of the Digital and Experimental Printmaking Studio at the Eugeniusz Geppert Academy of Art and Design in Wroclaw, Poland.

Aleksandra Janik is base in Wroclaw, Poland. The media used is interdisciplinary printmaking and photography. Her works have been exhibited nationally and internationally, including the 56th International Art Exhibition *La Biennale di Venezia* in Italy in 2015.

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Caroline Areskog Jones

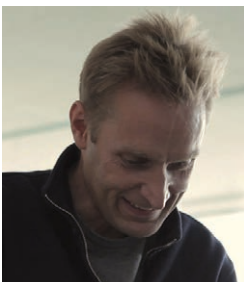
BA (1st class hon) Fine Art, Central Saint Martins (2004) following a previous career in contemporary dance and physical therapy. A background in the languages of movement and observation inform an enquiring, multidisciplinary practice achieving MA Print, Royal College of Art (2019).

MAThesis 'Along Fugitive Lines' (distinction) with writing published Venti Journal (2021), IMPACT point of view (2020).

Printworks in collections at Scarborough Museum, V&A, RCA Archive and British Museum with prizes including Sheila Shloss PMC (2019), Charitable Arts Award (2016), Roboz Scholarship (2016).

Moving image work shown internationally as another component part of practice, including Copenhagen, Montreal and Auckland. Caroline welcomes opportunities to collaborate and explore possibilities to create and situate work within different contexts, having benefitted to date from residencies at JOYA arte +ecologica, Capellagården, Hospitalfield, Sea of Hebrides, The Royal Parks, Turner's House and Orleans House Gallery.

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Tavs Jørgensen

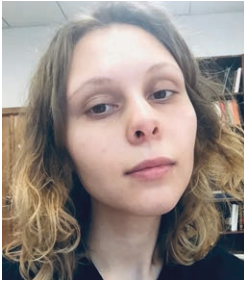
Centre for Print Research, UWE Bristol, UK

Dr. Tavs Jørgensen is Associate Professor and AHRC Leadership Fellow at CFPR investigating the use of digital tools to develop new approaches with ceramic extrusion.

Tavs initially trained as a craft potter in his native Denmark. He came to the UK to work as a production thrower, studied 3D Ceramic Design at Cardiff Institute of Higher Education. After graduating, he established a ceramic design consultancy, working for a number of leading international tableware companies. In 2005 he was appointed as Research Fellow at Falmouth University helping to establish the Automatic Research Group - widely recognised for pioneering research into the use of digital fabrication tools in design and craft.

His research interests are focused on exploring new design and innovation opportunities that are presented by digital fabrication technologies, particularly in glass and ceramics. Currently he is involved with projects concerning the use of ceramics for water filtration, robotic 3D printing for metal investment casting and the use of ceramic fibre composites for aerospace and energy applications.

Tavs still maintains an active creative practice and his work is regularly featured in national and international exhibitions.



Adrianna Kaczmarek

Adrianna Kaczmarek is a doctoral student at the Adam Mickiewicz University in Poznań, Institute of Art History. Her research focuses on the subject of self-portrait prints of Polish artists, with particular emphasis on the anthropological relation between faces and masks. Her work has been published in several national journals (“Quart”, “Czas Kultury”) and monographs (“The Art of Eastern Europe”). She has been practising printmaking in her spare time.

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Ai Kanō

Dr. Kanō Ai is an Assistant Professor at the Department of Socio-Information Studies, Shizuoka University. She researches art collectives to explore the relationships between art and politics in the intersecting fields of media, art, activism. She is a member of the woodcut art collective “A3BC” (Anti-war, Anti-nuke and Arts of Blockprint). Her publication includes “Trans Local Networking of DIY Art Collectives from Asia to Europe—The Case of A3BC” in *FIELD: A Journal of Socially Engaged Art Criticism* (2017). Kanō received her Ph.D. in 2018 from the Tokyo University of the Arts after completing an M.A. in Culture Industry at Goldsmiths, University of London in 2012.

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Irena Keckes

Irena Keckes received a PhD in Fine Arts from the University of Auckland, New Zealand (2015), MFA in printmaking from Tokyo University of the Arts, Japan (2005), and BA in art education, Academy of Fine Arts, University of Zagreb, Croatia (2000). Her practice involves large-scale woodcuts, print installations, and experimental artist books and printed objects. She presented her research at 2021 IMPACT 11 in Hong Kong, 2018 IMPACT 10 in Santander, Spain, 2018, 2017, 2016 SGCI conferences in Las Vegas, Atlanta, and Portland, 2015vIMPACT 9 in China 2013 IMPACT 8 in Scotland, and 4th, 3rd, and 2nd IMC in Nara, Hawaii and Tokyo, Japan (2021, 2017, 2014). Dr. Keckes exhibited her artwork in numerous solo and group exhibitions, nationally and internationally. Since 2015, Irena has been an Associate Professor of Art at College of Liberal Arts and Social Sciences at University of Guam.

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Davida Kidd

Davida Kidd is a print artist whose work is informed by contemporary social commentary and satire, mythological propositions, taxonomies of psychopathologies, the culture of capitalism, post and transhumanism, the body as interface, and speculative science. Her work presents as large digitally outputted images on paper, that amalgamate a myriad of processes including drawing – (digital and analogue), sculpture, scanned ephemera, staged photography, and maquettes. Her work in installation is often accompanied by sculptural objects. She is an Associate Professor of Print Media in the School of Creative Arts at the University of the Fraser Valley in Abbotsford B.C. CANADA.

Davida gratefully resides in Langley B.C. on the unceded territories of Kwantlen, Matsqui, Katzie, and Semiahmoo First Nations.

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Susanne Klein

Centre for Print Research, UWE Bristol, UK

Dr Susanne Klein is an EPSRC manufacturing fellow and an associate professor at the Centre for Fine Print Research. She is a physicist by training and has lived and worked in the UK for the last 26 years. She studied physics in Germany and came as a Royal Society Research fellow to the University of Bristol where she worked on 19th century optics. In 1998 she joined Hewlett Packard Labs and specialised in liquid crystal display technology, new materials for 3D printing and optical cryptography. Her research interests now are 19th century photomechanical processes and their 21st century incarnations, especially Woodburytype and Lippmann photography. She is also exploring the interaction between maker and the materiality of the creation.



Outi Koivisto

Outi Koivisto is a visual artist who employs different methods of printmaking, drawing and writing, while focusing on themes of place, perception and language. She graduated with an MA from the Aalto University in 2016 and has worked as a visual artist since 2009. Her works have been presented in several solo and group exhibitions. In 2015, she received third prize in *The XII Baltic States Biennale of Graphic Art* exhibition at the Kaliningrad Art Museum, Russia. She has also created written interventions inscribed atop the urban environment. Currently she is continuing her studies in Aalto University as an PhD student in the field of contemporary art.

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Devin Kovach

An American artist currently living and working in Rome, Devin Kovach holds an MFA in printmaking from the Tyler School of Art in Philadelphia and a BFA from the University of New Mexico. Since 2015, Kovach has been a faculty member at Temple University Rome, where he teaches courses in printmaking, book arts, and graduate projects in studio art. His artistic practice incorporates elements of printmaking, photography, and installation, and he has exhibited throughout the United States and Europe. He has participated in residency programs at Anderson Ranch in Colorado, the KALA Art Institute in California, the Printmaking Centre of New Jersey, Ramdom's DeFault17, and RAMO organized by Giuliana Bennassi with artist tutor Francesco Arena. In the Spring of 2018, Kovach organized the first international instalment of the Tyler School of Art's ongoing series of symposia on contemporary printmaking, PrintThink Italy, hosted by Temple University Rome. In 2021, Kovach and Linford co-edited and published the volume *Force Fields: Rome and Contemporary Printmaking*.



Raluca Iancu

Raluca Iancu is currently an Assistant Professor in Art & Visual Culture, Printmaking, at Iowa State University (ISU). She earned her MFA in Studio Art, Printmaking, from The University of Tennessee, Knoxville (UTK), and her BFA in Printmaking from the Nova Scotia College of Art and Design, Halifax, Canada. Recent awards include a 2022 ISU Early Achievement in Teaching Award, a 2022 UTK Alumni Volunteer 40 under 40 award, the 2021 Foundations in Art: Theory and Education (FATE) Emerging Educator Award, and a 2021 Miller Fellowship from the Center for Excellence in Teaching and Learning (ISU).

She has exhibited internationally, at venues including the National Museum Robevci (Macedonia), the Art Museum of Cluj-Napoca (Romania), and the CICA Museum (Korea); and nationally at the International Print Center of New York (NY), the Bradbury Art Museum, (AR), and the Art Institute of Boston (MA). She has been an artist in residence in the United States, at the Hambidge Center for Creative Arts & Sciences (GA) and the Vermont Studio Center (VT), among others; and internationally at Art Print Residence (Spain), the Eugeniusz Geppert Academy of Fine Arts (Poland), and St Michael's Printshop (Canada).

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Hong Lam (Avery) Lau

Lau Hong Lam achieved B.A. (Hons) degree in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University, in 2019. He studied at Accademia de Belle Arti di Bologna, Italy, for a one-semester exchange programme in 2017. And he studied in B.A. (Hons) in Creative Arts and Culture (Major in Visual Arts) in 2014-2015. Lau's works mainly focus on intaglio after graduation. In 2019, he received Hong Kong Open Printshop Award for Printmaking. He is invited to be an artist-in-residence of the printshop and hosts a solo exhibition. Lau has

participated in exhibitions in Hong Kong and overseas. His works are collected by local and overseas private collectors.

Lau's works use still life as his genre and mythology as his background; combining with classical intaglio, his works create a harmonious and tranquil atmosphere. He likes to use symbols and puns to express his interpretation and experience of the world and daily life. In his works, the general compositions convey a relaxed and humorous daily. In his works, the details and depictions of objects keep the secrets out of the daily. In recent years, he has concentrated on mezzotint; and made a new attempt to combine his illustrations, design and narrative nature into his works.

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Catriona Leahy

Catriona Leahy is an Irish artist working across print, photography, installation and moving image. She received her MA in Print from Royal College of Art, London in 2013. Exhibitions include Agitation Co-op at Temple Bar Gallery and Studios (2021), How the land lies at Sirius Arts Centre, Cork (2020; Unfolding Landscapes at De Cacaofabriek in Helmond, The Netherlands (2018); and Relief in Time, Rijksmuseum Twente Enschede, The Netherlands (2015) as part of the 3rd International Printmaking Conference "SNAP3" in Kloster Bentlage, Germany.

Awards include Arts Council of Ireland Professional Development Award (2020), Arts Council of Ireland Visual Arts Bursary (2018), Culture Ireland Award (2018, 2016, 2011), Arts Council England Grants for the Arts (2016), AN Artist Bursary UK (2016).

She has been the recipient of numerous international residencies such as The Frans Masereel Centre (2015, 2014, 2009), FLACC Workplace for Visual Artists (2014) - both in Belgium and The Florence Trust in London (2015 – 2016). She recently completed a residency selected by Dr. Sean O Reilly at Leitrim Sculpture Centre - Landscape, Ecology & Environment Research Residency.

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Glynis Lee

Glynis Lee is an artist and researcher working predominantly in printmaking and textile art. Born in North Queensland of Chinese ancestry, Lee moved to Darwin in the 1990s. Following a career change, she studied visual arts at Charles Darwin University. Refining her printmaking skills, Glynis undertook an Honours internship at Northern Editions Printmaking studio, continuing employment as an editioning printmaker while culminating her formal education with a practice-based doctorate. She also taught printmaking and screen-printing. Glynis's artistic research investigates cultural and environmental connections in search for a sense of place in-between cultures. These explorations are

motivated by an enthusiasm for innovative print expressions particularly in 3-dimensional forms. Reoccurring themes include language, sojourning, interconnections with multiple 'homes', microscopy and the environment. Her studio practice encompasses printmaking, silk paper sculptures, artist books, natural dyeing, encaustic monotypes, audio-visual and installation works. Exhibiting in Australia and internationally, Glynis's artworks are held in local and overseas private and public collections.

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Sara Lee

Sara Lee is a Hong Kong-born and raised interior designer with extensive experience in Hong Kong and overseas projects. Her professionalism in interior design comes from several important projects, including the award-winning project UA Moko Cinema and Wynn Macau-VIP Casino, shopping gallery, etc.

In her art, she is passionate about creating original artwork and conveys ideas through different forms of artwork. She loves to use different mediums for her creations. Starting to study Printmaking in 2018, Sara loves the processing of craftsmanship. Pottery, Painting and Printmaking are her major creative mediums.

In 2018, Sara established Pinch Studio, a Pottery workshop, hoping to bring the traditional handcrafts to the design and promote the traditional culture of pottery.

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Heather Leier

Heather Leier is an Assistant Professor in the Department of Art and Art History at the University of Calgary in the Treaty 7 region in southern Alberta, Canada. She received an MFA in Printmaking from the University of Alberta and was the recipient of the Southern Graphics Council International Graduate Fellowship in 2016. Over the course of the last decade her work has explored understandings of identity, trauma, and life-phases through an active printmaking, installation, and multimedia practice. Currently, through her creative practice she is exploring the intersections of gender-based violence, embodied trauma, hypermasculinity, and environmental crises. She has exhibited her work widely both nationally and internationally and enjoys participating in, and curating print exchanges. When she is not teaching or working on various print projects, she is likely tending to her growing plant collection or helping to facilitate gallery programming at Alberta Printmakers Society. Leier is a white settler, and her pronouns are she/her.

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Giulia Leonelli

Giulia Leonelli is a French/Italian artist who holds a doctorate degree in Visual Arts from University Paris 1 Panthéon-Sorbonne, where she teaches as a printmaking instructor.

After a BFA in Fine Arts at Rome University of Fine Arts, she enrolled at Sorbonne University in Paris in 2009. In 2012, she was chosen as a recipient for the French/American “Young Talents” award, for which she was selected to attend the MFA Studio Art Program at New York University.

Her work is oriented toward a pictorial approach of printmaking, led by a musical aspiration and a poetic intent. Her doctoral thesis *Entendre le pictural* discusses the temporal understanding of an artwork by experiencing its unfolding as space and time, and the implications of rhythm and sensation as philosophical attributes of art.

Her work has been shown in several exhibitions in Italy, France, Spain, Denmark and the United States. *Tempo rubato : let's steal time* was the title of her solo exhibition at Manhattan Graphics Centre, New York, in 2019.

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Sonny Lee Lightfoot

Centre for Print Research, UWE Bristol, UK

Sonny Lee Lightfoot is a multidisciplinary artist, technician and research associate at the Center For Print Research. He graduated from the University of the West of England with a BA in Fine Art in 2013. His collaborative art practice under the name Copper Sounds explores the physical and visual nature of sound, through designing, making and playing unique sonic objects. There are many shared interests between his work within research and art practice include digital manufacturing alongside traditional hand skills with a focus on ceramics, metal and glass.

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Xiaoqiao Li

Xiaoqiao Li is an artist, PhD candidate and a current board member of Macao International Printmaking Art Research Center. His research analyses digital print-matrixes via the dialogue between analogue and digital imprints. Through a practice-based approach, his research is engaged with the question of how the printmaking process can help us understand how information is captured, retained, lost, and transmitted in digital imaging functions.

He completed his Bachelor of Arts in Visual Art at the Faculty of Arts and Design, Macao Polytechnic University in 2011, and his MA Visual Arts: Printmaking at Camberwell College of Arts, University of the Arts London

in 2016. In 2019, he was awarded the Hong Kong PhD Fellowship Scheme by the Research Grants Council of Hong Kong to pursue PhD in visual arts studies at the Academy of Visual Arts, School of Creative Arts, Hong Kong Baptist University. He has exhibited nationally and internationally and won awards, including the Clifford Chance Purchase Prize in the UK and the Chinese Young Artists Award at the Beijing International Art Biennale. He has undertaken the International Artist Residence Program at Nansha Ancient Village Artist-In-Residence, Guangzhou city, China, 2019 and Hu's Art Gallery, Auckland, New Zealand, 2017. In addition, he continually publishes his research papers through international conferences and symposiums.

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Rafaela Lima

Lecturer, John Cabot University and Rome University of Fine Arts
Dr. Linford works with artists, fellow art historians, critics, collectors, and cultural institutions. She teaches modern and contemporary art at John Cabot University and at RUFA. In Paris, she worked at the French National Institute for Art History, taught at the Ecole normale supérieure, Cachan, the University of Nanterre, that of Paris-Est, the Ecole du Louvre; in Canada, on invitation by the University of Québec at Montréal; in Germany as yearly Invited Professor of the Elite MA Network; in the U.S. at the Cooper-Hewitt/Smithsonian and she continues to guest lecture at New York University. She has pursued the curatorial work began at the MoMA, New York, the National Gallery, D.C. and the Petit Palais since moving to Rome late 2013, witness: *Transformers. Contemporary Art from DC; Contemporary Art from China; Ricerca, trasmissione e creazione; High Noon; Il Disegno dal vero; Fenêtre Jaune Cadmium; B e C; Impronte romane*, with Devin Kovach; *La Mémoire des objets...* Selected publications include scholarly essays for the above exhibitions' catalogues and *Le Génie dans l'art; Accademia, accademie; Force Fields* with Devin Kovach, and contributed to volumes including *L'art de la caricature* and *Une Tradition révolutionnaire, 1913-1939*.

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Sarah Linford

Lecturer, John Cabot University and Rome University of Fine Arts
Dr. Linford works with artists, fellow art historians, critics, collectors, and cultural institutions. She teaches modern and contemporary art at John Cabot University and at RUFA. In Paris, she worked at the French National Institute for Art History, taught at the Ecole normale supérieure, Cachan, the University of Nanterre, that of Paris-Est, the Ecole du Louvre; in Canada, on invitation by the University of Québec at Montréal; in Germany as yearly Invited Professor of the Elite MA Network; in the U.S. at the Cooper-Hewitt/Smithsonian and she continues to guest lecture at New York University. She has pursued the curatorial work began at the MoMA, New York, the National Gallery, D.C. and the Petit Palais since moving to Rome late 2013, witness: *Transformers. Contemporary Art from DC; Contemporary Art from China; Ricerca, trasmissione e*

creazione; High Noon; Il Disegno dal vero; Fenêtre Jaune Cadmium; B e C; Impronte romane, with Devin Kovach; La Mémoire des objets... Selected publications include scholarly essays for the above exhibitions' catalogues and *Le Génie dans l'art; Accademia, accademie; Force Fields* with Devin Kovach, and contributed to volumes including *L'art de la caricature* and *Une Tradition révolutionnaire, 1913-1939*.



Siu Jane Liu

Siu Jane LIU achieved B.A. (Hons) degree in Fine Arts from The Chinese University of Hong Kong 1976, then she studied at the St. Martin's School of Art, London and the University of Illinois at Chicago, U.S.A. She obtained the M.F.A. degree (Printmaking) in 1982. She taught at the Hong Kong Polytechnic University and the Hong Kong Visual Arts Centre. Presently LIU is invited as Museum Expert Adviser of the Leisure and Cultural Services Department.

In 2000, LIU set up the 'Art Horizon Printmaking Workshop' to promote printmaking and research.

LIU has hosted numerous exhibitions in Hong Kong and overseas. She was awarded "Contemporary Hong Kong Art Biennial Exhibition 1985 (Printmaking Award), "Lu Xun Printmaking Award –1999, the excellent achievement in printmaking"; "Fellowship of the Artistic Development – 2000"; The Hong Kong Art Development Council, "The 7th Exhibition of Printmaking (Intaglio, Silkscreen, Lithograph) Bronze Award" - 2001, "Excellent Work, The Twelfth National Exhibition of Fine Arts, China 2014."

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Elizabeth Lloyd ARE

Lloyd's artistic career began at Portsmouth and Winchester Schools of Art where she studied Fine Art Printmaking. She is currently studying a practice led Fine Art Printmaking PhD at Aberystwyth University, Wales.

Her PhD study entitled 'Articulating Space' explores ongoing aspects of how we perceive space, metaphorically, spiritually and physically. Her interests of 'outer space' allow her to explore the parallels between real and imagined space. She describes her space odyssey through the eyes as an *astronaut*. "My image making is a type of transmission of data from outer space, a relay of metaphorical information."

The ideas and works of artists', Robert Rauschenberg, Richard Hamilton and Eduardo Paolozzi are key influential figures in her research as an artist.

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Cynthia Lollis and Daniela Deeg

Cynthia Lollis is a professor of printmaking and book arts in Atlanta, Georgia (USA). Her collaborative partner, Daniela Deeg is a printmaker, book artist, and art director in Ludwigsburg (Germany). Together, they publish work as ETC Press. Both artists earned M.F.A. degrees in Printmaking from the University of Georgia (USA). Their collaboration got its start when they won a publishing award to produce a book in Mainz, Germany during the "Gutenberg-Jahr 2000." Lollis and Deeg are actively making artists' books and print editions together two decades later. Their ETC Press work can be found in libraries, museums, and private collections in Australia, Austria, Belgium, France, Germany, Italy, Luxembourg, The Netherlands, Poland, South Africa, Switzerland, the United Kingdom, and the USA. Their collaborative artists' books are featured in the following publications: *Masters: Book Arts: Major Works by Leading Artists* (2011), *Kunst verbucht: Handschriften und frühe Drucke als Quellen der Inspiration für das Künstlerbuch* (2015), *Booknesses: Artists' Books from the Jack Ginsberg Collection* (2017), and La Bibliothèque nationale du Luxembourg's *Multiple – Vielseitig* (2020).

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Tom Lomax

Tom started his working career as an apprentice engineer in the construction of locomotives and aircraft. At the age of twenty-five he decided to realise his lifelong ambition to make art. He studied painting at Central School of Art and Design and after graduating he went on to study painting at the Slade School of Fine Art.

The Slade became a central part of his career development, as In 1982 he joined the staff there and continued as a part-time tutor until he retired in 2010. During these years that he moved his aesthetic emphasis from the conventions of painting to those of sculpture. Working within this discipline he has completed several prestigious commissions, including:

"Spirit of Enterprise" fountain in Birmingham's Centenary Square.
"Guardian Angels" consisting of five large bronze sculptures situated in Jubilee Square, Leeds General Infirmary
Decorative laser cut steel window grills for Workington Town Centre redevelopment.
"Image in text" computer generated mural for NHSS /LIFT Primary Health Care.
Whilst at the Slade, he was awarded a two year Henry Moore Scholarship in 2002, to initiate a research project into "sculpture through the keyboard". From this he progressed towards 3D polychromatic printing using CAD/CAM software as a sculptural technique and medium. It is via this medium of 3D polychromatic printing that Tom has exhibited his work at the Royal Academy Summer Exhibition several times and over the last ten years has been represented several group exhibitions and several solo exhibitions.

At present his artist output includes the disciplines of painting, 2D digital printing and 3D printed polychromatic sculptures, from his studio in South East London.

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David Lopes

David Lopes (b 1993, Porto). MA in Drawing and Printmaking (2018). BA in Painting (2016) FBAUP. Honourable Mention at the KoMASK Masters of Printmaking 2019, Antwerp, in Belgium. Co-wrote "The Collateral Transfers of Soft-Ground Etching", published by Impact Printmaking Journal, 2nd issue. Art Teacher at Nobel - International School of the Algarve, Portugal. Award winner of the "Cubos de las Tentaciones," FIG 2021 Bilbao, Spain. Currently taking the PhD Fine Arts at FBAUP with a scholarship from FCT granted by the Portuguese Government.

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Paul Louey

Paul Louey received his Master of Fine Arts and Master of Social Work from the University of Washington. He is at once an artist, a social worker, and an educator. Paul has been a lifelong artist. As a professional costume designer in the United States, he has designed for renowned American theatres including A Contemporary Theatre, Colorado Shakespeare Paul Louey Festival, Intiman Theatre, Seattle Children's Theatre, Tacoma Actors Guild and the University of Washington's The Chamber Dance Company. His design work ranges from drama to dance, opera, and musicals. Paul was featured as one of seven "Tyro Talents" in Theatre Crafts International magazine. His work has also been reviewed in American Theatre, Seattle Times, and Denver Post. Paul's Mokuhanga and mezzotint prints were last exhibited at "Art Horizon 20 Print! Hong Kong" from April to May 2021, and his monotypes at "Voices, Hong Kong" in October 2021 at the Hong Kong Visual Arts Centre.

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Johanna Love

Johanna Love is an artist and academic living in London. Her practice explores images that sit at the intersection between traditional problems of perception and modern technology, images which are at the edge of visual representation and that provoke a number of paradoxical readings, particularly around time, history and memory. She completed a practice-based PhD at Chelsea College of Art, exploring the subject of dust, as generating new perceptions of viewing the printed photographic image. She exhibits widely both nationally and internationally. Recent exhibitions include *Tallinn International Drawing Biennale* (Estonia) *Visibly Evident IV* (West Tyrone, Ireland) *Drawing Talking to Sciences* (Ruskin Gallery, Lancaster) *New Vision of Printmaking* (Kuandu Museum of Fine Art, TNUA Taipei National University of the Arts) and *Complutense* (University of Madrid, Spain) Solo exhibition (Kloster Bentlage Germany).

Joanna is Pathway Leader MA Fine Art Printmaking, Camberwell, University of the Arts London, UK. Senior Lecturer BA Fine Art Printmaking, University of Brighton

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Monika Lukowska

Monika Lukowska is a printmaking artist, educator and academic from Poland currently based in Perth, Australia. She obtained her MA from the E. Geppert Academy of Fine Arts and Design in Wroclaw, Poland in 2011, MFA from San Francisco Art Institute, USA in 2014 and PhD from Curtin University Perth in 2018. Lukowska's artworks have been widely exhibited internationally, and she is a recipient of several awards and scholarships. She works as a sessional academic and research assistant at Curtin University and is Print Council of Australia Representative for Western Australia. In her practice, Lukowska investigates the intersection between the traditional and digital printmaking, questioning how the experience of place can be embedded within the printed surface.

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Kwai Shun Ma

Ma Kwai Shun graduated with a B.A. and an M.Phil. in Fine Arts in 1976 and 1991 respectively from The Chinese University of Hong Kong and a D.F.A. (Doctor of Fine Arts) from the Royal Melbourne Institute of Technology, Australia in 2002. He was Senior Lecturer in the Grantham College of Education/Hong Kong Institution of Education until 2008. He is currently an Adjunct Associate Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong, and Museum Honorary Adviser of the Leisure and Cultural Services Department. His research interests include Chinese painting, community arts and culture.

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Graciela Machado

Graciela Machado was born in Porto in 1970, Portugal. She graduated in Fine Arts Painting in the Faculty of Fine Arts of the University of Porto and did her Master in Printmaking at the Slade School of Fine Art London. She holds a PhD in Drawing from University of the Basque Country in Spain, with a thesis on *Time representation within the image*. She is currently Associate Professor at the Faculty of Fine Arts of the University of Porto and an integrated researcher in the Research Institute in Art, Design and Society (i2ADS). Through a methodology based in technological archeology, she has been involved in experimental research projects based in the history and practice of 19th and 20th Century photomechanical printing processes up to electing other more obscure historical methods including gillotage, papyrography, photo enamel and their recreation as a source for reinventing a 21st century print and drawing based practices. Her research has led to new insights into the physical history of these processes and created sustainable methods based on local resources, craft, and cultural heritage.

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Jennifer Mack-Watkins

Jennifer Mack-Watkins is a contemporary visual artist whose artistic aesthetic draws from a confluence of reference points, most of which include her Japanese Mokuhanga printmaking techniques and her culturally rich southern roots.

In the summer of 2015, Jennifer was selected to participate in the Mokuhanga Innovation Laboratory artist-in-residence program in Yamanashi, Japan and was a Joan Mitchell Foundation 2015 Emerging Artist nominee. She is also the recipient of “The Elizabeth Catlett Printmaking Award” presented by Hampton University Museum, awarded Penland School of Crafts Distinguished Fellow Resident Artist, received a grant from the National Black Arts Foundation in 2022 and is a featured artist in the Schomburg Literary Festival in 2022.

Her work has been acquired at prominent institutions including the Smithsonian National Museum of African American History and Culture, Library of Congress, The Met, The Getty Archives and she has been featured in publications such as The New York Times, Vogue and Essence. Jennifer is a native of Charleston, South Carolina and currently lives and works in both New Jersey and Georgia. She holds a Bachelor of Arts in BA in studio arts from Morris Brown College, a MAT from Tufts University, and a MFA in Printmaking from Pratt Institute and is on the Board of Trustees at the Brattleboro museum.

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Joseph Madisia

Joseph Madisia’s life journey and his evolution as an artist is in many ways intertwined with and symbolic of Namibia’s recent history. Born in 1954 in Lüderitz, Madisia belongs to the generation that has witnessed the final stages of apartheid colonialism and the first decades of the country’s Independence. His opportunities and artistic development were largely affected and influenced by external circumstances. Madisia and his artwork also made significant contributions to reclaiming Namibian culture that extended the accomplishments of his predecessor the late Muafangejo. Madisia believed in the humanitarian and spiritual power of art to evoke social change. He was never inspired by partisan politics, but by an inner creative energy to achieve unity and reconciliation and reshape black identity after apartheid. However, Madisia’s significant contributions to the Namibian art community did not end with his artwork or by being an exemplary role model for black youth; instead, his achievements as a teacher, board member, and art administrator must be considered for the role they played in re-establishing black culture and creating opportunity for younger artists. Madisia assumed the responsibility of augmenting art education opportunities for young blacks, improving art curriculum, and shaping art policy by sitting on boards for some of Namibia’s most important art institutions. This had a significant impact during this phase of Namibian development and beyond.

Contact: www.facebook.com/groups/306646786435203/about



Rita Marhaug

Rita Marhaug (b. 1965) is a visual artist from Bergen, Norway. Core themes in her artistic production has been long-standing investigations of family relations and identity. The many aspects of sensing, beauty and decay, life and death, are other strands in her practice, often linked to current ethical dilemmas. Marhaug often collaborates with artist colleagues. She holds an MA in Fine Art from Bergen Academy of Art and Design, KHIB (-89) and a BA in history of art from the University of Bergen, UiB (-96).

For 12 years (2001-13), she was a respected professor in the Fine Art Department at her alma mater KHIB (now UiB). Since the 90's Marhaug has participated in many important solo and group exhibitions and performance festivals. She is currently traveling internationally and focusing on her expansive practice, which fosters a complex relationship among printmaking, drawing, photography, artist books, video and performance. Since 2014, she holds the chair of the board at Foreningen Trykkeriet, Center of Contemporary Printmaking in Bergen, Norway.

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Fungai Marima

Fungai Marima is a multi-media artist who was born in Zimbabwe and currently is based in London. Often self-reflective her work investigates themes of displacement, memory, trauma and the female body, highlighting her Zimbabwean heritage and personal experiences. Fungai has a BA in Fine Art from Havering College and graduated in 2020 with a MA in Printmaking from Camberwell College of Art, UAL. She was selected to be part of the prestigious London Grads Now 2020 exhibition at Saatchi Gallery, London. Also, exhibited works in galleries and fairs nationally including Kings Place, Winns Gallery and Woolwich Contemporary Print Fair. Fungai's work is in private collections across the UK.

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Judith Martinez Estrada

Judith Martinez Estrada is a Spanish/Australian artist based in The Blue Mountains, Australia. She is a PhD candidate at The University of New South Wales (UNSW), Sydney, from which she also has a Master of Philosophy in Fine Arts and a Bachelor of Design. Her creative practice explores collective and historical memory and the retelling of narratives through the use and interpretation of documents, images and artefacts found in the archive.

Judith was awarded the State Library of Victoria creative fellowship in 2019/20. She has been artist in residence at Alfred University in New York, Cicada Press in Sydney, and Megalo Print Studio in Canberra. Judith has had exhibitions in galleries, museums, art fairs and cultural institutions both in Australia and in Spain. She has been a finalist in The

Fremantle Arts Centre Print Award and The Megalo International Print Prize, highly commended in The Olive Cotton Award, and awarded the accésit prize for El Premio Internacional de Arte Gráfica Jesus Nuñez. She is represented by the Lost Bear Gallery in Australia and La Factoria de Papel in Madrid.



Rebecca Mayo

Rebecca Mayo lectures in Printmedia and Drawing at the School of Art & Design, Australian National University. Her PhD, *Labours of Care: Art and Ecological Restoration*, examined how an art practice built around process, repetition and labour can produce artworks that manifest through—and reveal—practices of care. Recent exhibitions include *CLIMATE CARE: Reimagining Shared Planetary Futures*, at the Museum of Applied Arts (MAK), Vienna Biennale for Change; Castlemaine Experimental Print Prize, Castlemaine Art Museum (First Prize); *Open House* Tamworth Textile Triennial. Solo shows *Habitus*, Heide Museum of Modern Art and *It's in the bag*, Caves, Melbourne contributed to Climarte's Art+Climate=Change Festival.

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Jonathan McFadden

Jonathan McFadden holds a MFA in printmaking from Edinburgh College of Art, United Kingdom (2009), BFA in Printmaking (2006), and BA in French (2006) from Texas State University and has studied at the L'Université de Picardie in Amiens, France. His work has been exhibited at the National Gallery of Scotland, Royal Scottish Academy, University of Texas- San Antonio, University of Wisconsin- Madison, Zayed University, National School of Art, Bucharest, Julio Valdez Project Space, Northwestern University, Jan Matejko Academy of Fine Arts in Krakow, and many other national and international venues including over 100 group exhibitions. From 2010-11, Jonathan was a Jerome Fellow at Highpoint Center For Printmaking in Minneapolis. He has also undertaken residencies at the Prairie Center for the Arts, Cove Park, 55 LTD, Anchor Graphics, Endless Editions, Edition/ Basel, Fyns Grafiske Værksted, and Atelier Presse Papier. Jonathan has received five Artist Development Grants from the Greatmeadows Foundation and recently received a grant from the U.S. Embassy in Copenhagen. Currently, Jonathan is an Associate Professor of Print Media and Director of Graduate Studies at the University of Kentucky.

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Carolyn Mckenzie-Craig

Carolyn is an interdisciplinary artist examining how power is articulated within and through the body and language. Her research considers how representational practices are implicit within the construction of class, sexed and racial tropes. Her studio practice archives remnants from performative 'acts' or site-specific investigations. This material is then re-contextualised through print processes to destabilize its normative representational value as social collateral and to articulate affect. Her material focus is within copy-based protocols. She is a current director at Frontyard Projects, Sydney and Schmick Projects in Haymarket. Carolyn teaches at the National Art School in Sydney where she is Head of Printmaking and has been a finalist in the Churchie, Freemantle, Burnie, Bangkok Drawing and Print Triennial as well as many others.

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Carl Middleton

Carl Middleton is a designer, printmaker, artist, and academic. His commercial work is sited within the disciplines of graphic arts - spanning graphic design, information design, letter arts with a focus on typography, brand identity and communication. After completing a master's degree at London College of Printing in 'typo/graphic studies' he began combining his creative practice with teaching.

He has lectured widely on typography, design history and communication at institutions including: London College of Communication, University of East London, Royal College of Art, University of Reading. He has researched, written and validated a number of contemporary degree programmes of study within the umbrella of design.

Since 2017 he has contributed to the Letterpress Workers Summit (LPW) - an annual short term artist residency in Milan of letterpress workers (printers, typographers, designers, calligraphers, artists) from Europe and the Americas. A contemporary dialogue focussed on the application of historic analogue processes being sustainably practiced in a digitally dominated age.

Memberships: Association of European Printing Museums (AEPM) / Oxford Guild of Printers

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Saskia Morris

Saskia Morris (she/her) is an early career artist and coordinator of the Australian National University (ANU) MakerSpace, Ngunnawal and Ngambri country. Morris's work aims to present tender investigations of collective experience that position empathy as the backbone of empowerment. She uses her grounding in print media to conceptualise and hack machinery that reproduces language (written, spoken or otherwise) to make new interventions that she interacts and

experiments with. Morris's work has earned her multiple accolades, including the Gray Smith and Joan Scott Prize, an ANU College of Arts & Social Sciences Honours Scholarship, and a University Medal. She graduated from the ANU School of Art and Design in 2021. In her role as MakerSpace coordinator, Morris facilitates many interdisciplinary practitioners to incorporate digital fabrication technologies into their artistic practices. Her work can be viewed at www.saskiamorris.com, and she can be contacted via contact@saskiamorris.com.

Contact: contact@saskiamorris.com

Barbara A Morton

As a published author, artist, curator, and book maker, in 2014 I established Entropie Books to publish small fine-art editions of poetry, literature, books, and pamphlets. My artistic and literary practice incorporates the arts of poetry, printmaking, bookbinding, typography, papermaking, and chine-collé to present literary texts and abstract geometric drawings in an exact and deliberate visual form. The environment, the home of the text, is critical. Likewise, typography – how the text resides upon the page – is crucial. Resisting uniformity of design each published title is hand-crafted and intuitively considered to achieve an equilibrium of artistic form and literary content. All titles, to date, are collected to the Special Collections of the National Library of Scotland. A selection of titles are collected to the Scottish Poetry Library, St Andrews University Special Collections, and the University of Edinburgh Archive for Research Collections. My writing is published in national and international journals and anthologies, and I am recipient of literary and artistic awards. Books and prints are exhibited by the Royal Scottish Academy, The Edinburgh Drawing School, Dundee Contemporary Arts, The Meffan Museum, and Birnam Institute. Selected titles and digital installations have been personally curated for solo exhibition at St Andrews University Library, Edinburgh College of Art, and the Scottish Poetry Library.

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Harvey Mullen

Harvey Mullen is a visual artist and printmaker whose practice is profoundly informed by his experiences surfing and mountaineering in wild locations around the world. Currently undertaking a PhD in Fine Art at Curtin University with the support of a Research Training Program Scholarship, his research is framed against a geo-historical context of the British landscape painter J.M.W. Turner and their shared obsession with mountains.

Having lived in Switzerland, England, and Scotland, he is now based in Fremantle, Australia. A founding member and Vice-Chair of the Swan River Print Studio based at Goolugatup Heathcote Cultural Precinct, he is a part-time lecturer in drawing at the University of Western Australia. He has exhibited in Scotland and Australia with his work being held in public and private collections in Switzerland, the U.K. and Australia.

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Salla Myllylä

Salla Myllylä is a Helsinki-based visual artist. Her work is somewhere between drawing, painting, and moving images and is always connected to a specific place. Time-lapse photography and a gesture of drawing in the environment are essential tools in her practice.

Myllylä graduated from the Academy of Fine Arts (Uniarts Helsinki) in 2014 and is currently a doctoral student in the same university. Her works have been presented in exhibitions at e.g. Finnish Printmakers Gallery, Helsinki (2021), Gallery Huuto, Helsinki (2015, 2013), Frankfurter Kunstverein (2014), Charlottenborg Kunsthall, Copenhagen (2017, 2012) and in festivals such as Tampere Film Festival (2016), Japan Media Arts Festival, Tokyo (2016) and Minimalen Short Film Festival, Trondheim (2016).

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Matthew Newkirk

Matthew Newkirk is a practising artist, researcher and PhD candidate at the Queensland College of Art in Brisbane, Australia. His research focuses on examining the contemporary media landscape and the strategies and technologies that influence, control, and manipulate public opinion. He suggests that there is apathy in the general public towards finding the truth in the news because of how it is presented to and consumed by the community. His investigations of new frameworks to convey information that resists manipulation are founded on the proposition that artists and art remain the most effective means to share information while resisting outside exploitation and falsification. Matthew is an award-winning artist whose works have been acquired for the permanent collections of many national and international art institutions, including the National Gallery of Australia and the National Library of Australia.

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Krystie NG

An independent researcher and curator. She received an MA in the International Master's Program in Inter-Asia Cultural Studies in 2020. Her research interests include self-organised artist collectives, collaborative art, post-colonial history and ethnic relationships.

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Noelle Noonan

Noonan works independently and collaboratively using different mediums but primarily print and print installation. Her work traverses the boundaries between traditional printmaking and new technologies in a progressively experimental manner. Her interest lies in cultural history and current events that shape the Irish/World landscape from the geographical to the political. She has developed two strong collaborative partnerships Hehir & Noonan and The State of Print. Both initiated a number of projects which have developed the collaborative nature of printmaking and socially engaged practice.

Recent projects: Brides (Hehir & Noonan) Féile na Bealtaine 2022, Dingle, the State of Print, touring exhibition (Ireland, Scotland, Spain & England), World Within Worlds, (H & N), Hannah McClure Gallery, Print Festival SCT. Her work has been exhibited at Impact 8, 9 10 & 11, Deception and Sacrifice, Southern Graphics International Conference, San Francisco, Print Installation Honolulu, Academy Art Centre, Hawaii, USA and An Eire of the Senses, Irish Contemporary Art at the Ireland World Expo Pavillion, 411 Galleries, Shanghai, China.

Noonan has participated in many residencies: Tyrone Guthrie Centre, Monaghan, IRL, The Cill Rialaig Project, Co Kerry, IRL, Magyopolany, Hungary, The Royal University College of Fine Arts Stockholm, Sweden and the Essendine Centre, London. Selected Irish candidate for Temporary Residency 3 Honolulu.

Noonan lectures in Print and Contemporary Practice at Limerick School of Art and Design TUS, Ireland.

www.noellenoonan.ie



Veronica Noriega

She has recognized experience in printmaking and hand making paper. She is currently exploring letterpress. She holds a master's degree in Art and Visual Culture from the Universidade Federal de Goiás – UFG from Brazil, and a bachelor's degree in Fine Arts with emphasis in Printmaking from the Pontificia Universidad Católica del Perú – PUCP from Perú. Veronica has a solid background in teaching Art and Design students since 2007. Currently a professor at the specialty of Printmaking PUCP and professor of design at Instituto Superior de Diseño Toulouse Lautrec. In addition, she is a member of the Graduate Research Group "Atelie Livre de Gravura" at the Universidade Federal de Goiás. She has exhibited in three solo exhibitions and several group ones in Brazil, Spain, France, Portugal, Mexico, Chile, Argentina, Romania and Guatemala.

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Be Oakley

Be Oakley is an artist, writer and punisher based in Queens, NY. In 2015 they started, GenderFail is a publishing, programing and archiving platform run solely by Oakley. GenderFail is not non-for-profit but profit-for-survival or profit-to-continue-our-work-without-other-means-of-capital and most importantly to make money for others they publish, to create profit-for- labor. With GenderFail, publishing is personal, it's a means of my livelihood and a tool for the dissemination of imperfect, but powerful idea.

GenderFail has been apart of exhibitions, programs and events The Studio Museum in Harlem (Radical Reading Room, 2019), Williams College Museum of Art (Queer Zines, 2019), MoMA PS1 (Past and Future Fictions, 2018), The International Center of Photography (Queering the Collection, 2018), Excess and Refusal (Kim? Contemporary Art Centre, 2021), Imperfect Archiving, Archiving as Practice (Center for Book Arts, 2021) and many others. Our work has been featured in Italian Vogue (January 2020), The Baffler (No.56 The Counterpublic Option, March 2021), Eye on Design (Three Publishers Get Real About Independent Publishing), and many others. They are also a recipient of a 2022 Robert Rauchenburg Foundation Grant.

GenderFail publications can be found in the library collections of the Whitney Museum of American Art, the Museum of Modern Art, the Metropolitan Museum of Art, Museum of Contemporary Art Chicago, The Brooklyn Museum Library and over 50 others.



Asuka Ohsawa

Asuka Ohsawa was born in Los Angeles, raised in Japan, educated in Boston, and currently lives and works in Brooklyn, NY. She is a printmaker/bookmaker/zine maker/ cartoonist who cheers for the underdog and tells the tales of the mundane and irrelevant. She is also an educator committed to life-long (un)learning and curiositydriven practices. She often works collaboratively with friends, colleagues, and students to create a communal forum for sharing knowledge, information, resources, and support. She received BFA from California State University, Long Beach, and MFA from the School of the Museum of Fine Arts at Tufts University. She is a Lecturer in the Department of Print, Paper, and Graphic Arts at the School of the Museum of Fine Arts at Tufts University in Boston. Previously she was a lecturer at Parsons School of Design in New York City and the assistant professor at San Francisco Art Institute. Her works are in numerous public collections, including the NYC Center for Book Arts, Emily Carr University of Art and Design, San Francisco Public Library, School of the Art Institute of Chicago, School of the Museum of Fine Arts at Tufts University, and State University of New York at New Paltz.



Isidora Papadouli

Isidora was awarded the Alexander S. Onassis Public Benefit Scholarship and completed her MA in Visual Arts: Printmaking at UAL, Camberwell College of Arts, in 2016.

She was selected by the Flac Group (UK) as one of the best of 2016's London Art and Design graduates, and her MA work was chosen to participate in the ARTSevilla, Spain.

She was awarded a prize at the XVI Biennale of Student Graphic Art in Serbia and had her first solo exhibition in Belgrade. She has participated in International Print Biennales, and her work has been exhibited in museums and galleries worldwide. Her academic research concerns viewers' perception and appraisal of visual arts and means to offer a more meaningful art experience and educate audiences of all backgrounds.

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Carinna Parraman

Centre for Print Research, UWE Bristol, UK

Dr Carinna Parraman is Chair of IMPACT, Professor of Design, Colour and Print and Director of the Centre for Print Research, the University of the West of England, Bristol.

She contributed to the 1st and 6th IMPACT in Bristol and has participated in many others. Since 2015, as Chair of IMPACT, she has worked with teams in China, Spain and Hong Kong to deliver different IMPACT events and is project lead for this IMPACT 12 Conference.

As Director of CFPR, she leads a cross-disciplinary research team comprising expertise including scientists and technologists, designers and artists. The CFPR group are exploring the future of printing and fabrication, new ways of thinking and working alongside traditional methods of making.

She is a keen advocate that research needs to have a CAUSE – to be curious, applicable, understandable, sustainable and enjoyable. Her work spans art and science, including colour mixing, colour printing, texture appearance and photomechanical printing processes. She collaborates with different sectors, including industry, heritage and fine art print.

Her print practice explores colour mixing of patterns, elements and halftones that dazzle and vibrate. She is experimenting with using RGB pigments on black paper to create new colour appearances. She is also a collector of paint colour charts and real-world colours #colouraday.



Wilhelmina Peace

Wilhelmina Peace is a visual artist with a diverse cultural background. Born in New York City in 1990, her family moved to France that same year, where she benefited from a bi-cultural upbringing. She left for Northern Ireland in 2009 to study cultural anthropology at Queens University Belfast. A large part of her work revolves around helping local communities and marginalized groups, such as asylum seekers and youth groups from the city's infamous 'interface' areas. She has worked with these groups to create experimental art workshops that empower them to engage with their creativity, learn about different cultures and foster connection with the wider community.

Wilhelmina is also a founding member of Vault Artist Studios, an artist-led initiative that reclaimed an abandoned community college in 2018 to create studio spaces for 100 artists. Wilhelmina's work, which spans across drawing and printmaking, has been exhibited in several galleries in Belfast as well as Dublin and has travelled to Germany where she had a solo show in 2018. In 2020, she was granted a General Art Award from the Arts Council Northern Ireland to set up her own printmaking workshop in Vault Artist Studios.

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Ari Pelkonen

Ari Pelkonen's artistic practice consists primarily of works made by means of woodcut and painting. In addition to emerging topics from his personal history, the materials and methods of printed matter and printmaking play a key role in his practice. Alongside traditional materials, wooden printing plates, paper and ink, Pelkonen has also explored the moving image, spatial installation and ceramics as part of contemporary printmaking. Pelkonen's works have recently been exhibited at, amongst others, Tartu Art Hall and EKA Gallery in Estonia, Jyväskylä Art Museum at Graphica Creativa (2019), and Santander, Spain, during IMPACT 10 (2018), as well as Gallery Forum Box and AMA Gallery in Helsinki. Pelkonen's works are held in the collections of The Museum of Contemporary Art Kiasma, Helsinki; the Saastamoinen Foundation; the Paulo Foundation; the Jenni and Antti Wihuri Foundation and other Finnish art museums and private collectors. Pelkonen was awarded the Finnish Young Artist of the Year Award and nominated for the International Queen Sonja Print Award (both 2012). Since 2018, Pelkonen has worked at the University of the Arts Helsinki in the Printmaking Department in various capacities, including substituting for the Head of Department.

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Ruth Pelzer-Montada

Dr Ruth Pelzer-Montada, PhD, is a lecturer in the School of Art, Edinburgh College of Art (ECA), The University of Edinburgh. As an artist and researcher, Ruth's main focus is the role of print in the field of multi- and trans-disciplinary contemporary art and visual culture. She has taught undergraduates and postgraduates at ECA and international art institutions, notably KHiO (Oslo National Academy of the Arts) and University of the Arts (Uniarts), Helsinki, and acted as external examiner at NCAD, Dublin, and the Royal College of Art, London, among others. She currently supervises six PhD students with a focus on printmaking/digital technologies. She has participated in and curated exhibitions in Scotland and abroad and frequently contributes to international conferences and symposia. She is a peer-reviewer for *IMPACT Journal*, among others, and her writing on contemporary printmaking has appeared in art journals (*Art in Print*, *Printmaking Today*, *Print Quarterly*, *Art Journal* etc), conference proceedings and specialist publications (most recently a volume by Grafikenshus, Sweden), as well as artists' solo exhibition catalogues (Päivikki Kallio; Priscilla Romero; Annu Vertanen). Her critical anthology, *Perspectives on Contemporary Printmaking*, the first of its kind, was published in 2018 by Manchester University Press.

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Sumi Perera

Sumi Perera is an interdisciplinary artist, academic & curator who makes interactive print installations, some that generate sound (electroconductive-inks) & mutate in colour (thermochromic-inks), exploiting her background as a doctor & scientist born in Sri Lanka & living & working in UK.

She obtained a MA Camberwell College, London 2004 and has taught at Middlesex University & Royal Academy, London. She has held many international residencies: at CAFA, Beijing China 2007 & Yinchuan in 2019; Scuola Internazionale di Grafica, Venice 2017; Stone Lithography at Pierre Presse, France 2017; National Open Art Residency in London 2016.

She exhibits internationally & has won awards/prizes: Prix de Print, Art in Print USA 2015, Gold Medal-Seoul 1st International Artistbook Competition 2005; 1st Prize-SHELTER, USA; Flourish Award 2015-excellence in printmaking & solo show.

Public & private collections of her work: Tate(10works); Victoria & Albert museum(12works); Yale Centre of British Art(2); Ashmolean(2); Royal Collection, British Museum, British Library; Museums in China, Japan, Italy, Egypt, Iraq & Australia etc.

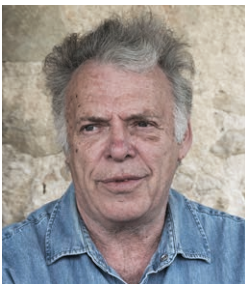
A 12year retrospective of collaborative projects: "Sumi Perera et al." was shown at CFPR, UWE Bristol(2017); at IMPACT10[Spain'18], IMPACT11 [Hong Kong'21] & IMPACT12[Bristol]. At IMPACT12: a solo exhibition-The Architectural Uncanny; Thinking Of Place III (A Touring Group Exhibition).

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Marina Petit

Marina Petit has an MA in Art history and English language. During 2006, she was an intern at the Peggy Guggenheim Collection in Venice and in 2007 she worked at the 52nd Biennale di Venezia in the USA pavilion. She has been participating in the establishment and organisation of Splitgraphic International Graphic Biennial from its beginnings in 2003. Since 2007 she has been acting as a jury member, curator, and general coordinator of Splitgraphic. Recently she curated or participated in printmaking events in Dubrovnik, Zagreb, Vilnius, Krakow, Lodz, Guanlan and Bilbao. She published a book titled "The Architecture in Split 1945-1960" by Architects' Association of Split in 2010. She is a member of Croatian association of visual artists.



John Phillips

He studied fine art at Sheffield Polytechnic (now Sheffield Hallam University) and has a PhD in Fine Art from the University of Brighton.

His work is held in a number of public collections including Victoria & Albert Museum, the International Institute of Social History in Amsterdam, and Rhode Island School of Design Museum.

As a designer and curator, he retains a strong interest in socially engaged art practice. Active in arts debates, John is a regular platform speaker at print seminars and conferences in the UK and abroad.

John co-founded and worked at Paddington Printshop in 1975-89, then Director London Print Workshop/londonprintstudio 1989-2021, and now Director Ips21 2021.

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Maite Pinto

Maite Pinto (1993) is an artist graduated in Art (2015) from the University of Basque Country (Spain). She holds an MA in Fine Arts (2017) from Manchester School of Arts (UK), and she has just started a practice-led PhD programme at the University of Basque Country. Her work explores different archives using graphic and pictorial techniques that allow her to reflect on memory and its evanescence. She has participated in international residencies such as Scuola Internazionale di Graphica di Venecia (2016), The Solomon R. Guggenheim Museum, New York (2017) and Proyecto ACE, Buenos Aires (2021).

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Kathryn Poole

Kathryn Poole is an artist interested in dissecting the cyclical boundaries between life and death.

She graduated from the University of Central Lancashire with a Master's in Fine Art: Site and Archive intervention and works in the Artlab Contemporary Printmaking Studios at UCLan as the Intaglio and Lithography technician.

Poole's work attempts to capture and illustrate memories. Focusing on documenting the loss and death that occur in unnoticed places, she memorializes the dead and the life that grows from death through observational drawing. Her drawings are her attempt at preserving a remnant of a life that was lost.



Zoe Prichard

Zoe holds an MA in Visual Arts Printmaking and BA in Fine Art Printmaking from the University of Brighton. Her practice explores the world of ambiguous imagery through the lens of photography and photo-mechanical print processes. Zoe has exhibited frequently in the UK and her work features in private and public collections in the UK and internationally. She is currently based in Salisbury and works within widening and participation for numerous educational institutes.



Marta Anna Raczek-Karcz

Marta Anna Raczek-Karcz (PhD) – born in 1979; graduated from Art History and Media & Culture Studies, both at the Jagiellonian University. PhD in Humanities (Discipline: Arts). She is an art critic and theoretician, as well as freelance curator. She is an Assistant Professor at the faculty of Graphic Arts at the Academy of Fine Arts in Krakow. Since 2007, she was the Vice-President of the Board and since 2013, she is the President of the Board of the International Print Triennial Society in Krakow. Raczek-Karcz lectures on contemporary printmaking and graphic design, culture anthropology, film history, history and theory of art and media studies. As a curator she has organised more than 20 exhibitions in National Museum in Krakow, Litografiska Museum in Tidaholm, BWA Municipal Gallery in Katowice, Upper Silesian Culture Centre in Katowice, Kloster Bentlage in Rheine, Gallery Container in Rome, Anaid Art Gallery in Bucharest, and MODEM Museum in Debrecen. She is a member of the International Association of Art Critics AICA. She writes texts to catalogues of different exhibitions, as well as articles related to contemporary art, film and new media.

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Layli Rakhsha

Dr Layli Rakhsha is an academic and artist born in Iran. Her research and works often reflect the idea of home. She explores how a home can be defined by personal experiences, feelings and emotions, social and cultural relationships, and attachments to a particular place. In her current project *Indian ocean ceremony*, Rakhsha explores the greatness and dignity of human beings and how to visualize the ocean as a path for seeking a home. Rakhsha completed her PhD at Curtin University-Western Australia in 2019, and she has presented several papers at national and international conferences. Rakhsha is currently a sessional academic teacher at Curtin College. She lives and works in Perth, Western Australia.

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Adrian Ranger

Born in 1994, Adrian Ranger is a Cape Town based interdisciplinary artist and print scholar. Ranger trained at the University of Cape Town and received her BAFA and MFA with distinction from the Michaelis School of Fine Art, where she currently works as a part-time lecturer. She is the recipient of the Vice Chancellor Research Scholarship, MacIver Scholarship and the Katrine Harries Memorial Bursary. Ranger's practice-led research seeks to situate the emergence of the printmaking tradition - and the notion of the print as 'reproduction' - as a pivotal Event which once shaped a past era's perception of reality, just as the 'digital-multiple' template today functions as a contemporary reproduction of Being.

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Sarah Robinson

Dr Sarah Robinson is a Western Australian-based artist often working collaboratively, a researcher and curator and whose practice focuses on the impact of digital technologies on printmaking. She was awarded her MA from the Royal College of Art, London in 1989, and her PhD was conferred by Edith Cowan University in 2017. Robinson has lectured in colleges and universities and exhibits internationally. She founded the NeoEvolution Print Space in 2019. Recent exhibitions include *Carbon-Borders-Voices 2022* an interdisciplinary online exhibition and *The Fremantle Print Award, 2021*.

Publications include *Transmedial: Expanding Technologies in Contemporary Printmaking*, 2021 and a forthcoming co-authored publication, *Transmedial Aesthetics Printmaking Re-forms Senses in a Technological World* in 2022 for the International Journal of New Media, Technology and the Arts. She recently curated *Rising Futures 2022* which surveyed the impact of digital technology on our lives by showcasing works that touch on being human in today's technological world, by ten Western Australian-based artists. Robinson is currently working on a collaborative international project *Carbon Synthesis* and a group exhibition investigating a regional WA mining town in transition at Collie Art Gallery 2022. Works are held in collections in the UK, WA and China.

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Sandra De Rycker

Sandra De Rycker is Editions Manager and Doctoral Researcher at Dundee Contemporary Arts (DCA) Print Studio and recipient of an AHRC Collaborative Doctoral Award from the Scottish Graduate School of Arts and Humanities (SGSAH), in partnership with the University of Edinburgh, University of St Andrews and DCA.

With a background of working closely with artists in the production, exhibition and documentation of contemporary art, before coming to DCA she worked at the Rosenthal Centre for Contemporary Art (Contemporary Arts Centre) Cincinnati (USA) and at Stephen Friedman Gallery, London. Now based within the Print Studio facilities at DCA, her research uses ethnographic and socio-semiotic perspectives to highlight the agency and significance of collaborative processes and dialogues within the Print Studio environment, during the stages of print development and production.

During the last IMPACT11 conference, Sandra co-presented a conversation with Annis Fitzhugh (Head of Print Studio, DCA) and a paper on DCA's print collaboration with Alberta Whittle, Scotland's 2022 representative at the Venice Biennale. She presented at the Association of Print Scholars panel 'The Graphic Conscience' at the 09th CAA Annual Conference in 2021 and is a representative on the SGSAH doctoral research committee and Cultural and Museum Studies Discipline + Catalyst.



Monika Rycerz

Monika Rycerz is a lecturer of Painting, Drawing & Printmaking at Plymouth College of Art, UK. She trained in the UK and USA. She completed a BA (Hons) at London College of Communication in 2009 and spent a semester at the University of Connecticut. In 2015 she graduated from the MA in Multidisciplinary Printmaking at the University of the West of England, where she was awarded the Agassi Book Arts Prize for her postgraduate show project.

She champions a collaborative approach to work and brings this aspect to her own practice whenever possible. She has exhibited her work nationally and internationally - including in the USA, China and Greece. Her creative practice is inspired by human condition and her current research explores the idea of an object as a memory trigger. Her interdisciplinary approach to work incorporates traditional and digital printmaking processes leading to hybrid prints and one-off room installations. She is interested in materiality, challenging the process, and embodiment of making.

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Martyna Rzepecka

Martyna Rzepecka is a visual artist. She was born in 1989 in Poznan, Poland. She works in linocut, now she merges her fascination of traditional printmaking with a new media, like an interactive installation, an object. She is interested in human sexuality and sensual understanding of reality. She is fascinated in human body but also how artistic body is of use in art processes. In her art, she explores using the senses. In 2017, Martyna Rzepecka got her PhD at The Faculty of Fine Arts, Nicolaus Copernicus University in Toruń, Poland. She participated in about 80 international and national exhibitions. Fex, Exercises form the body" individual exhibition – International Centre for Graphic Arts in Krakow (2021), Hit Festival - Haugesund International Festival of Artistic Relief Printing, Haugesund Kunstforening og Haugesund Billedgalleri - Norway (2019), Tokyo International Mini-Print, Japan (2018), Post-digital graphics. Redefinition of a graphic print", Neon Wroclaw Gallery – Wroclaw, Poland (217), The Masters -Relief Prints, Bankside Gallery - London, England (2015), 5th Guanlan International Print Biennial - China (2015), Grand Prix of Young Polish Graphic Art during The International Print Triennial -Krakow. Nowadays, she is a lecturer at The Faculty of Fine Arts UMK Torun, Poland.

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Jennifer Schmidt

Jennifer Schmidt is a multi-disciplinary artist living in Brooklyn, NY, who works with print media, graphic design, writing, and sound to create site-responsive installations, video, and performances that question the role of visual iconography and repetitive actions within a given environment. She received her MFA from the School of the Art Institute of Chicago; and is Professor of the Practice at SMFA at Tufts University in Boston, MA.

Recent exhibitions and performances include Miriam Gallery, Brooklyn, NY; Trestle Gallery, Brooklyn, NY; 32. Biennial of Graphic Arts, International Centre for Graphic Arts, Ljubljana, Slovenia; Institute for Contemporary Art, Boston, MA; International Print Center New York, NY; BRIC, Brooklyn, NY; EFA Project Space, New York, NY; SPACES, Cleveland, OH; and Boston Center for the Arts, MA. Recent artist residencies include: Frans Masereel Centre, Belgium; Pyramid Atlantic Art Center, Hyattsville, MD; Kala Art Institute, Berkeley, CA; Skaffell Center for Visual Art, Iceland; Lower Manhattan Cultural Council Residency on Governor's Island, NY; Nida Art Colony, Lithuania; and The Banff Centre, Canada. Jennifer Schmidt is a two-time fellow in Printmaking /Drawing/Book Arts from the New York Foundation for the Arts and is a grant recipient from the National Endowment for the Arts.



Tiril Schrøder

Tiril Schrøder (b. 1969), professor of drawing in Oslo National Academy of the Arts, is a Norwegian artist based in Oslo. She is educated from the art academies in Oslo, Hamburg and Copenhagen.

Schrøder works with digital drawing and prints and in traditional mediums. She currently focuses on the “retelling” of sketches and aquarelles from the 18th and 19th century, through today’s digital tools. Both art history and the contemporary virtual world inspire and inform her works. In her subjects and in her rendering of them, versatility is shown through compositions of smaller digital drawings and prints as well as large mural works, where the image defies its boundaries and incorporates the surrounding space.

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Raquel Serrano Tafalla

Raquel Serrano Tafalla (Huelva, 1995). I graduated in Fine Arts and Master in Art: Idea and Production obtaining the Extraordinary End of Studies Award from the University of Seville. Currently I am a doctoral student in the Art and Heritage Program and researcher of the HUM822 group: Graphics and Digital Creation at the University of Seville, carrying out an artistic research stay at the University of the Arts of London for 3 months in 2022. I have participated in the International Meeting of the Emerging Graphics OPEN PORTFOLIO FIG BILBAO 2019 and was selected in the “A Secas, Andalusian artists of now” conference organized by the Andalusian Centre of Contemporary Art in 2019 and in the Genalguacil Art Encounters in 2020. I have recently made numerous individual and collective exhibition projects in Andalusia, the Basque Country and Madrid. I have participated in international contemporary art fairs such as ARCOMadrid, at the stand of Genalguacil Pueblo Museo in 2021 and Diputación de Huelva in 2022 and at the Estampa and ArteSantander fairs in 2021. My works are in the collection of the Andalusian Center of Contemporary Art in Seville and at the Museum of Contemporary Art of Genalguacil in Málaga.

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Erika Servin

I was born in Mexico City in 1972. I am a professional printmaker and I exhibit frequently, nationally, and internationally. In 2000 I obtained a Master of Arts degree in New York University. I am a Lecturer in Fine Art and Technician in Newcastle University and Trustee of Northern Print. As well as producing my own artwork, I am interested in exploring the potential of printmaking to engage with communities, and the relationship between visual art and the development of a social, political and/or personal voice. I have exhibited in Mexico, United States, United Kingdom, France, India, Australia among other places.

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Lisa Sheppy

Centre for Print Research, UWE Bristol, UK

Lisa Sheppy has recently submitted her doctoral study, designed to investigate an obsolete industrial craft; tissue transferware, with an aim to reinstate it through the lens of contemporary printmaking.

Lisa has a BA (Hons) Fine Art (BCU) first class, an MA Multidisciplinary Printmaking (UWE) distinction and commenced her full time PhD study at the CFPR in 2017. She was awarded the Glass Seller Prize at the 2010 British Glass Biennale and has exhibited subsequent works across the UK in galleries and site sensitive historic locations. This includes; The Brontë Parsonage Museum; Yorkshire, The RWA; Bristol, The London Glass Blowing Gallery, The National Trust's Croome Court and Bilston Craft Gallery; the historical home of enamel transfer printing.

Lisa's art practice involves working with materials and processes akin to craft, with printmaking at the centre. Her research interests are initiated with responses to the *overlooked* and *obsolete* from which she reveals new meanings.

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António da Silva

António da Silva is an artist, PhD student at the Faculty of Fine Arts, University of Porto.

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Serena Smith

Serena Smith trained as a lithographer at the *Curwen Studio* and spent the formative years of her practice as Stanley Jones' assistant (1985-97). Her subsequent and ongoing work as printmaking technician and educator continues to be enriched by fellow artists in her role as studio technician and lithography mentor at *Leicester Print Workshop*. Alongside her technical and collaborative work in printmaking environments she studied at *Central Saint Martins* (MA) and the *Institute of Education* (PGDip) and is currently a research student supervised by Prof. Marsha Meskimmon and Dr. Deborah Harty at *Loughborough University*. Her work has been widely exhibited and her stone lithographs are held in a number of collections.

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Paula Smithson

Paula Smithson is a UK based practising artist and printmaker living in Lancashire. She studied BA Hons Fine Art at the University of Central Lancashire where she specialised in printmaking, since graduating in 1999 she has exhibited nationally and internationally and has worked to commission. She also holds a Master's Degree in Illustration from Manchester Metropolitan University.

Alongside her creative practice she has been teaching further, higher and adult education since 1999 in formal educational establishments and in participatory settings, she currently holds the post of Lecturer in Printmaking and Illustration at Blackpool School of Arts.

Her work is inspired by commedia de'lla arte and the carnivalesque and explores ideas around performance and spectatorship with a focus on circus and the psychological impact aerialists have on audience. She regularly attends the circus to draw during performances.

Smithson is a member of ArtLab Contemporary Printmaking Studio.

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Mike Smoot

Mike Smoot currently lives in Southern Vermont and is a Professor of the Practice in Print and Paper at the School of the Museum of Fine Arts at Tufts University. He completed Tamarind Institute's Professional Printer Training Program in 2007 and has worked at several professional fine art print studios including Atelier Towson, The Experimental Print Institute, Tamarind Institute, and Landfall Press. He has taught or given lectures and demonstrations on printmaking at Towson University, Goucher College, East Carolina University, Southeast Missouri State University, Milwaukee Institute of Art and Design, Georgia State University, Valdosta State University, UMass Amherst, Bennington College, Keene State College, and Smith College. In addition, he has worked with a number of art related community organizations and currently serves on the Executive Board of Southern Graphics International. He believes printmaking's potentials for sustained collaborative effort, the negotiation of difference, and collective creative action make it a worthwhile pursuit.



Ana Soler

Ana Soler is a visual artist, researcher and professor at the Fine Arts Faculty of University of Vigo. Degree in Design and Engraving and PhD in Fine Arts, University of Seville. Director since 2004 of dx5, digital & graphic art research group, University of Vigo.

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Sarah Strachan

Sarah Strachan (b. 1974, Andover, UK) is a transdisciplinary artist who explores her ideas through printmaking, painting and ceramics; often fusing sound or moving image into the final installation. In her practice she senses environmental changes through deep conversations with people, place, the land and the materials and objects associated with these. Her interest lies in how our perception of being in, knowing and belonging to the world affects our ecological awareness and thinking. Selected recent group exhibitions include: Fresh at the British Ceramic Biennial, Stoke-on-Trent (2021), London Art Biennale (2021), Newplatform.art, online (2022) and Fresh Air Sculpture, Quenington (2022). Sarah has won the Sustainability Art Prize at Anglia Ruskin University for the past two years (2021/2022) and won first prize at the ArtNumber23 Open Contest in Athens (2020). She is currently studying for an MA in Fine Art at Cambridge School of Art (2020-22). Sarah lives and works in Cambridge.



Chris Taylor

Chris Taylor is Professor of Fine Art Practice at the University of Leeds, specialising in the field of contemporary printmaking and focusing on the role of the artist's book as primary medium.

Chris' current research draws on material housed in the university's Special Collections for the exhibition *Shifting Borders: Journey to the Centre of Our World(s)*. Curated for The Treasures of the Brotherton Gallery (2023), it is a comparative exploration between historic artifacts and contemporary artists' book works examining how travel and movement by individuals or groups has been documented and illustrated through maps over the centuries within the arts and sciences. He is co-Director of PAGES, promoting the development of artists' books, and their dissemination and reception through activities including the biennial International Contemporary Artists' Book Fair (Leeds) and touring projects such as ARCHIVE (2003) and New Voices (2019), and co-Editor of the Wild Pansy Press, advancing publication in its widest sense as both distributional strategy and mode of production.

His artists' books and printed matter can be accessed in numerous collections including MoMA and Cooper Hewitt, New York, National Gallery of Canada, Ottawa, Chicago Institute of Art, AGO, Toronto, Tate Britain and V&A Museum, London, and Centre Pompidou, Paris.

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Gemma Thompson

Gemma Thompson is a multidisciplinary artist who works through drawing, print and sound to record sonic experience of place. She uses drawing to intuitively transcribe a sense or (intangible) feeling of place and to reimagine sound as physical presence. Recording sensory experience through drawing, soundwalking and listening, the movement of her hands attempts to mirror sound and rhythm, as a force or

pressure. Through the process of printmaking, she explores the potential of multiplicity and the opportunity to enlarge drawn marks. The weight or indentation of the surface upon which she works is important to her - as an anchor or embrace of the intangible sounds observed.

Gemma is based in London. She completed her MFA in Printmaking at Camberwell College of Art in 2021 and exhibited as part of London Grads Now 2021 at Saatchi Gallery. She has been a musician for over 10 years, performing around the world, and has received two Mercury Award nominations while writing and performing in the band Savages.

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Dominic Thorburn

Dominic Thorburn is Professor of Fine Art and Head of Printmedia at Rhodes University in Grahamstown, South Africa. Thorburn was the recipient of a Fulbright Scholarship that granted him sabbatical at the renowned Tamarind Institute, University of New Mexico, USA. Achievements in academia have included many research grants and global travel awards. He has presented papers on diverse aspects of printmaking at numerous international conferences and is widely published. Thorburn has exhibited extensively both within South Africa and globally, and is broadly represented in museum, corporate, and private collections. He received an Amnesty International Social Change Award for his sustained work in community advocacy and outreach within the arts. Dominic is a founder member of the International Printmaking Alliance (IPA) and the Impact International Printmaking Committee.



Sarah Tokich

Sarah Tokich is a student at Baylor University in Waco, Texas, USA, where she is pursuing a BFA in Studio Art with an emphasis in Printmaking. Sarah is in her 3rd year at Baylor, and she has lived in Waco year-round since first attending the institution in 2019. Sarah was born in Florida in 2001, but she spent the majority of her childhood in Colorado Springs, Colorado where she developed a love for nature and a passion for art. Sarah creates work over a broad variety of subjects, but particularly enjoys trying to capture and abstract her own emotions and introspections. She is inspired by marine life, fashion, and the interaction of color.

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Elizabeth Tomos

Elizabeth Tomos is a performance artist and PhD student whose practice uses the body as a means of image production. Since 2015, her research has been focused on establishing Performance Print as an emerging medium. This developed following a residency at Frans Masereel Centrum in 2016, which led to an artists' book publication held in the TATE special collections library. Since then, she has collaborated with the Perform Print collective in Australia and Perform Print Projects in the UK, and published on the work of Linda Karshan. Tomos' work has been exhibited nationally and internationally, most recently at Sydney Contemporary (Australia) and Impact 11 (Hong Kong/ online due to Covid 19). In addition, she has worked in higher education for over ten years and is currently a lecturer in Fine Art at Falmouth University. She is also the curator for *Trans-states*, a community interest company, research network, art collective and community outreach programme in the field of esotericism and contemporary occulture.

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Ileri Topete

I was born in Puerto Vallarta, Jalisco, México, in 1969. I have a degree in Visual Arts for Plastic Expression from the University of Guadalajara, and I have a Master's in Education from the University of Baja California. I have 29 years of teaching experience and from 2016 to 2019 I was Academic Coordinator of the Degree in Visual Arts of the University Center of the Coast of the University of Guadalajara, in Puerto Vallarta, México. I am currently a teacher and researcher in the Department of Art, Education and Humanities. I have made numerous solo and group exhibitions in which he has presented various projects of Painting, Installation, Engraving and Artist's Book, in Mexico, United States, Canada, Holland, Japan, Spain, Portugal, Serbia, Bulgaria, Australia, China, Estonia, Pakistan and England.

Since 2012 I have been a member of the SISTEMA NACIONAL DE CREADORES DE ARTE - FONCA - SECRETARIA DE CULTURA, distinction obtained as Artistic Creator in the Discipline of Visual Arts in the category of Graphics, on two occasions.

"For me it is important to talk about my time, about the historical epoch I have lived through, and my current focus is on nature and its changes, I add my voice to that of many others who are convinced that change is a reality, that the times we live in demand of us attention, care and responsibility for the most valuable common good of humanity, the planet Earth."

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Abigail Trujillo-Vazquez

Centre for Print Research, UWE Bristol, UK

Abigail Trujillo-Vazquez, is a Mexican physicist, currently undertaking PhD studies in the University of the West of England. She is mainly interested in the cultural understanding of light, and her research is focused on developing 2.5D Printing for recreating and revising the appearance of archaeological materials from ancient Toltec, Mayan and Nahuatl cultures.

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Elpitha D. Tsoutsounakis

Elpitha D. Tsoutsounakis (she/her) is a Cretan American designer, printer, and educator based in so-called Salt Lake City, Utah in the United States. She is an assistant professor and founding faculty in the Division of Multi-disciplinary Design at the University of Utah, where she teaches design studios, research methods, and visual strategy. She completed her BS in architecture at the University of Utah and her masters in architecture at the University of Texas at Austin. Her design research practice with Ochre engages issues of design ethics, materiality, ecofeminism, and the human relationship to the more-than-human.

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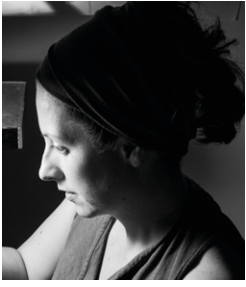


Tatu Tuominen

Tatu Tuominen is a Finnish visual artist and Lecturer in Printmaking at The Academy of Fine Arts of the University of the Arts Helsinki. Tuominen's work deals with the relationship between printed image and memory. His works are based on source images found in books and various collections of photographs, drawings and prints. In Tuominen's artistic process, the appropriated imagery is being transformed into new material form and a contemporary context, consequently gaining new meaning. He works with a multimedia approach: installation, collage, moving image, computer-operated intaglio, cut paper, concrete etching and more. His artwork ranges from small-scale intaglio to building-size etchings on concrete.

Tuominen received his Master's degree in Fine Arts from The Academy of Fine Arts Helsinki in 2006. His work has been featured in numerous solo and group exhibitions in Finland and internationally, including MoCA Shanghai; Kiasma Contemporary Art Museum, Helsinki and Helsinki Art Museum. In the recent years he has also carried out several public art commissions in the cities of Helsinki and Lahti.

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Renée Ugazio

Renée Ugazio is a Melbourne based artist and scholar whose practice engages craft, spatial practice and theory. She does this informed by her practice of origin as a metalsmithing. Renée has exhibited internationally, notably *Kuandu Museum of Fine Arts* (Taiwan) *Galerie Marzee* (Netherlands) and widely in commercial galleries and public venues across Australia. However, Renée also regularly exploits opportunities to undertake unauthorised projects in public space all over the world. Renée Ugazio holds a PhD from RMIT University and is currently a lecturer at the Victorian College of the Arts, Melbourne.

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Alba Gomez Urquia

Alba Urquia (Barcelona) received her bachelors in Graphic and Media Design from London College of Communication in 2019 and has been focusing her practice in printmaking ever since. Alba was awarded a Training Grant by the Miró Mallorca Foundation in 2019. She is a recent key holder at Thames-Side Print Studio and has exhibited at the Woolwich Contemporary Print Fair in 2021 and at Pump House Gallery in February 2022. At the moment, she is studying her first year of MA Print at Royal College of Art and co-curating Pri's Art Salon, an art collective based in South London.



Laura Vainikka

Laura Vainikka is a multidisciplinary artist who employs different printmaking techniques, investigating their material and conceptual implications. Her works often address questions from the point of view of perception and the image: how an image is generated, how it assumes authority and how it relates to visual perception.

Vainikka graduated from the Academy of Fine Arts (Uniarts Helsinki) in 2013. Her works have been exhibited, at Helsinki Arthall (2011), Trelleborgs Museum, Sweden (2021), and the Finnish Printmakers Gallery, Helsinki (2010 and 2021). They are represented in several collections in Finland, among them the Finnish State Art Collection and art museums in Jyväskylä and Pori. She was a nominee for the Kjell Nuppen Memorial Grant in 2017. Since 2014 she has also taught on a part-time basis in the printmaking department at the Finnish Academy of Fine Arts, Helsinki, with intaglio methods as her main area.

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Jacques van der Merwe

Jacques van der Merwe immigrated from South Africa to Australia in 2008. He now lives and works near Brisbane, Australia. Sculpture is his primary practice; however, he also draws and occasionally enjoys painting. Van der Merwe completed a first-class Master's in Visual Arts (MAVA) at Queensland College for Art (QCA) in 2020. Currently, he is enrolled at QCA for a Doctor of Visual Arts Degree.

Van der Merwe participated in various group exhibitions in South Africa, France and Australia, including several solo exhibitions in Australia. In 2020 he received a Griffith University Postgraduate Research Scholarship. Later this year, van der Merwe is looking forward to attending an artist residency at The Centro Cultural La Cupula in Mexico.

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Annu Vertanen

Annu Vertanen is an internationally renowned printmaking artist, specialising in woodcut but working across different media. Vertanen's work combines figuration and abstraction; expanding the tradition of abstract Minimalism. She has absorbed the acute attention to the traditional methodology and form of the print media subsequently refining her own visual and conceptual vocabulary that emerged through her focus on the points of intersection between two-dimensional print and spatial analysis.

Vertanen's work can be found in a myriad of public and private art collections both in Finland and abroad, and has been seen in numerous exhibitions worldwide. She has realised several public commissions. In 2022, a retrospective of her work was shown at the Lappeenranta Art Museum, Finland. Vertanen has been the head of the Printmaking Department at Fine Arts Academy, University of the Arts, Helsinki, Finland, since 2016 after many years of teaching print/contemporary art at several institutions in Finland and abroad.

Contact: www.annuvertanen.com



Jonathan Ward

University of the West of England, Bristol, UK

Jonathan Ward is an artists' book maker, publisher and designer based on the Isle of Wight. He initiates and curates collaborative projects with artists and designers that celebrate and explore the creative possibilities of print, paper and publications. His collaborative publication 'HOME' won the Birgit Skiold Award for Excellence in Artists' books. His work has been acquired by national, international and private collections. His artists' books have been exhibited at a range of private and public galleries including The Tate, V&A and The British Library. Jonathan worked for PlaatsMaken Publishers in Arnhem in the early 90s before returning to the UK and establishing his own company, MakingSpace, in

1995. Originally represented by The Hardware Gallery, his work has since been represented and published by Kaleid Editions.

Jonathan is a Senior Lecturer on the Illustration BA (Hons) programme at UWE Bristol. He has been teaching since 1994 into a wide range of courses in the UK, Europe and the USA. Having developed modules exploring the qualities of the artist's book as medium of communication, he continues to be surprised and delighted by the inventive approaches employed by students when responding to the concept of the artist's book.

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Marianne Wilson (Livingstone)

Marianne Wilson (Livingstone) is an artist/printmaker/papermaker based in Dundee. Marianne has a BDes Hons in Illustration and Printmaking from DJCAD Dundee and an MA Art Hist from The Open University. She has been Studio Technician, and later Studio Coordinator at Dundee Contemporary Arts Print Studio since 2007, where she teaches workshops and works with artists to edition prints. Marianne has worked for DCA Learning Department, Tayside Healthcare Arts Trust, Headway - Edinburgh, and Glow for schools as a freelance art worker and exhibited her own work in locations across Scotland, Europe and America. Most recently her solo show, Heterotopia, was at 201 Telephone Box Gallery in Strathkinnes from early 2020 to spring 2021. Her interest lies in exploring her environment through practical and historical research and using this information to create artwork involving printmaking, papermaking and installation.

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Carol Wyss

Carol Wyss grew up in Liechtenstein and now lives and works in London. Since graduating with an MFA from the Slade University College London, Carol has won several prizes including the John Ruskin Prize 2012 and the City&Guilds Print Prize. She is a founding member of Geographies of Print, a member of the London Group and she exhibits regularly in the UK and Internationally: highlights include the 58th & 59th Venice Biennale, Brantwood Museum, Mayfair Art Weekend, Millenium Gallery Museum Sheffield, ASC Lambeth County Court, St. Augustine's Tower Hackney, Johanniterkirche Feldkirch/A, Whitechapel Gallery, Kunstmuseum Liechtenstein, Barbican Arts Trust, Kunstraum Engländerbau, Kunsthalle Weimar. Important private and public collections have acquired her work; BT Contemporary Art Collection, Clifford Chance Art Collection, Mezzanin Stiftung, Kunstmuseum Liechtenstein, HILTI Art Foundation.

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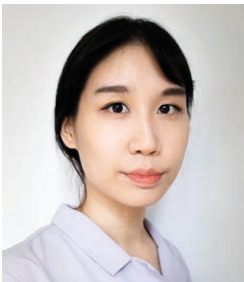
Wilson Yeung Chun Wai

Wilson Yeung Chun Wai is an artist-curator and researcher. Wilson is currently a PhD candidate at the School of Architecture and Urban Design and a member of the Contemporary Art, Society and Transformation (CAST) Research Group at RMIT University in Australia. His research interests are collective curatorial practices and Asian contemporary art.

Wilson's work has been presented internationally, including at the Biennale Jogja, Bi-City Biennale of Urbanism\Architecture, Hong Kong International Photo Festival, Ballarat International Foto Biennale, and International Multidisciplinary Printmaking Conference.

Wilson's texts have appeared on the OnCurating (Switzerland), Architectural Journal (China), International Academic Forum Archive -The Asian Conference on Asian Studies (Japan), Journal of Urban Culture Research (Thailand), Public Art Journal (China), Journal of Public Space (Italy), The Royal Photography Society (the UK), International Conference on Innovation, Documentation and Education (Spain), etc

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Polly Yim

Polly Yim (b. New York 1992) is an interdisciplinary artist and writer whose work connects the effects of globalization on collective memory and personal narrative. She studied printmaking at the Cooper Union in New York and has worked at a variety of print shops including Robert Blackburn Printmaking Workshop, RisoLAB, and Pace Prints. She received her master's at the University of Fine Arts in Berlin, and most recently completed a residency at the Frans Masereel Centrum, where she spoke with artists, master printers, and manufacturers about the effects of climate change on printmaking materials for her artist's book, *Printing in the Afterlife*.



Rosie Zienlinski

Rosie's work is born out of analogue photographs which examine the notions of visual distortion, which are then subsequently further distorted and degraded through various printmaking processes. Rosie studied a Masters in Fine Art Printmaking at Camberwell College of Arts in 2020. She is currently studying a practice-based PhD in Fine Art at the University of Northampton.



Katarzyna Zimna

Katarzyna is an artist and researcher, born in Lodz, Poland. Graduated from the Academy of Fine Arts and Design in Lodz, Faculty of Graphic Art and Painting (2002), and Faculty of Visual Education (2004). She obtained her PhD from the School of Art and Design, Loughborough University, UK in 2010. Habilitation in Fine Arts in 2019. Author of *Time to Play. Action and Interaction in Contemporary Art* (I.B. Tauris, 2014/ Bloomsbury 2020). Participant in numerous group and juried shows in Poland and abroad, printmaking biennials and triennials. Author of 16 solo shows. She presented her works and research at IMPACT International Multidisciplinary Printmaking Conferences in Bristol 2009, Hangzhou 2015, Santander 2018 and Hongkong 2021 and the Paradox European Biennial Art Forum in Riga (Latvia) in 2019.

Her practice, using a main vehicle as the printmaking medium, is fuelled by the 'anatomy' of a print. The matrix, the print substrate, the process of printing, the final printout and lastly the 'post-print' area, including the relationship with the viewer, become starting points for formal and conceptual journeys.

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Ayeshah Zolghadr

Ayeshah Zolghadr (b. 1987 Birmingham, UK) is an artist working at the interface of printmaking. Her practice is concerned with exploring relationships and communication through the repetitive action of printmaking. Ayeshah is heavily influenced by an architectural background, mathematical investigations and an interest in augmenting digital technologies. Working across parallel processes, she is interested in unforeseen shifts that occur from translating experimental print-based works into 3D forms and back again. She studied BA Architecture at University of Sheffield (2005-09) and currently studying MA Printmaking at Cambridge School of Art (2019-22). Selected groups exhibitions include: Westminster Reference Library, London (2019); Golden Lane Estate, London (2019); Transition, Online (2020), Trinity Buoy Wharf Drawing Prize Exhibition, Dundee, Bournemouth and London (2020-21), Ruskin Gallery, Cambridge (2021), University Arms Hotel, Cambridge (2022), and Grafton Centre, Cambridge (2022). Ayeshah received the Trinity Buoy Wharf Drawing Prize Student Award (2020) and was recently awarded the The Arts Scholars Curwen Printmaking Bursary (2022). She lives and works in London.

