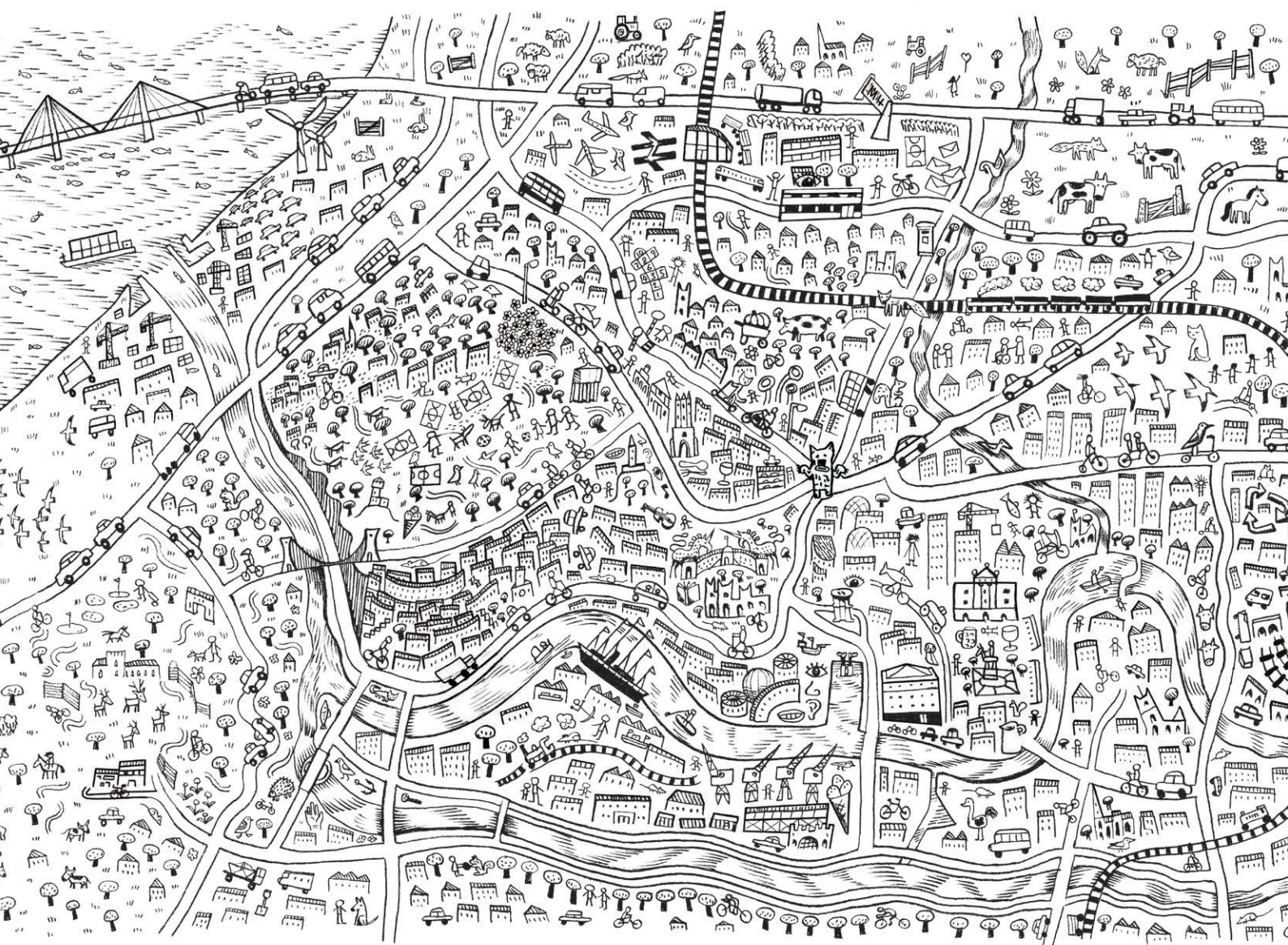


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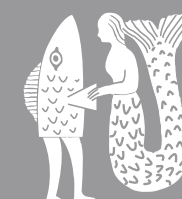
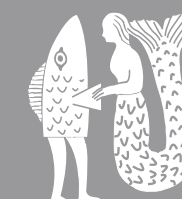
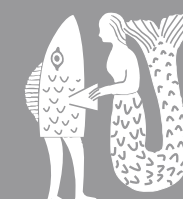
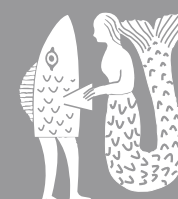
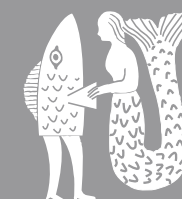
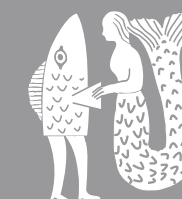
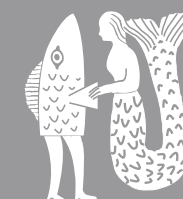
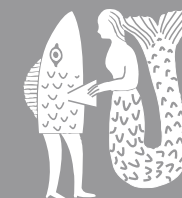
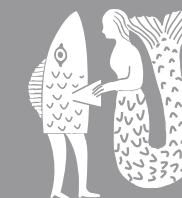
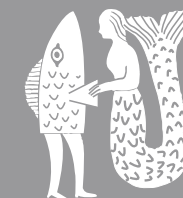
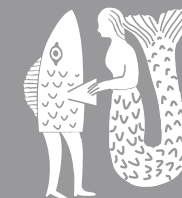
International Printmaking Conference

UWE Bristol – 21-25 September 2022





KEYNOTES AND ACADEMIC PAPERS





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 Banaszkiewicz, particularly his series *Unmetaphorical Self Portrait*, inspires me to formulate that hypothesis. Banaszkiewicz 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 Banaszkiewicz'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 wide-spread 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, militars, 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

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.