

Imprint

The Newsletter of the Printmakers Council

IT HAS ALWAYS BEEN the Printmakers Council's aim to put on high quality shows in good venues. It is increasingly difficult - large venues which were 'open' some ten years ago have now adopted a policy of hire only. The committee has decided that in order to have more high profile exhibitions with attendant publicity, catalogues, etc. it is necessary to pursue sponsorship. We have decided that the best approach (and alongside our usual programme) is to go for one or two 'spearhead' shows per year. These shows would have to have a very strong theme or focus in order to interest high profile venues and attract the corporate sponsor who, of course, is looking to gain favourable publicity. Ideas so far have included a show on digital printmaking with the potential to attract sponsors from the IT industries and a large print exhibition (the mind boggles - sponsorship by a company with Jumbo in their name?) We'd love to have your ideas for a themed show together with (if possible) some angle on sponsorship for that show. Please send me your ideas via the office.

As always, my thanks to all who contributed to this issue.

Remember that September 15th is the deadline for the October edition of Imprint. *Lesley Davy, Editor.*

Help on Imprint!!! Assistance needed. Possibly writing reviews, chasing pictures, subbing articles, networking the nationwide membership. Your offers to Lesley Davy, please, at the PMC office.

Edition 6, July 1998

Profile: Hilary Owers

In 1991 I applied to Central St Martin's College of Art & Design. Sixteen students were selected from a record application of fifty-eight so I felt incredibly privileged to be offered a place.

Over the previous ten years, whilst my children were growing up, I had regularly attended an art workshop and adult education classes, furthering my love of drawing. I also visited galleries on a regular basis and so my sustained commitment convinced me I should pursue a career in art more seriously. I attacked the Foundation Course at Thurrock Technical College with determination, gaining a distinction and the David Wheeler Memorial Prize.

The degree course at Central St Martin's was a specialist fine art course in printmaking and photomedia and I believe was the only one of its kind at that time. After the initial introductions to print processes I spent the rest of the first year utilising my drawing skills combined with photography to translate my ideas through photo-lithography and etching. In the second year, through the cultural studies programme, my awareness of the work of other women artists developed. I continued to make large etchings using objects as visual metaphors to express ideas of identity. I also experimented with colour etching, photo silk-screen and collagraphy. During this year all students spent time on a professional practice placement and I went to Mexico for five weeks.

My expectations from visiting Mexico were of enjoying the benefits of travel, cultural differences, artistic stimulation and independence of action. Of course, it was all of that, but in reality the temporary abandonment of my family

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(The views expressed in Imprint are those of
the contributors and do not necessarily represent
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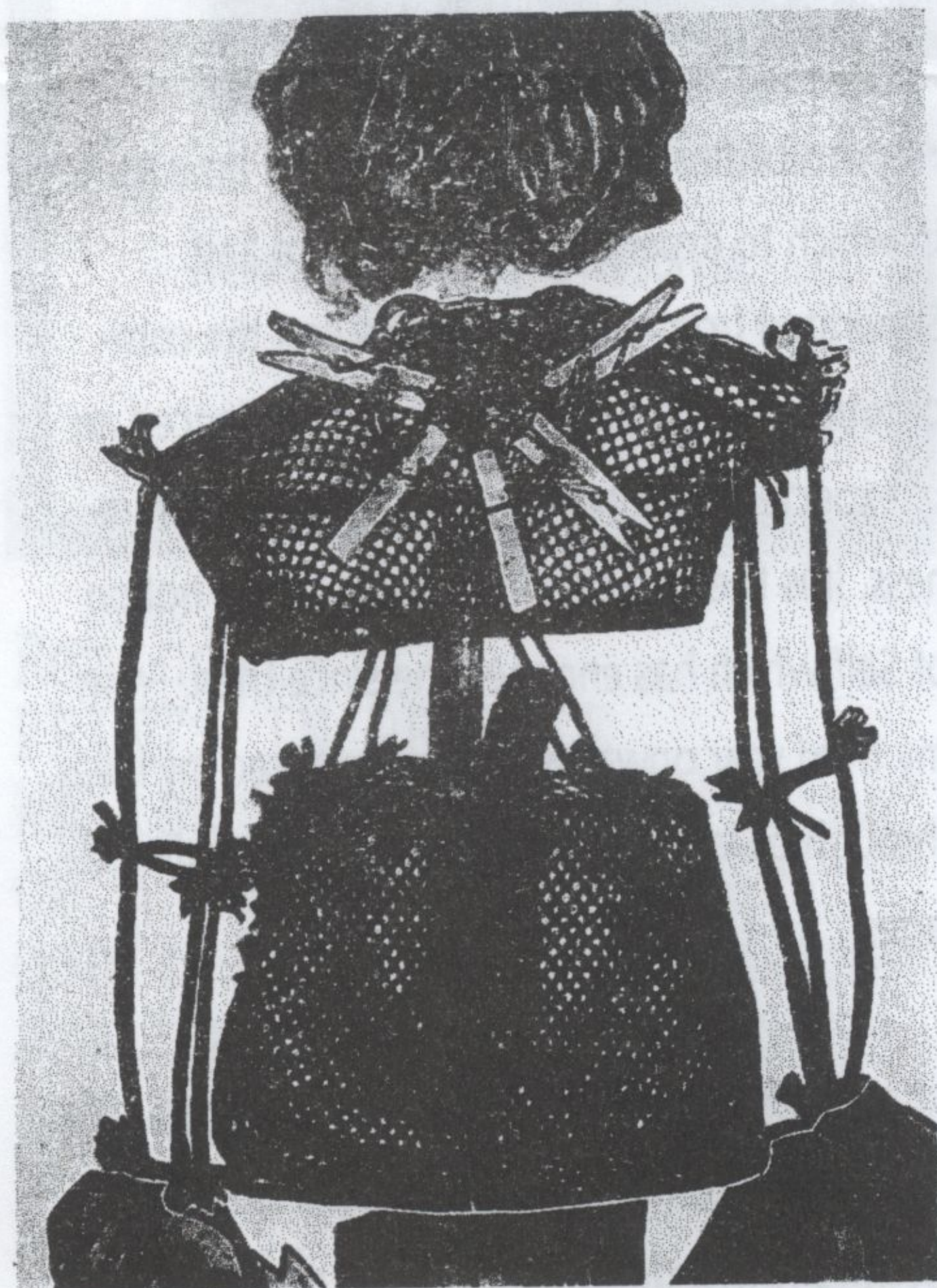
responsibilities afforded me a private time space in which to experience the notion of Self.

Separated from domestic duties and the complexities of loving relationships I experienced an unexpected personal liberation and self-awareness. It is the idea of the struggle of the notion of Self which has engaged me since then. From my third year onwards I have expressed my ideas through collagraphs and mixed photomedia collages.

Since graduating three years ago I have regularly exhibited in London and East Anglia. Locating facilities with a decent sized press has been a problem. I was very fortunate to be invited back to Thurrock to use the print workshop which I did for two years whilst voluntarily assisting students. I put on a retrospective show and have had my work at the college put on permanent display. Now that I live in Suffolk I use the Gainsborough's House Print Workshop and, at last, my own studio space. (But I am even further from London and exhibiting is even more of a

problem in terms of travel). I am currently working on an installation of lifesize prints that I call 'Sheba's Daughter'. In her book, 'From the Beast to the Blonde', Marina Warner writes of the legendary Queen of Sheba and her confrontations with King Solomon. Her wisdom and challenging nature sets her apart and her womanly wiles fascinate him. She is named as the storyteller Sibylla, a 'marginal woman who never quite belongs to the fold yet exercises power', one who learns and passes on what she has learned. Is it still our patriarchal culture or do folkloric family tales and domestic objects now shape the mechanism of evolution within the woman's sphere? Re-inventing yourself can be a risky business; some women still prefer the comfortable cage of domesticity. Some do not.

Opportunities for women to make a pathway of their own choosing are greater now than they have ever been and yet the difficulties they face in terms of establishing their identity between the private and public domains continue.



Hilary Owers, Illustrations

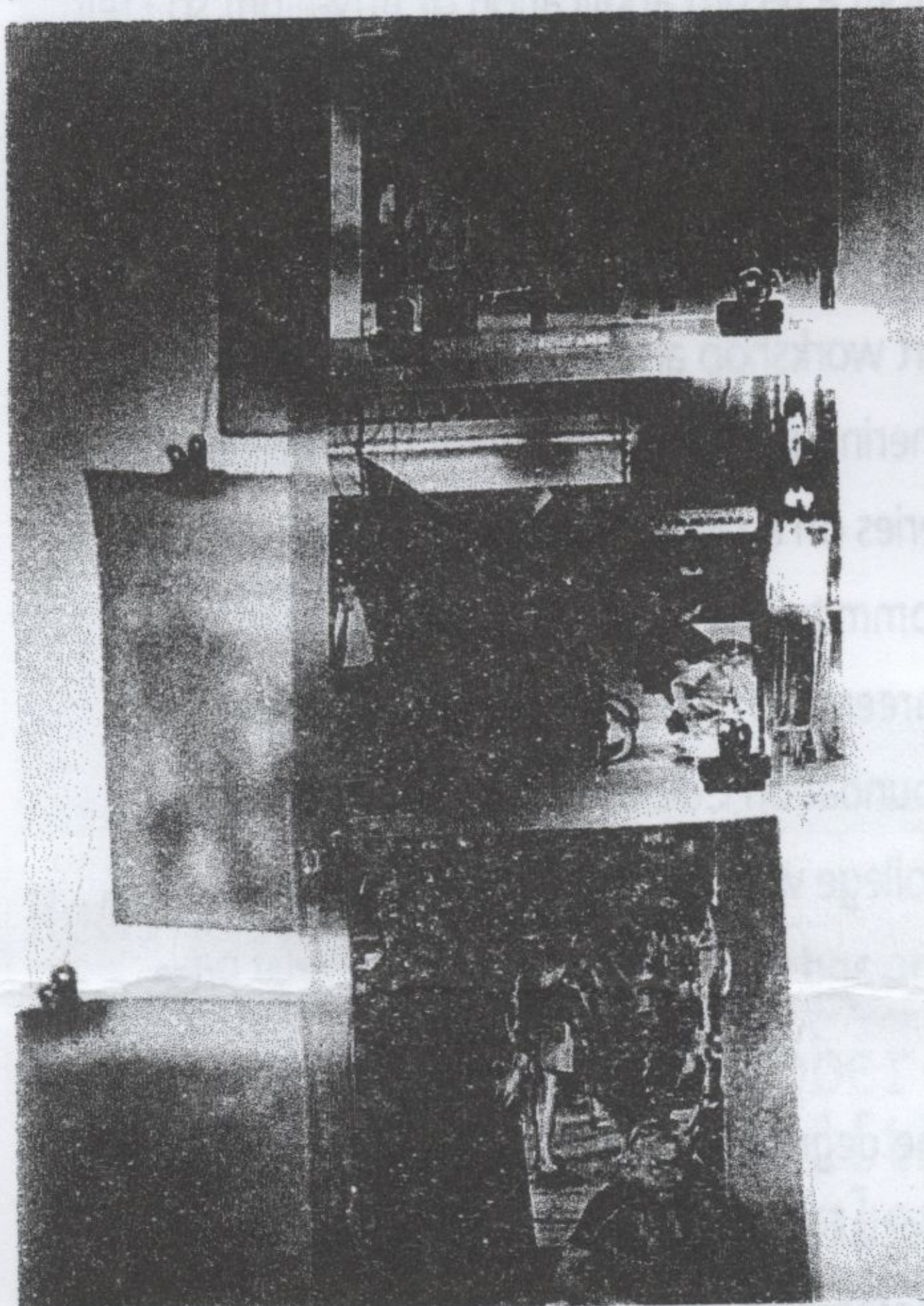
Page 1. Portrait of my mother, Collagraph.

This page. Portrait of my mother and me. Collagraph.

Reminder. PMC Web site is on:
<http://www.printmaker.co.uk/pmc/index.html>

Review: PMC Open at Woodlands

The private view of the PMC members' Open Show at the Woodlands Art Gallery was held immediately after our AGM in the building where the committee and members enjoyed a picnic lunch, wine and a good chat!



Woodlands is a very pleasant venue and members' work (133 pieces) was hung in a series of light, airy rooms. Much of the work was shown in natural light thanks to the large windows of the building.

The exhibition was of a very high standard with all print media represented. Nearly a quarter of the show were etchings and there was a good mix of abstract and figurative, graphic and painterly. There were three cross-media pieces: two by Carinna Parraman entitled '2nd December, 1997' and the other '8th December, 1997', both abstract colour screeprinted images on kelvar, which, I understand, is a kind of glass fibre. The kelvar was distorted into a curving shape and held clear of the acrylic backing plate with aluminium clips. The third piece was 'London Transport' by Carol Cooper which showed a series of ink-jet transparencies mount

ed in acetate folders and strung up with bull-dog clips on wires coming out of a box file on the floor.

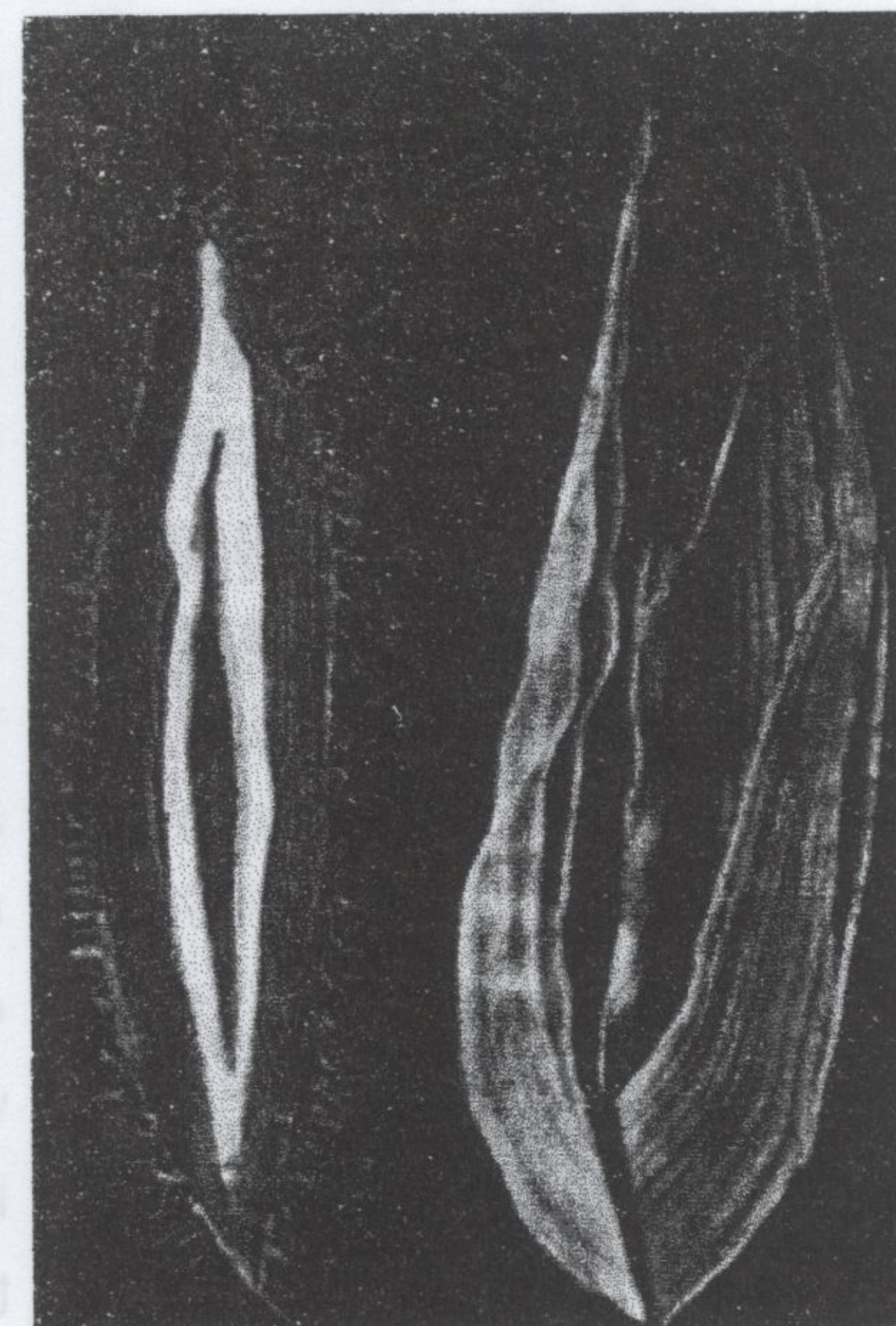
Woodcut stood out in this show - Jean Lodge's large work 'Little Ophelia' (illustrated) was a very striking and strong multi-coloured image with text. Maxine Relton's 'Animus Anima', a mixed woodcut and collagraph, was beautiful in its use of the woodgrain.

MOST OF DONA OPHELIA'S NUMEROUS DESCENDANTS DWELL IN CARTAGENA AND SANTA MARTA WHERE LITTLE OPHELIA



LIA DELIGHTS IN FOUR CENTURY OLD TALES OF PRINCES & DISASTERS IN DENMARK AND ANCIENT OPHELIA'S ESCAPE

Daniella Rizzi's 'Hide-and-Seek, V', an abstract silkscreen, called for our attention with her confident use of bright, bold colours and was in contrast with work such as Andrew Forrest's delicate abstract etching 'Untitled No 9' where the paper support, a buff colour, was simply a light shade of the tone used for the intaglio print.



Helen Hawley awarded gold, silver and bronze medals in memory of the painter Mohan Kishore Agrawal for excellence in printmaking. Helen said she had found it incredibly hard to whittle the winners down to just three but in the end she awarded Pauline Radley gold for her monoprint

'Dancers Resting, II' (illustrated), Howard Jeffs silver for his monoprint 'Yellow Tail' (illustrated) and bronze to David Jarvis for his colourful abstract mixed-media piece 'Aquatic Intersection, IV'. Belinda Woods was highly commended for her untitled, large and colourful etching and collagraph. *Lesley Davy*



Illustration:

London Transport, Carol Cooper, Mixed-media

Little Ophelia, Jean Lodge, Woodcut

Yellow Tail, Howard Jeffs, Monoprint

Dancers Resting II, Pauline Fallon Bradley, Monoprint

Review: The MAG COLLECTION

The Mag Collection, a touring show, at Orleans House, Twickenham, was one of the most enjoyable exhibitions I have seen in recent months.

I felt it worth writing about it not only because it is an inspiring show for printmakers but because it is touring nationally on into next year (Towner Art Gallery, Eastbourne 8 Aug to 11 Oct 98; York City Art Gallery, 13 Feb to 28 Mar 99; unconfirmed dates at Newcastle and then European venues).

The Mag Collection has been put together for public use by the philanthropist, Paul Weller. The collection is on long-term loan to the Ferens Art Gallery in Kingston Upon Hull; not one piece has ever hung in Paul Weller's own house.

This body of 200 works by 100 artists is drawn from the past 20 years. It was Paul Weller's intention to redress the imbalance he sees in the current art arena by including more women artists than men, artists of all ages and the well-known with the unknown. Most are British and from all regions of the country.

The variety is self-evident though with an emphasis on the two-dimensional. There is much lens-based work, a lot of print and painting together with some constructed pieces and installations. Names such as Barbara Rae, William Crozier, Cornelia Parker, Helen Chadwick, Richard Long, Gillian Wearing and Elizabeth Blackadder will be familiar and give some idea of

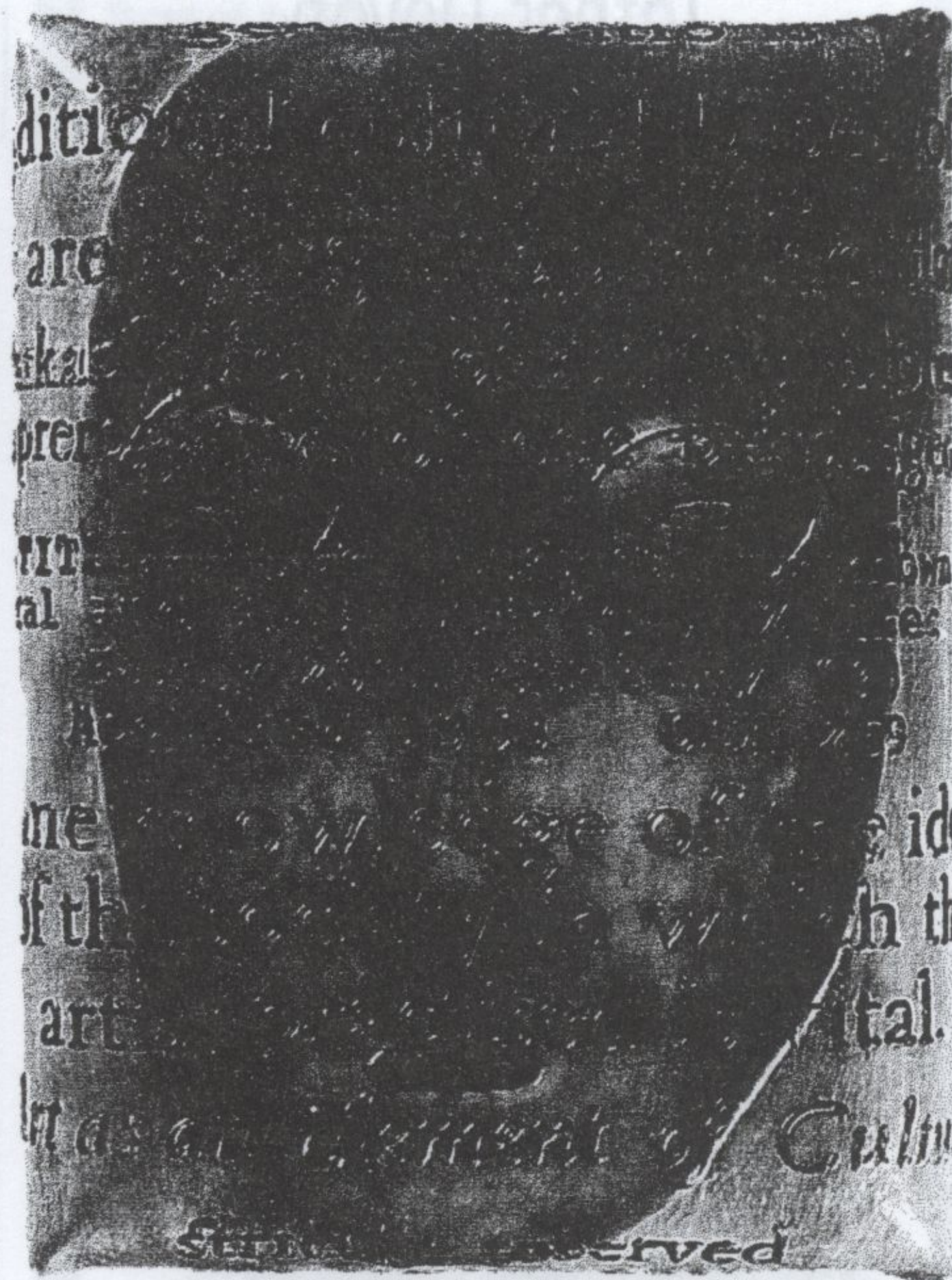


the eclecticism and range of the collection. Not so well known, perhaps, but familiar to fellow printmakers are Koo Geller with her multi-plate 'Cell' etchings, Elspeth Lamb and Therese Oulton.

Much of the work has a graphic edge to it that suggests printmaking even though it may be a painting or a mixed media piece.

Carol Robertson's 'Pyramid No 5' (ink on paper, plate 79 in the catalogue) looks like an etching;

Andy Goldsworthy's 'Graphite and Ice, Derwent Water' (catalogue plate 35) has this same quality of acid having reacted with metal. The photo-based work is very diverse and I enjoyed the use of different supports such as aluminium, glass and perspex.



Illustrations:

Oaxacan Milagro, Elspeth Lamb, 1991

Lega, Shirley Chubb, 1996

This collection, one man's very sensitive and beautiful view, convinces partly, I suspect, because he is not a public gallery curator trying to win 'brownie points'. 'Time Out' reviewed the show at Orleans House and said it wasn't worth the trip to Twickenham in its slightly annotated form - I disagree - go and see it and feel inspired. If you can't get there, the catalogue is heavily illustrated and includes essays by the artists and art historians - a fascinating document. *Lesley Davy.*

Magritte footnote: Anyone who caught the Magritte retrospective in Brussels (it finished June 28th) will have been impressed by the sheer scale of the show, 350 paintings (many quite large), papiers collés, photographs, film, commercial work, forty or more painted objects....all testifying to a consistent and distinctive vision which appeals to an audience beyond those who follow the visual arts. Ironically, his commercial art (the term 'graphic design' had not appeared

Dartington Hall Totnes, Devon

Printmaking using card and perspex
to create intaglio and relief prints
with Michael Honnor
Dates: 20-22 November 1998
Phone 01803 866688
for further details

NEPALTREKS PAINTING TOUR

Fifth year of this painting and drawing
tour through Nepal with a
small group lead by Caroline Coode of the
Printmakers Council.

Provisional dates
18th October - 7th November 1998
Latest booking early August

Contact Caroline Coode
74 St George's Terrace
Newcastle-upon-Tyne NE30 1JA
(0191 259 1996)

Reminder-
PRINTS IN PROFILE.
Whilst you're languishing
on a beach this summer
don't forget the deadline
for this exciting exhibi-
tion at the Battersea Pump-
house. Submissions for
this show by 6th August.

NON-TOXIC ON THE INTERNET

Keith Howard of non-toxic printmaking fame
has opened a site on the internet full of information and worth checking out at

<http://www.mtsu.edu/~art/printmaking/non-toxic.html>..

3rd International Miniprint Triennale

Lahti, Finland
4 Sept - 11 Oct 1998

Deadline for sending prints
is 14th August 1998

Write for details to
Maija-Ritta Kalio
Lahti Art Museum
PL 113
15111 Lahti
Finland

Reminder-
The deadline for your con-
tributions to the October
edition of Imprint is 15th
September. Write to Lesley
Davy, C/o the PMC Office
marking your envelope
'Imprint'.

Exhibition
Northern Print at the Hatton
Hatton Gallery
Newcastle University
22nd July - 17th August
1998

[Magritte contd] when he started his Studio
Dongo in 1930) has a surprisingly dated, period
look and is of limited design merit in contrast to
his painted imagery which continues to resonate
in the communication industries, particularly
now that the computer so easily manipulates
picture elements. He was born in 1898 and died
in 1967. A prolific artist for well over 40 years
Magritte consistently pursued his surreal, dis-
turbng, wryly humorous picture making (not
always with financial success) to leave us a mass
of influential work. It would be good to think
this fine exhibition may arrive in this country
sometime soon - perhaps all the agencies and
media who have plundered his work may jointly
sponsor such a show in the future? *John Ward*

**Northern Print
Studio & Gallery**
Printmaking facilities, courses
and exhibition programme
in lively print workshop.

Contact for details:
42/47 Fish Quay
North Shields NE30 1JA
(0191 259 1996)

Reminder- The new British Library
is a 'must' to visit, especially the
exhibition galleries. The Pearson
gallery of Living Words shows selected
works on themes such as the Story of
Writing and the Art of the Book. The
connected Workshop of Words, Sounds
and Images is a hands-on gallery which
traces the story of text from the ear-
liest written documents through medi-
aeval manuscripts and printing to mod-
ern industrial processes, digital
technology and sound production.
(There's a caff, too!!!) - The
British Library, 96 Euston Road,
London NW1 2DB.
Telephone: 0171 412 7332