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Dinosaur with wheels?

Modern print works and educational institutes across the country love to break out a tin of metal paint, touch up the relief casting of a press hauled up from a back room, add a touch of gold to the eagle or the lettering, polish the brass plate and varnish the wooden handle to make a public display in a foray like the bones of a museum dinosaur – symbol of redundancy and the foolishness of skill and crafted work. A Company manager or College Marketing Officer will rush visitors by the ornate features of the press, with some shallow remarks about its value as a decorative object. So how ridiculous compared to the technological rush promised by the plough ranks of keyboard slaves awaiting the visitors in the next room. Extinction by corporate decoration. A chronology of the superseded methods and ideas that used the human eye and human hand, far from the managerial dream of the highly processed and fully detached. Printmakers' have always embraced technology it is part of the blood, the natural history and power of the multiple production of print. But to present a printing press as surpassed, a non-functional symbol of the past, worth little more than a curiosity is a crime of ignorance. Give the press away to a local printmaker, or recent graduate artist with little resources. Give it to anyone able to use it and form an open access studio - once checked over, such a press is useable while we still use paper and pigments – while, no doubt the managerial world will be floating around on hovering discs in their minds eye rather than using those old fashioned wheels!

Stephen Mumberson.

Featured Artist – Chris Mercier

I find myself in a curious place at the moment and I sometimes feel uncertain about calling myself a 'printmaker'.

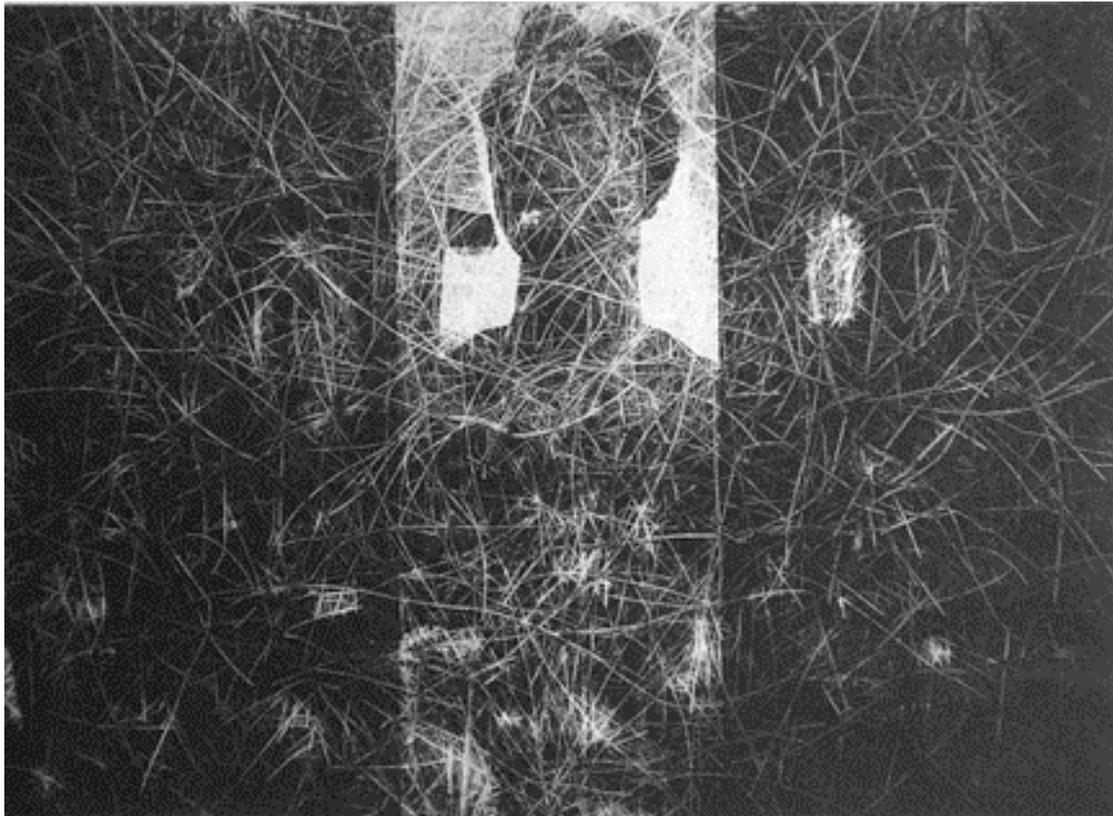
I have worked (in my day job) as a screen printer, editing work for other artists for many years and now on reflection I find myself querying all the formalities of the archetypal printmaker's practice. However, I also find it extremely interesting how artists are drawn to use 'print' as a *'technical support'*¹ to their practice. The fecundity of print can be seen as a strategy for the dispersal of ideas and the broadcasting of images, a more conceptual and provocative alternative to the obvious commercial use of the multiple.



Text Fragment – 2010 – digital print

¹ A term used by Rosalind Krauss in: *A Voyage on the North Sea, Art in the Age of the Post-Medium Condition*, London, Thames & Hudson. 47.

The mark-making possibilities of different print processes are obviously also something that draws the artist to using one print process as opposed to another. But I start to be very conscious (if I want to be cynical) that these choices or decisions can so easily become just stylistic or nostalgic affectations which if used in this way are no longer of interest to me. These concerns or pre-occupations have led me to use the term '*printmaker*' less and less for defining my practice, although I still seem to find I use the languages and artifacts of 'print' and replication in my work. I cannot escape this history !



Clio – photoetching – 2010

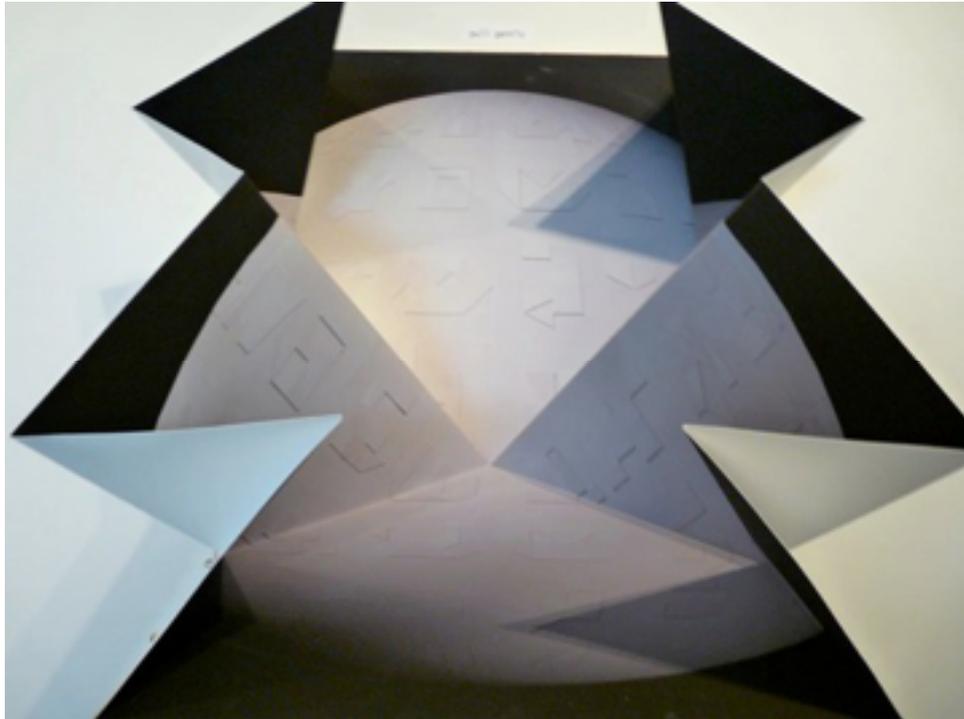


Decalogue – photoetching - 2011



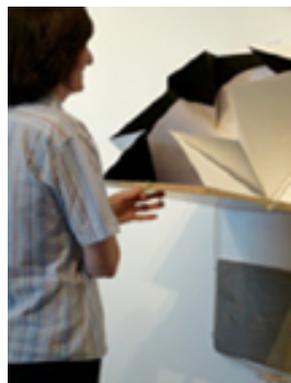
5 square cubits – woven tunic 201

I am also very interested in how we have all negotiated and taken on board over the last 30 years a seemingly seamless integration of digital technologies (and their collateral concepts) into how we as printmakers make work and how we now look upon the art object. There is a terrain here where one technological era gives way and concedes to another and I believe that the frictions generated, plus the assimilation of these moving benchmarks, should generate exciting work.



TurK 1 assemblage of wood and printed paper with moveable parts

In the process of producing images that relate to basic ideographic structures, the line and square, the dot, spiral and circle, I have produced work that requires it to be performed, or requires the viewer to interact with it in some way. I am also exploring early but timeless technologies such as weaving, which like 'print' have been integrated into our society and lifestyles and used to disperse imagery and ideas.



I am intrigued by the device of metonymy used in visual imagery. Add to that the viral image and the virtual image, both companions to the digital age and to the internet.

I am very interested in the way a work can exist on two planes, the real and the virtual, existing perhaps in a dormant mode until the virtual unfolds replicates and performs.



Currently I am studying for an MA in Fine Art Printmaking at the Royal College of Art which gives me space to focus on new platforms for the language of print.

Although I have now closed my screen printing studio I still collaborate with other artists on digital print projects.

Chris Mercier – 02.08.11



The Unraveler – 2010

A 'mutoscope', a flip book animation operated by a crank handle.

Chris Mercier - Recent Shows and Exhibitions.

May 2011 – Interim WIP show Royal College of Art, Kensington, London.
May 2011 – This Time – Arjeea21 show in St Andrews Church, Caversham. Reading
April 2011 – Cafe Gallery Show 'First Exhibition' Royal College of Art Printmaking Show
October 2010 – “Parcel Fever”, Nuit Blanche (W.A.F.) OpenHand Gallery, Reading.
September 2010 – “Out of Print” Printmakers Council show South Hill Park, Bracknell.
July 2010 – Reading Arts Week – New Directions, Forbury & Reading Museum.
July 2010 – “Consequences” RCA printmaking, group show at The Parfitt Gallery, Croydon.
June 2010 – “Dream Ticket” The Retreat, Reading.
June 2010 – “Please Touch” CoExist Galleries, Southend on Sea.
April 2010 - “Room to Manoeuvre” Open hand-Open space, Arjeea21
March 2010 – Café Gallery Show “Anything I Can Do You Can Do Better”– Royal College of Art & CGL
Southwark Park London.
Jan - March 2010 – Reading Guild of Artists 80th annual Exhibition, Town Hall Reading.
Jan 2010 Working Drawings Exhibition – The Peacock Gallery
Nov 2009 – Man Photography Prize Exhibition (RCA)
Oct 2009 – RCA Secret – Postcard Exhibition
Oct 2009 – University of Reading ‘Open Day’ Art Exhibition.
Sept 2009 - Printmakers Council Show at Impact 2009, Bristol.
Sept 2009 – Art in Science Exhibition, Department of Physics, University of Reading.
June 2009 – Final BA Show at the Fine Art Dept., University of Reading.
June 2009 – Caversham Open Studios, Reading.
July 2008 – Allotment, Arjeea21 show at The Marksman Gallery Reading.
June 2008 – RGA Corridor Exhibition at Royal Berks Hospital.
June 2008 – Caversham Open Studios Reading.

News and Information



*Photographs of the Ludlow Exhibition
sent in by Pauline Bradley*

*The work has now been returned to
the office and can be collected on
Wednesdays by first making an
arrangement by telephone.*

Acting-Chairman's Report. 2011

Printmakers Council has shown this year at Acquire Arts, Bhavan Centre and the Vyner Street Gallery, all in London and the Ludlow Assembly Room, Café Gallery Shropshire. All the shows demonstrated the variety and liveliness of PMC members. Next year there is a good range of shows planned in both London and throughout the rest of the country. Our shows are well received by the public. This is partly due to the diversity of the printworks presented and also from the quality of the individual works shown. This we should be justly proud of particularly in these difficult times. With the reduction of resources available for the Arts, Galleries and Arts organizations from Local authorities, Regional arts and a depressed art market, the number of available galleries and exhibition spaces will decline. Hopefully with the combination of our collective abilities and our commitment to printmaking we will, as in past difficulties, weather these problems better than more narrowly focused groups.

PmC's major strength is the work of the committee and those individual members who as well as consistently producing quality work have volunteered their help with various shows. I would particularly like to thank Vice Chair Margaret Ashman, Treasurer Handan Sadikoglu, the compositor of

'Imprint' Graham Smith along with all members of the PMC Committee all who have volunteered time, effort and individual support for particular projects which without their efforts would never reach conclusion. I would also like to thank Jake Baxter our Administrator whose good humour and fantastic support keeps both the membership and committee in good form .

This year has also been the conclusion of the 7th Miniprint tour and the opening of entries for the 8th International Miniprint – we have a good selection committee, representing the Victoria & Albert Museum, Cardiff University and a representative of PMC. There are six prize givers who have agreed to take part, all the invited artists have agreed to allow work to be hung in the invited section and we have venues already for a touring programme. Be sure to enter and encourage other printmakers you know here and abroad to enter also. The show of selected work will start in London Print Studio then thereafter the show will travel the length and breadth of the UK on tour.

The successful 7th International Miniprint is now completed with all the entry work finally returned. It is timely to remember that our late chair of PMC, Sheila Sloss inspired the council to take on the running of the miniprint. Let's continue to make it a living memorial to her life long love of British Printmaking.

Over the coming year we hope to keep the mix of shows and venues as broad as possible. As I explained earlier, venues for shows are difficult to compete for and find. We try our best to keep our programme distributed evenly both in time and location but on occasion exhibitions will be close in date and place – venues have many organizations chasing there spaces. If anyone has knowledge of a space or gallery that would be interested in a PMC show please contact the office and let the Administrator know even if the date would be in the future. I hope in the next twelve months that we can build on our reputation as an active broad church of British Printmaking, showing creativity and quality work. Please continue to read your 'Imprint', e-mails and letters for news of coming events.

Stephen Mumberson

Contact addresses and telephone numbers

All email messages to Jacki Baxter at the office should be sent to – info@printmakerscouncil.com - accessed on Wednesdays

Information for Imprint - pmcimprint@gmail.com

This address is only accessed occasionally and should not be used for general enquiries. Use the printmakerscouncil address.

0207 237 6789 is currently the office number, only manned on Wednesdays between 2.00pm and 5.30pm. Messages can be left at other times.

PmC Committee members

Stephen Mumberson - Chairman
Margaret Ashman - Vice Chairman
Handan Sadikoglu - Treasurer
Daniela Rizzi - Webmaster
Graham Smith - Imprint producer
Michael Kennedy
Carolyn Stafford
David Brown
Monica Petzal
Ros Morley

Next Exhibition - The Printmakers Council at Highgate Gallery (Christmas Show)



THE PRINTMAKERS COUNCIL at THE HIGHGATE GALLERY

The Printmakers Council at The Highgate Gallery
Friday 18th November - Thursday 1st December 2011
Private View - Friday 18th November 6 - 8.30pm

HIGHGATE GALLERY
Highgate Literary & Scientific Institution
11 South Grove London N6 6BS
t: 020 8340 3343
e: gallery@hisi.net w: www.hisi.net

Gallery open:
Tuesday to Friday 1pm - 5pm
Saturday 11am - 4pm
Sunday 11am - 5pm
Closed Monday - Admission Free

Highgate Tube
Follow Southwood Lane
(10 mins walk)

Hampstead Lane
Highgate High Street
Chinthe Lane
Gallery

Primary 10/11
Follow
Highgate Hill
(15 mins walk)
Barns
Tel: 210 2711
Highgate
High Street

Closest Tube Station
Follow Highgate Road
and Highgate Wood Hill
(20 mins walk)

For safe and efficient transport of framed work click on <http://www.stiffybag.com>
Prices start from £2.75 to £12 for a giant 5ft by 6ft bag. VAT extra.

Members interested in submitting an article for the 'Featured Artist' slot or members who wish to advertise their singular exhibition should contact, pmcimprint@printmakerscouncil.com

All general enquiries info@printmakerscouncil.com

PmC members who are interested in sending in ideas for articles should contact Steve Mumberson by email - s.mumberson@mdx.ac.uk - IMPRINT is edited by Steve Mumberson & produced by Graham Smith.

