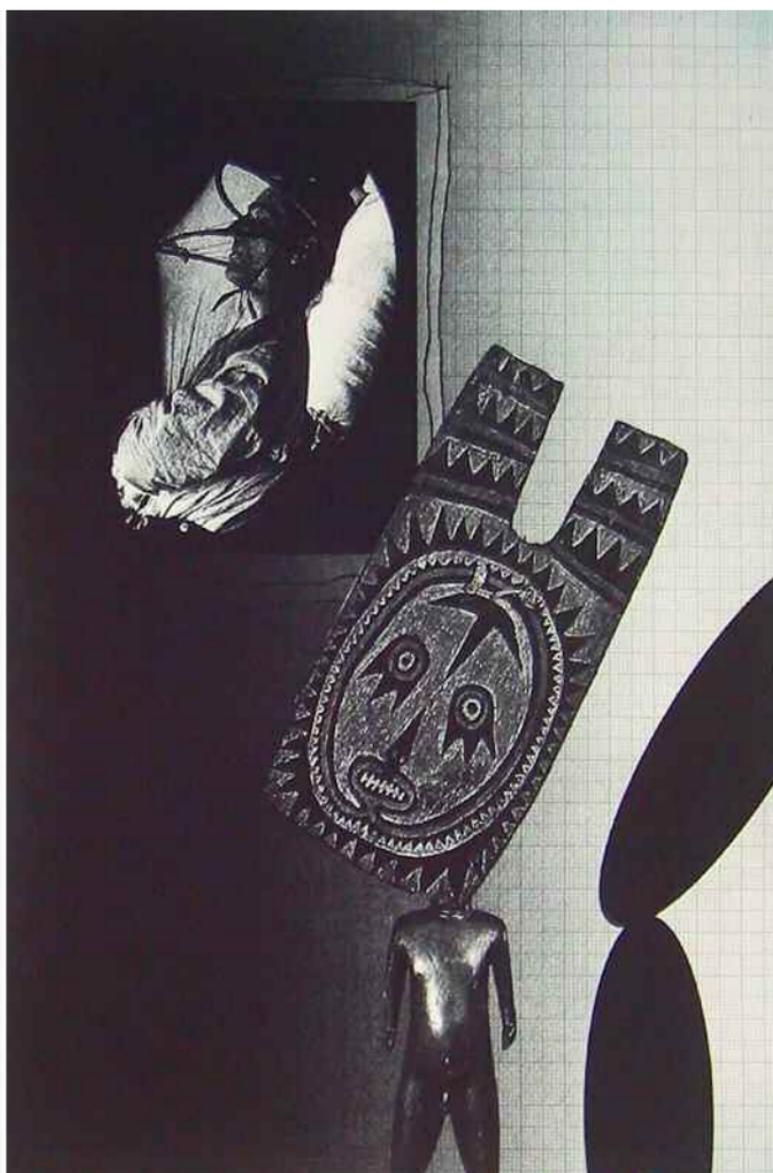


C L I F F O R D
C H A N C E



Postgraduate Printmaking
in London 2011:
a survey exhibition

7 November - 16 December 2011

Postgraduate Printmaking in London: a survey exhibition

There are many reasons why an artist may choose to make a print¹ but, as the artists selected for the exhibition demonstrate, what unites them is a total commitment to the medium. Making a print can be easy but more often is a highly demanding process. Technically complex, time consuming, collaborative in nature, requiring the ability to think behind an image, breaking it down, thinking in reverse, in terms of transparency and layering, depending on the technique adopted. Complex activities that make for a unique artform. One that provides rich modes for artistic expression.

For the artists in this exhibition, all of whom have completed their postgraduate studies at London's art schools this year, part, or the whole, of their artistic output takes place in the field of printmaking. As the following artist's statements show, they have investigated the printmaking process and drawn both deep intellectual and emotional currents, finding it a rich arena in which to express their artistic ideas.

As the work demonstrates, it is impossible to pick a single theme that sums up contemporary printmaking. Perhaps this is its most significant feature. The variety is a sign of how rewarding printmaking continues to be. It encompasses the investigative installation procedures of **Holly Antrum** and **Erika Lieschen Briel** and the collage of images employed in the printworks of **Luna Jung-eun Lee** and **Eric Storey**. The historical, illustrative resonances found in the narrative prints of **Simone Philippou** and **Dolores de Sade** to the process-derived systematic works of **Martin Abrams** and **Fiona Grady**. The immediate political urgency of **Tamsin Relly's** etchings to the considered analytical expositions of **Jessica Mello**. The Constructivist inspired depictions of imaginary cities by **Julia Vogl** and the Pop influenced imagery of **Cornelia Baltes**, to the fictive depictions of the natural world, the microscopic renditions of **Ralph Overill** and the anthropomorphic psychic states of **HaYoung Kim**.

Martin Abrams, Holly Antrum, Cornelia Baltes, Erika Lieschen Briel, Dolores de Sade, Fiona Grady, HaYoung Kim, Luna Jung-eun Lee, Jessica Mello, Ralph Overill, Simone Philippou, Tamsin Relly, Eric Storey, Julia Vogl

This is the 16th time Clifford Chance has staged this annual exhibition. Each year brings fresh discoveries and delights, demonstrative of the 'rude' health printmaking continues to enjoy at London's art schools and of the medium's continued relevance to today's art making. We thank the artists for contributing to the exhibition, and wish them well for their future careers.

Nigel Frank

¹ An artist's print traditionally refers to an etching, a lithograph, a woodcut or a screenprint. To which can be added, with today's technological advances, digital images.

Martin Abrams

Chelsea College of Art

Martin Abrams' work transfers the decision-making role within the creative process from human to mechanical and technological means. Within his approach the formal elements of painting, such as gesture and composition, are dictated by chance procedures incorporated within the printmaking process.

Within his Epson scanner series, spontaneous painterly gestures are applied directly onto the surface of a scanner where they are digitalised and subsequently transferred onto the canvas via full colour silkscreen printing. In doing so the painterly mark is passed through a process of digitalisation and re-materialisation, where it is subjected to the internal limitations and logic of the printmaking process, which ultimately decides the work's final form.

www.martinabrams.co.uk



Martin Abrams *Coyote (Gold)* 2011 mimaki and screenprint on canvas

Holly Antrum

Royal College of Art

'Through printmaking and durational media (film) I compile a reservoir of images as a basis to my practice. From this I select groupings of digital and analogue material and bring them together to settle into fragmentary or formal relation to one another - a thought process that sways between intuition and analysis. Singularly, a work internally follows a logic of *echo* and material *simile* that extends to presenting an awareness of its own edges and composition. Collectively, the work is defined by its differences, inviting a comparative mode of looking from the viewer. Reading across in this way, the layered nature of printmaking is deployed to lend, borrow, re-order, or re-phrase across a family of processes. Choosing languages that function laterally, I seek transposable relationships between physical surface and time: they are activated by one another's company: gaze or gesture, material surface or framing.

One such transposable relationship is that between the functions of *analogue* and *analogy*: whilst archives and film become digitised, I am furthermore interested in transferred material entering a space in which we can expand the texture of what we see in print or in film, remaining in an unfixed, extractable order'.

www.hollyantrum.com



Holly Antrum *A nail cast shadows beyond itself (making a compass)* 2010 screenprint on wood

Cornelia Baltes

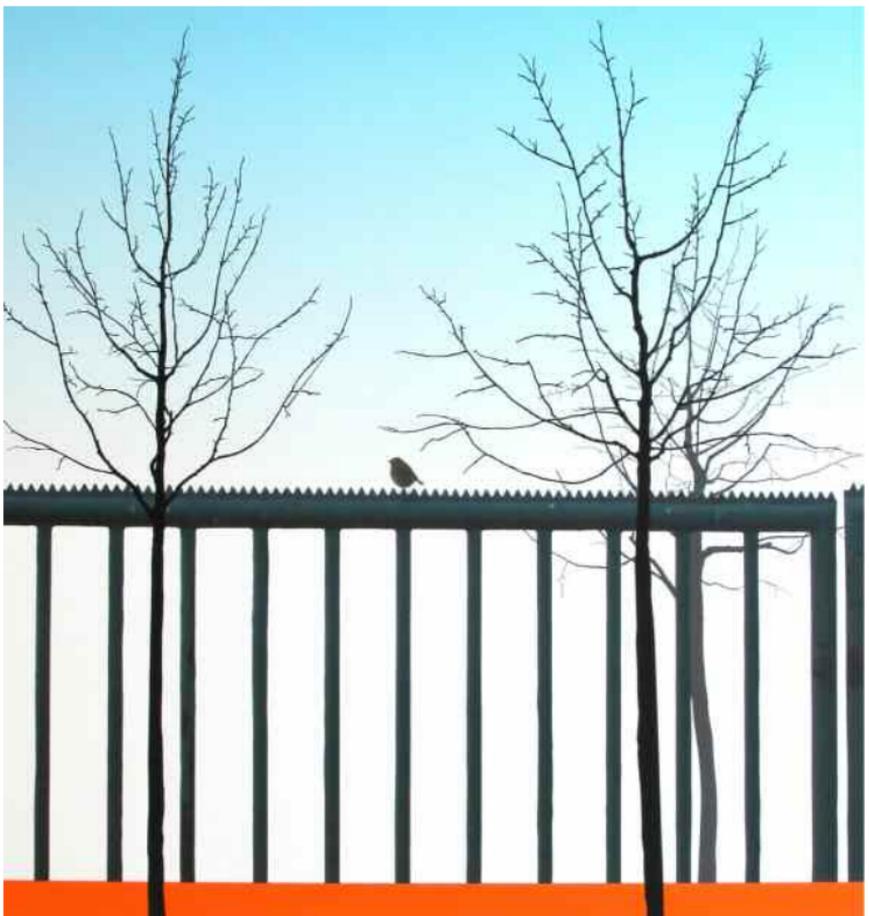
Slade School of Fine Art

The source of Baltes' work is the observation of daily life. She points out small things that touch her and creates works that combine simplicity with a sense of humour. Her work begins with quick sketches, or photographs. Elements of the composition are cut with block colours, disrupting the reality of the photograph and indicating the key forms and elements in the image. In her latest work Cornelia retains painterly concerns in combination with digital practice.

In this way, she explores the relationship of composition, colour, gesture and materiality in fields that push the photographic to the painterly and the painterly to the spatial. The viewer catches an idea of beauty - hidden in simplicity - in a small gesture, in bright colour, through capturing the essence of an easy idea.

Cornelia was selected for the prestigious *Bloomberg New Contemporaries* exhibition in 2011 and was a finalist in the *John Moores Painting Prize* in 2010.

www.corneliabaltes.com



Cornelia Baltes *Robin* 2011 inkjet print with screenprint © The Artist and Jealous Gallery

Erika Lieschen Briel

Slade School of Fine Art

'Displayed as part of a 'twenty' mono-silk-screen print collective, this particular process was informed by my two-year investigation centered around the materiality of 'steel'. My process of investigating the aesthetic qualities of the material was developed through a journey of questioning and took on many different physical/visual transformations. Beginning with the material itself, I photographed models of the material that then became sculptures, became drawings, became photographs which were then folded into different shapes that were then again drawn, photographed and changed. From a constructivist outlook to more organic images but all originating in the same research questions about spaces and structural matter. This process has produced a vast amount of visual imagery and written works.

The printmaking process is the final stage of this transformation of gained knowledge. Methodically, I negotiate my approach to printmaking as a process that is mostly 'processing knowledge'. The prints included in the installation, *Engineering ≥ Evolving Articulation*, translate my playfulness for simple yet complicated juxtapositions of layering figures and abstract colour 'landscapes'. Beginning by translating the documentation of the paintings into digital images for printing, I then print each phase as large format transparencies to begin the silk screening process. Turning to my sketchbooks, I have worked out my 'approach' to how many figural combinations, levels, and colour pigments to create for the series. I consider this stage to be the control, because when I am ready to print I surrender my intervention to the happenings of printing in the moment. "Printing in the moment", for me, is to allow for the natural workings of balance between the physical participation and the workings of chance to exchange a communication through the means of a mono print production - an essence of the moment. Through this process, I had created twenty prints that explore the literal portrayal of the artists' model as well as a phenomenology of visual poetry'.

www.lieschenprints.com



Erika Lieschen Briel *Engineering ≥ Evolving Articulation* 2011 mixed media

Dolores de Sade

Royal College of Art

'My work is primarily focused on the landscape, but is concerned with memory, nostalgia, myth and narrative. Looking at possible portrayals of an event, place or object, my work attempts to explore the temporal nature of such states of being. Influenced by eighteenth and nineteenth century book and periodical illustration, I am interested in ways that information is given the authority of knowledge and how knowledge is transposed through memory, nostalgia and archetype. I work across a range of media, including etching and engraving, painting, writing, sound, performance and film.

My work is held in private and public collections including the V&A, Government Art Collection, British Museum, Royal College of Art, Sir John Cass and Gaungdong Museum, China'.

www.doloresdesade.com



Dolores de Sade *Shaving Off the Issue of the Object* 2011 etching

Fiona Grady

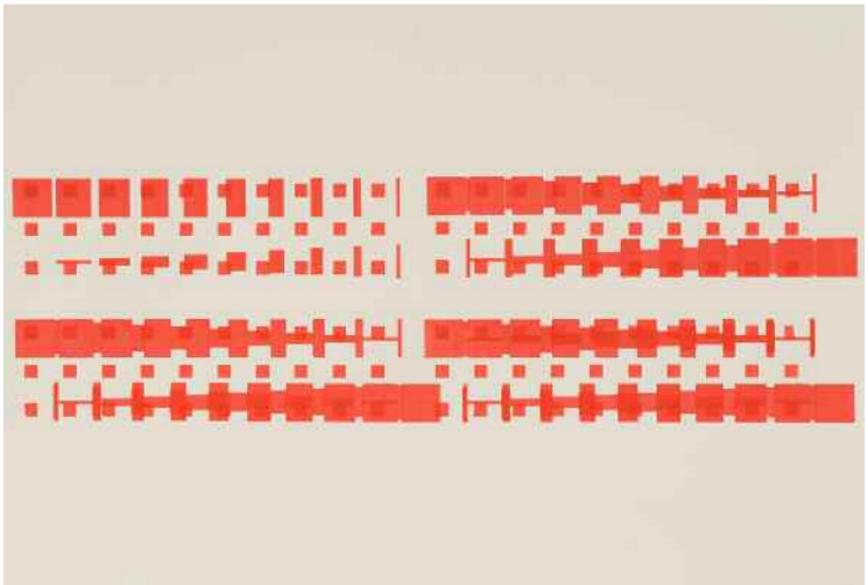
Wimbledon College of Art

'My work is based around systems; I make large abstract paintings and prints of dispersing geometric shapes that address how an artwork is constructed and how it responds to the space in which it is formed. I use simple numbering systems that enable the work to expand and gradually change, often with unexpected results.

My screen prints complement the wall drawings by using systems to explore artistic process further. In the artwork *Suggestions of Space* and series *Transcending*, method takes control of the image, as each printed layer allows traces of previous marks to be transplanted within the image as dictated by the numbering system. This shifting of imagery indicates the struggle between the artists' touch and the mechanical printing method.

I am influenced by artists who use systems in their work particularly Sol LeWitt, Marta Marce and Bernard Frize. Each artist uses rules to challenge their practice, testing respectively the relationship between the idea and the artwork, applying limits to highlight the qualities of the materials used and to explore the logic of geometry'.

www.fionagrady.co.uk



Fiona Grady *Suggestion IV* 2011 unique screenprint

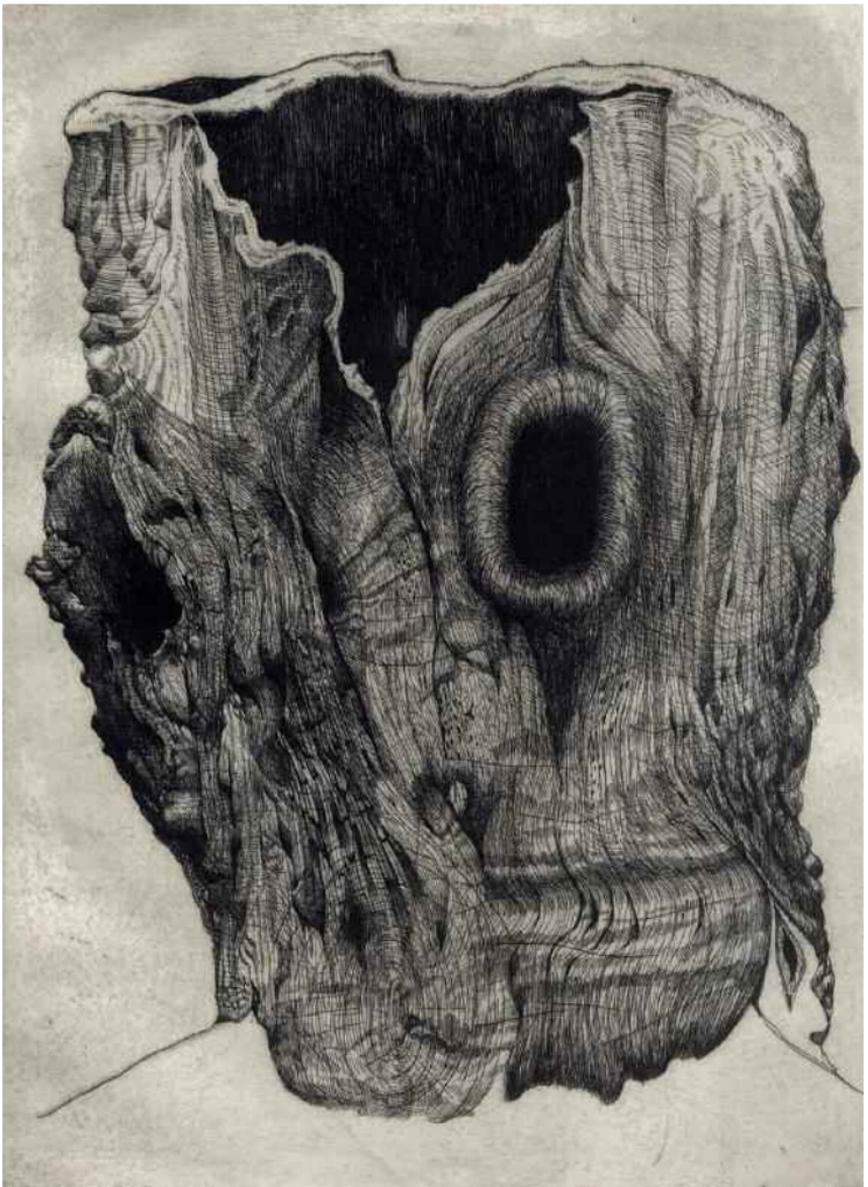
HaYoung Kim

Royal Academy Schools

'I am really interested in exploring the relationship between the 'inside' and the 'outside' of human nature. My *tree* print series represents the things that exist and we cannot change with our will; the things that are both timeless and resistant to transience. I have focused on imagining the scene of chemical reactions, and the movement of hormones inside the body, by using tree-like shapes and organic images that resemble human organs to depict 'inner qualities'.

I strongly admire this silent beauty which makes me think about the recent tendency for people to be obsessed with the 'outer quality' of appearance, making them ever-more willing to tamper with nature through cosmetic alterations. I have chosen to anthropomorphise trees to draw a connection between man and nature and show that, in the end, everything goes back to nature'.

www.hayoungkim.com



HaYoung Kim *Tree Face* / 2009 etching

Luna Jung-eun Lee

Goldsmiths College, University of London

'Luna Jungeun Lee is a South Korean artist who questions notions of possession and cultural [mis]appropriations. Her works are a survey of history contextualised into a hyper-realistic, futuristic setting. Although directed by gender and nationality, Lee creates works that prefer to embody their sex and citizenship through elemental abstraction and spirited representation. What results is an elaborately comical impression of the very serious issues facing Korea as it juggles its rich past with modernised uncertainties'. Christopher Piegza

'The questions brought up within my own practice explore issues of a modern Korean society; how extreme modernisation since the Korean War has changed and influenced people's perception. I'm concerned with technological and political contemporaneity and explore this through the deconstruction of traditional Korean gestures and modern phenomena at the same time, mixing different international and Korean cultural forms and norms, which have, in turn, created what has become known as *hyper-reality*'.

www.lunalee.kr

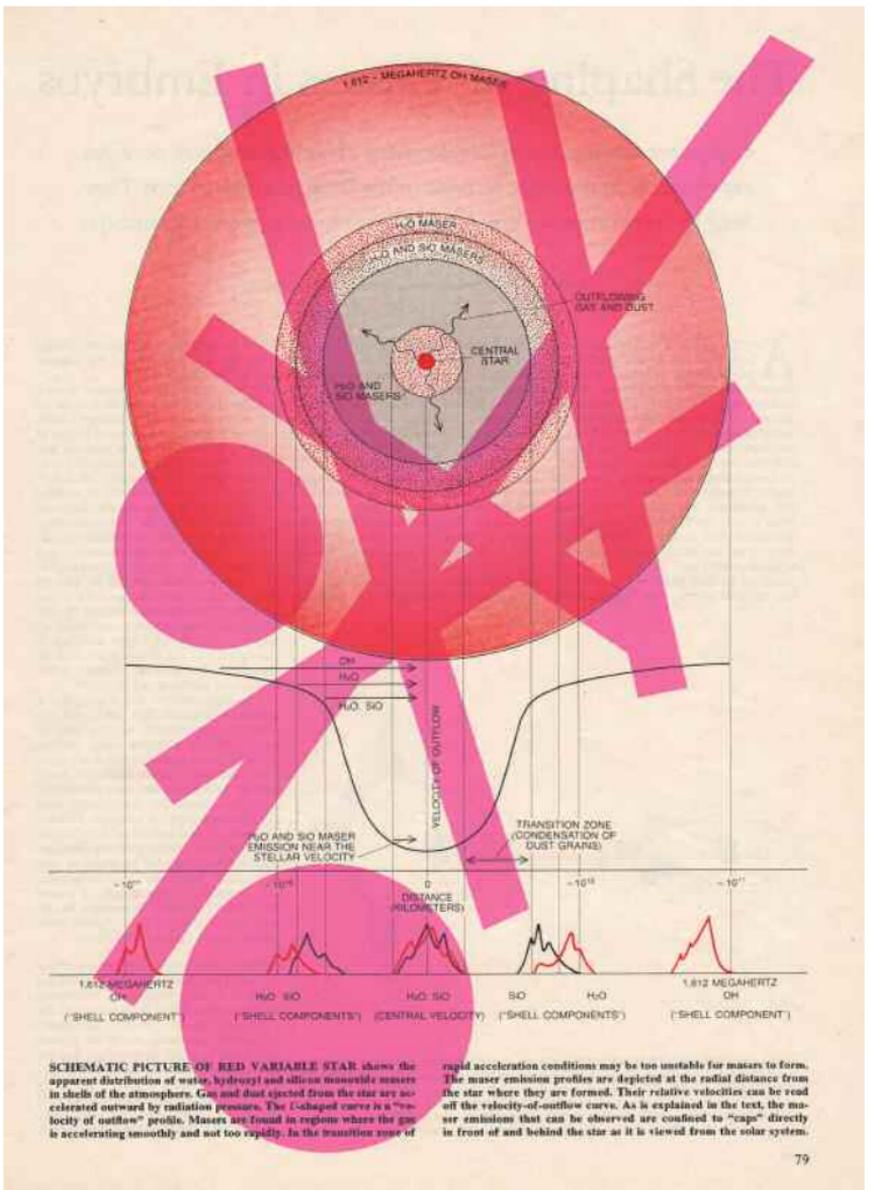


Luna Jung-eun Lee *Untitled (from 'Beam' series)* 2011
screenprint on perspex

Jessica Mello

Slade School of Fine Art

'I have a life-long fascination with literature, one of my key sources of inspiration and escapism are books. However, I also studied science and remain intrigued with the diagrammatic way information can be imparted and how an image can be 'read'. My recent series of prints combine together my love of literature and science and question the way that information and knowledge is disseminated. These prints also allow me to explore two other interests, that of geometry and colour. The colours used are specifically mixed and chosen in relation to the print colours of the scientific journals of the 1960's and early 1970's. The geometric patterns are formulated in relation to both the image and text. I believe that ways of looking consist of a network or multiplicity of frameworks that overlap and are overlaid onto an object or text'.



Jessica Mello Schematic picture of red variable star 2011 screenprint

Ralph Overill

Camberwell College of Arts

'My work is about a world on the edge. I explore the margins and wastelands where construction merges with corrosion and the primordial meets the industrial. Caught between fabrication and gestation, these are sites of instability, fragility and vulnerability. A moment in metamorphosis transformed and transferred through oil and acid. The remnants of zinc and traces of ink gesture a delicate existence.'



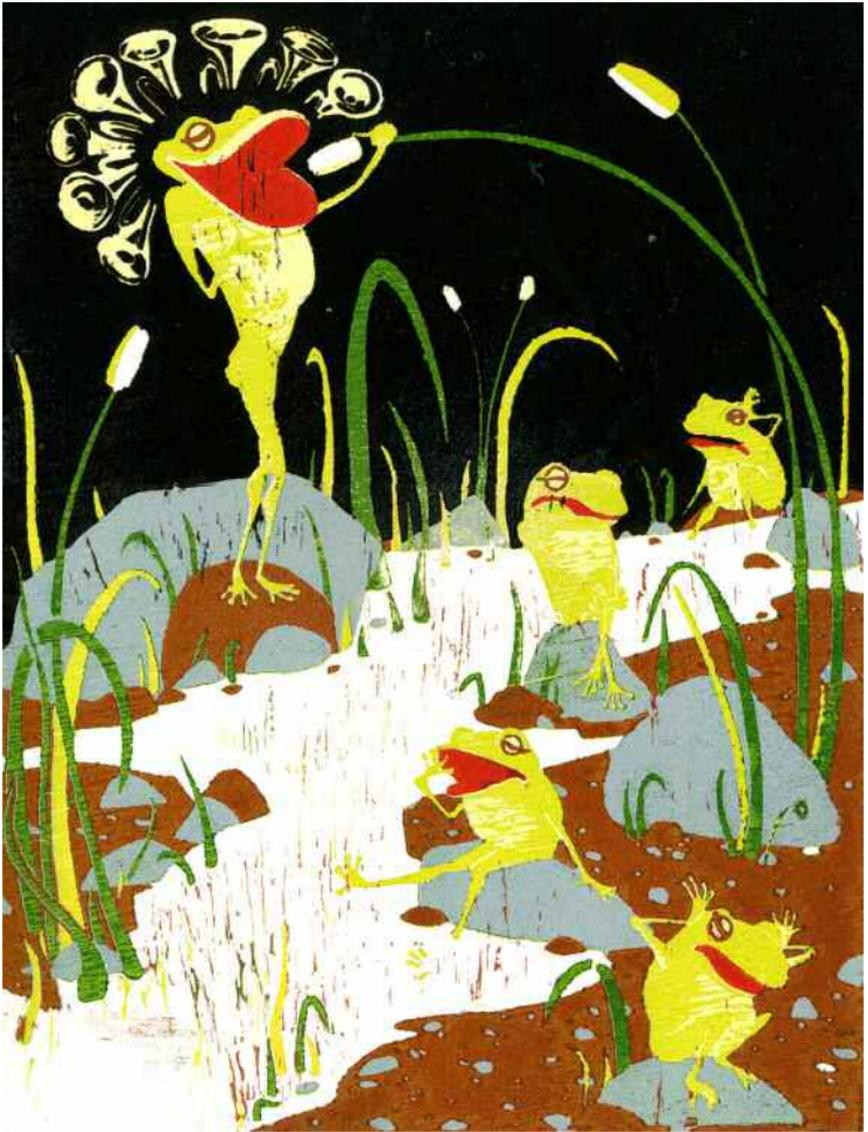
Ralph Overill *Land Site* (detail) 2011 etching

Simone Philippou

Camberwell College of Arts

As an illustrator, and passionate printmaker, Simone enjoys working with narrative and storytelling by means of traditional printmaking processes to create vibrant colourful prints. The artist's most favored process is the reduction woodcut. A complex composition is built by overlapping multiple layers of printing, using the same piece of wood as a template for each different colour's layer registration. Drawing from her personal experiences and inspirations, Simone tries to feed humor and a playful personality in her work to communicate her creative voice.

www.simonepea.com



Simone Philippou *Always blowing his own trumpet* 2011 woodcut

Tamsin Relly

City & Guilds of London Art School

From THE CENTRE CANNOT HOLD

'In response to my view that our contemporary global culture is becoming increasingly destabilised, my current body of work reflects a paradigm that is dimming, unravelling and running itself into the ground. Unprecedented ecological devastation and heightened economic and social uncertainty demonstrate that a civilization driven by excessive consumption and greed is struggling to hold.

Working with source material ranging from my personal archive to stills from news footage, while embracing the unpredictable and accidental in printmaking, my work presents snapshots of urban and natural environments that hint at dissolve and degeneration, thus destabilising conditioned perceptions of certainty, permanence and progress.

Presented as a flood of impressions, the display explores themes of instability, undoing and fragility, bringing into question the relationships between how we receive and process the onslaught of images we are exposed to through the media and the reality of our day-to-day lives. Threads of a multifaceted investigation crisscross, compliment and contradict, exposing relationships between the unseen structures that support contemporary Western life; parallels are drawn between Wall Street and fun fair carousels. Images, that one might usually be desensitised to, are brought into a more intimate and familiar context where, for example, a military tank is juxtaposed with a nostalgic park scene.'

www.tamsinrelly.com



Tamsin Relly *The Centre Cannot Hold* 2011 etching collage

Eric Storey

Camberwell College of Arts

'Two-dimensional image making is currently central to my practice, and etching is a core discipline.'

I think of these images as visual metaphors: that is, as imaginative redescriptions of the world - or proposals for possible worlds. They are not intended to be read as puzzles to be solved or codes to be broken, but simply as resources to be used. Despite their superficially Surrealist references, they are not attempts to access the unconscious: rather, they are attempts to exploit it. My position is that of the artist Marlene Dumas who has said 'Looking at images does not lead us to the truth. It leads us into temptation.'

What is particularly motivating in my practice is a curiosity about a specific aspect of human psychology – how it is that the conscious mind appears to negotiate hypnagogic and dream states, where unfamiliar standards of rationality and narrative logic appear to apply.

My subject then is the individual's experience of alienation, anxiety, the uncanny and the absurd. To that extent, within the limits of my art practice, I am a Subjectivist and Romantic.

In terms of method, I select and arrange the elements within each image in ways that deliberately confuse their categories and conceptual status. I move the pieces around till they fall into an intuitively and visually satisfying configuration, and I try, as I do so, to remain unconstrained by my own interpretation of the composition's potential for reference. The image must work, if it works at all, in terms of the affects it triggers in the viewer – feelings, memories, associations, affinities.'

www.ericstorey-art.com



Eric Storey *Forensics in Fairyland 9 2011* etching

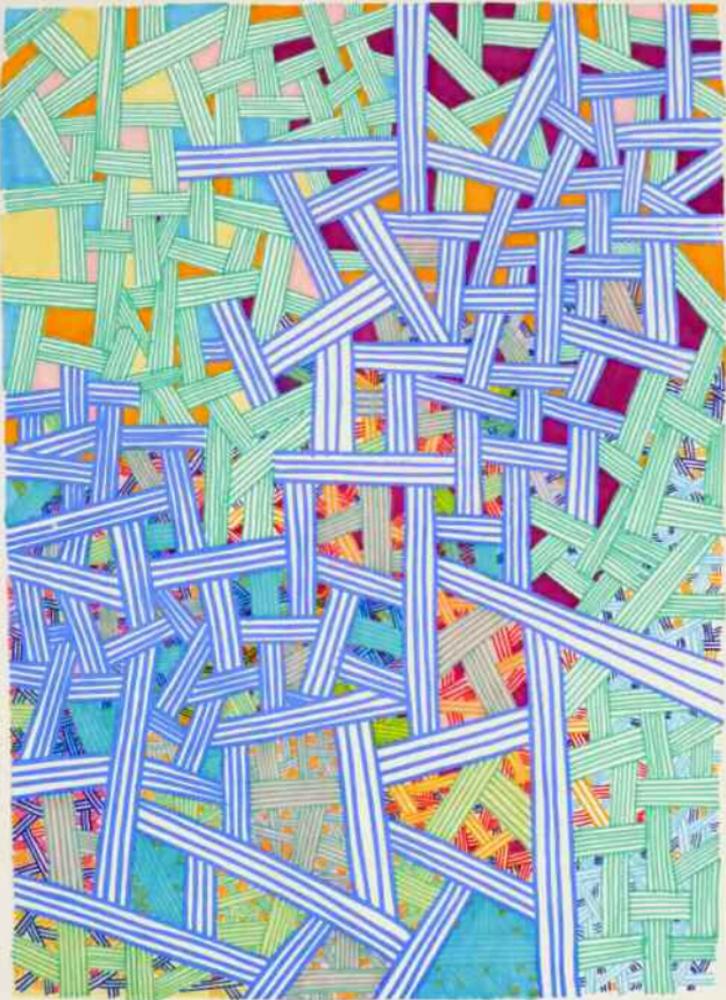
Julia Vogl

Slade School of Fine Art

Julia Vogl's work includes interactive sculpture, installations, drawings and printmaking. Her social sculpture incorporates public engagement, architectural interventions and colour. She is resolved to create experiences and memories for the viewer, prompting discourse, while creating aesthetically rich works.

Influenced by the aesthetic of Russian Constructivists, the De Stijl and the Minimalists - colour/pattern is an essential ingredient to her art. This passion for colour and architecture has also contributed to an adjacent body of work - abstract drawings and prints, most recently the *Metropolis* series. These drawing/prints are an interpretation of aerial views of imagined cities. Vogl uses printing as a modular structure to build off. Like her installations, it serves as the architecture in which she builds on and into with colour and drawing. She has incorporated her drawings/prints as textiles and installations - as seen in the work *Floor Mural*. This dual practice is inspired by Christo and Jeanne Claude, Francis Alys and Sonia Delaunay.

www.juliavogl.com



Julia Vogl *Metropolis 1* 2011 screenprint and marker pens

**The exhibition is open by appointment,
contact Nigel Frank 020 7006 5384**

The exhibition is organised by Frank/Hindley Art Consultants
fhac@globalnet.co.uk

All works are for sale

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Works courtesy of the Artists.
Thanks to the Jealous Gallery for the
loan of Cornelia Baltes *Robin*

Cover image: **Eric Storey** *Forensics in
Fairyland 9* 2011 etching

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