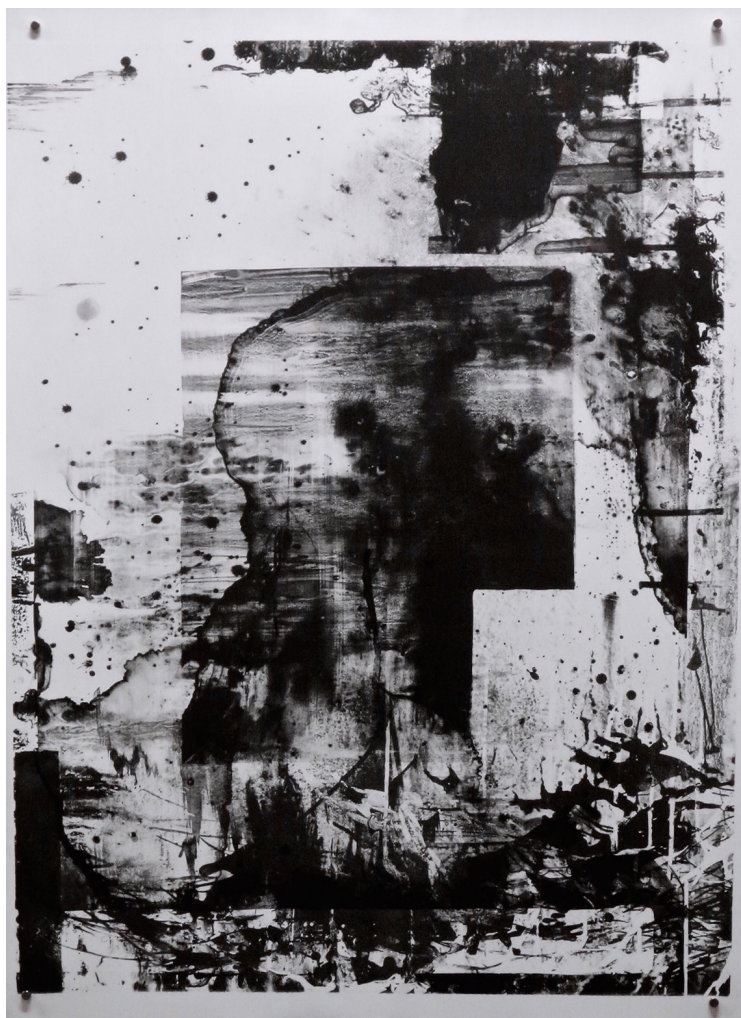


C L I F F O R D
C H A N C E



**POSTGRADUATE
PRINTMAKING
IN LONDON 2017:
A SURVEY EXHIBITION**

30 OCTOBER – 15 DECEMBER 2017

POSTGRADUATE PRINTMAKING IN LONDON 2017: A SURVEY EXHIBITION

Visiting this year's Postgraduate end of year shows at London's Art colleges, it was readily apparent that the art of printmaking is alive and flourishing, continuing as a vital tool in the student artist's arsenal, whether operating as a stand-alone print practitioner or allied to a wider art-making practice. This survey exhibition, the 21st annual one that Clifford Chance has hosted, features the work of eight artists who are representative of a deep hinterland of student artists who are using printmaking as an integral component of their art production – who value the fixing of an image onto a matrix – be it a stencil, an etching plate, a lithographic stone, or a screen – through which it can be manipulated and replicated.

From the statements that these artists have supplied for this brochure, the range of expressive potential that they can extract from printmaking reveals a rich potentiality that is unique to print techniques. Analytical, conceptual or emotive, or all three, dealing with issues of interiority or the artist as an active, social agent, these artists demonstrate an engagement with the specific qualities of the medium. The process of printing, its technical demands, is explored both as a physical process and a metaphorical one, as the artists all share, perhaps out of mechanical necessity, an interest in a sense of time significantly distinguishable from the ever-prevalent, digitally satiated time that characterises contemporary life. We thank them for sharing their work with us, and letting us enjoy their prints for the next six weeks.

**Matilde Damele, Ji Yue Deng, Robyn Litchfield,
Georgina Lowbridge, Julia Marco Campmany, Helen Minns,
Carol Wilhide Justin, Peter Wylie**

We are delighted that, this year, **Frankie Rossi**, has agreed to be the selector of the *Clifford Chance Purchase Prize*. Frankie has a long and illustrious career as a print specialist, working at the prestigious Marlborough Gallery in Mayfair, where she is the Assistant Managing Director. The artist printmakers she has worked with are a roll call of 20/21st Century art; from Victor Pasmore and Ben Nicholson to Louise Bourgeois and Paula Rego. We thank her for bringing her insight and expertise to this year's exhibition adjudication.

Nigel Frank

Clifford Chance art collection

Matilde Damele

Central Saint Martins

'My project *Exiles* explores the existential feeling of not belonging to the life we are living. The images printed on bin bags represent a humanity lost in an existence that is often perceived as repetitive and valueless, while it longs for a deeper understanding of it and tries to connect to a more complete dimension. I wanted to express the sense of anguish and emptiness that emerges when we feel estranged from our surroundings and we view our life as an exile, rather than a comforting place.

The images in my series of screen prints come from photographs that I took in the streets of my neighbourhood in North London and capture moments of ordinary life, where I tried to convey a sense of uncertainty and displacement.

I chose to make screen prints on bin bags instead of conventional darkroom prints, in order to emphasize the concept of reality seen as valueless and disposable.

I decided to install the bin bags as framed prints on the wall as well as filled bin bags on the floor, in order to experiment with a new way of looking at photography, and because I wanted to see how a sculptural image interacts with artworks displayed in a more traditional way on the walls.'

www.matildedamele.com



Matilde Damele from the series *Exiles* 2017
screenprint on bin bag

Ji Yue Deng

Royal College of Art

‘The understanding of my practice originated from the teachings of Dao by Zhuangzi, an ancient Chinese philosopher. I am inspired by the absence of being, the emptying of consciousness so as to embrace the entirety of Oneness. My works are my understanding of the passage of emptying our hearts to embrace Dao, to place ourselves beyond the moment of ‘here’ in the sequence of time. Like the anecdotes of Dao told by Zhuangzi, I would sometimes give hint of a narrative through the titles of my work.

As a printmaker, I am entranced by the technique of lithography for its uncertainty. There is never a mastery of the technique of lithography, since one can never know completely what happens next. But the use of lithography is more than just the simple release of artist’s control. Each time I interact with the plate, the image and I go through a passage, not a process. Both pass through from one place to another organically and find ourselves on an extensive voyage of in-betweenness and a hesitation of becoming nothing.’

www.jy-deng.net



Ji Yue Deng *Yan Hui heart-fasts at the foot of the mountain* 2017 lithograph
(reproduced on front cover)

Robyn Litchfield

City & Guilds of London Art School

‘Drawing from archival photographs and personal documents relating to the early exploration and colonisation of New Zealand, I am reimagining and examining the experience of those early forays into a hitherto unknown space. My paintings envisage how sublime encounters with places; pristine and untouched might induce a transitory state and encourage contemplation and self-reflexivity.

The use of the stencil evolved from the desire to repeat motifs and to delineate the shapes that I perceived within my source photographs, and it became the major process within these works. Images of primeval forest from vintage postcards were manipulated to extract what I perceived as their core subliminal elements. The stencil was cut intuitively with a horizontal mirroring of the composition, although each side is unique. The reflections in water and the symmetry endows the work with a religious or iconic feel, as if it is a painting for forest veneration. Symmetrical shapes at the centre of the painting resemble Rorschach ink blots which trigger our instinct to impute meaning to the visual data. The materiality of the paint, its ridges, eerie glow and narrow tonal range combine to evoke imagery where nature is a space for rapture and foreboding.’

www.robynlitchfield.com



Robyn Litchfield *Let Time be Still* 2016
oil on linen

Georgina Lowbridge

Slade School of Fine Art

'In recent years drypoint has become a part of my painting practice. Through etching I can work out compositions for paintings, and due to the business of the marks made, it really makes me focus on what are the essential details and information that need to be included. This has really enabled a sense of clarity in my paintings. The black and white nature also enables me to really think about the tonal value of the image I am working from, and due to the permanent nature of the process, really makes one scrutinise the lightest and darkest areas.

Drypoint also allows me to explore the size of my works. My paintings are normally large in size which often allows the viewer to feel they are part of the scene, and helps showcase my expressive marks and detail with more clarity than a small painting. However, due to the nature of the drypoint tool, I have found I can more easily convey detail on a small scale. The intimacy of the drypoint acts as an interesting contrast to the quite intimidating large scale paintings. One has to actually stand up close to them to see all the detail in them.'

www.georginalowbridge.com



Georgina Lowbridge *Sunday Funday Print* 2016 drypoint

Julia Marco Campmany

Royal College of Art

‘My practice ties together drawing and walking as key elements informing my work. Both activities are responsive to a preconfigured space. I am interested in the point where restriction meets intuitive response. For me, this is intrinsically linked to perambulating: when I draw and when I walk, the decisions are made rapidly.

‘From the frenetic city environment to the meticulous observation of still life, my work results from the observation of the world around us, perceived through walks and hikes. Walking and pausing are acts that are not in line with the rush of our time. I reclaim the pause and the look as a conscious and committed action. Walking even in the hectic environment of the city. Walking as a *modus operandi*. Paul Klee defined drawing as ‘taking a line for a walk’. This is a description I can relate to.

I use printmaking, and sometimes drawing, as powerful techniques to express my perception of the world, and this stands for a reason. I believe there are strong connections with the subjects that are treated. First of all, there is an obvious interest for the inherent qualities of printmaking. Washes, textures, glazes, but also the application of the different inks by layers that leads to a unique sense of accumulation. There is as well a deep relation between printmaking and time. Because it is somewhat old-fashioned, echoes from the past can still be heard.’

www.juliamarco.es



Julia Marco Campmany *A Throw of the Dice*
2017 screenprint

Helen Minns

Camberwell College of Arts

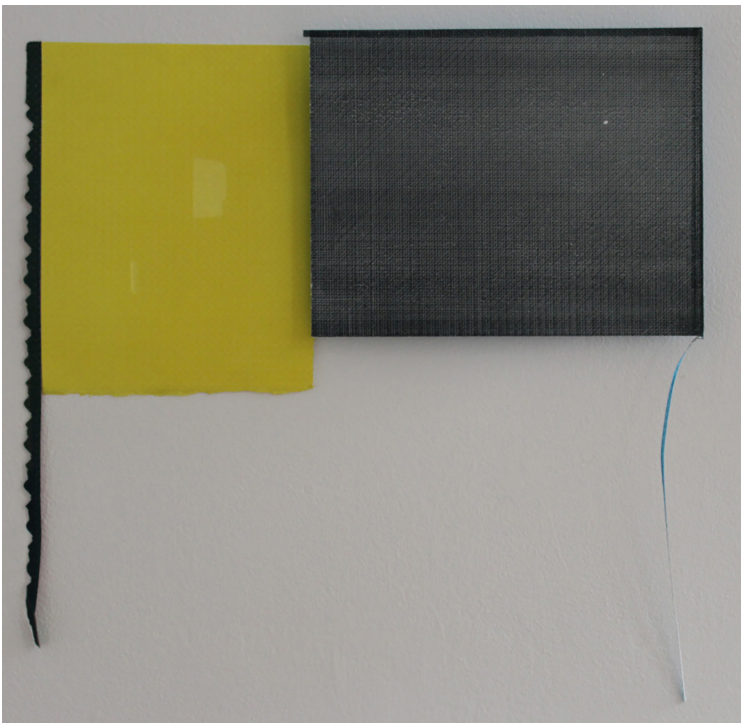
‘My current work has been an unravelling of meaning through making. My key interests are space, surface, colour and composition. My work engages with contemporary approaches to abstraction.

I have an eclectic visual language that creates a poetic dialogue spanning different disciplines: textiles; design; painting; and printmaking. In my approach to composition I explore spontaneous, intuitive or accidental elements next to precise placements, embodying thoughts around control and loss of that control. I work in layers interrogating the visual relationships and tensions between physical surface and illusionistic depth; an oscillation between a sense of distance and closeness.

I reference the modernist grid in my work. This acts as a starting point where a space is cleared, providing a frame or stage for things to happen. The act of drawing out the grid has become a meditative ritual – a controlled activity with a largely certain outcome.

I use hand drawn etched plates to print colour-fields in relief. I print in translucent layers to build a sense of depth.

The pallet that I use references colours from my home and found swatches taken from packaging from my recycling bin. This process started intuitively and then became more intentional as the work developed, narratives about mood, atmosphere and family relationships emerged in the work. When displayed, a dialogue is formed between the individual prints in their arrangement. ‘



Helen Minns *Edges II* 2017 relief print on paper and cardboard

Carol Wilhide Justin

Royal College of Art

Carol Wilhide Justin makes woodcut prints from her own digital photographs. The camera's 'decisive moment' and the woodcut's lengthy reinterpretation of the same image are combined allowing the character of her subjects to be crystallised in an atmospheric and emotional way. Memory, as narrative, as emotional truth, as time and in its fallibility lies at the heart of all her work. In a world increasingly driven by the digital, Carol's work celebrates a belief in the haptic and analogue. Woodcuts are time consuming to produce, slow and exacting, built one layer at a time, the result of decision and deliberation.

Carol was awarded a residency to study Japanese woodcut in Japan from Japanese senseis (*trans.* teachers). Her woodcuts are made using the *mokuhanga* technique where water-based pigments are used instead of the more traditional Western oil based inks. This lends the prints a more nuanced quality where the woodgrain can subtly show through the layers of paint. The use of monochrome is a means of transforming the original image, distilling it to its essential truth and meaning.

www.carolwilhide.com



Carol Wilhide Justin *In the Fold of the Sea*
Japanese woodcut

Peter Wylie

Camberwell College of Arts

‘My work seeks to position itself within the ongoing contemporary arguments of utopia and dystopia that has dogged this period and style of building. I’m interested in approaching this by embracing processes that enable a sense of decay, entropy and a recall of history. The metal etching plate dissolves with wear and tear, much as a building, with concrete surfaces developing patina much in the same way as I encourage the acid to attack the image within the print processes. I also re-introduce the image, restating it almost as an ideal and idea that has almost been lost, or becomes reinvented, it’s context being half-remembered.’

www.peter-wylie.com



Peter Wylie *Goldfinger Willow Road Two* 2017 aquatint and etching

The Clifford Chance Purchase Prize

Since 2001, for each edition of the *Postgraduate Printmaking in London* exhibition, we have invited a leading print practitioner to select an artist to receive the *Clifford Chance Purchase Prize*, their work acquired for the Clifford Chance art collection and monies offered to acquire time at a print workshop to further their printmaking career.

Year	Judge	<i>Purchase Prize</i> winner
2016	Stanley Jones MBE, Master printmaker	Xiaoqiao Li , Camberwell College of Arts
2015	Tom Hammick, artist	Katja Angeli , Royal College of Art
2014	Dr Jerzy Kierkuć-Bieliński, Exhibitions Curator, Sir John Soane’s Museum	Dagmar Bühler , Wimbledon College of Arts
2013	Emma Stibbon RA	Victoria Ahrens , Camberwell College of Arts
2012	Anna Wilkinson, founder, International Print Biennale	Elisabeth Gossling , Royal College of Art
2011	Chris Orr RA	Ralph Overill , Camberwell College of Arts
2010	Antony Griffiths, Keeper, Department of Prints and Drawings, British Museum	Marianne Ferm , Camberwell College of Arts
2009	Gill Saunders, Senior Curator (Prints), V&A Museum	Janne Malmros , Slade School of Fine Art
2008	Joe Tilson RA	Julieta Hernandez Adame , Camberwell College of Arts
2007	Tess Jaray RA	Anne-Caroline Breig , Royal Academy Schools
2006	Allen Jones RA	Giulia Zaniol , Camberwell College of Arts
2005	Alan Cristea, Alan Cristea Gallery	Katsutoshi Yuasa , Royal College of Art
2003/4	Tony Bevan RA	Sebastian Humphries , Royal College of Art
2002	Stephen Chambers RA	Glyn Antle-Trapnell , Royal Academy Schools
2001	Sir Terry Frost RA	Tassie Russell , Camberwell College of Arts
2000		Daniel Bugg , Royal College of Art
1999		Barry Morgan , Royal College of Art
1998		Carol Wyssnapier , Slade School of Fine Art
1997		Georgina Porter , Wimbledon College of Arts
1996		Melanie Beckett , Royal College of Art

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Works are for sale. contact Nigel Frank
020 7006 5183 or nigel.frank@cliffordchance.com

The exhibition is open by appointment, contact Nigel Frank

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

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