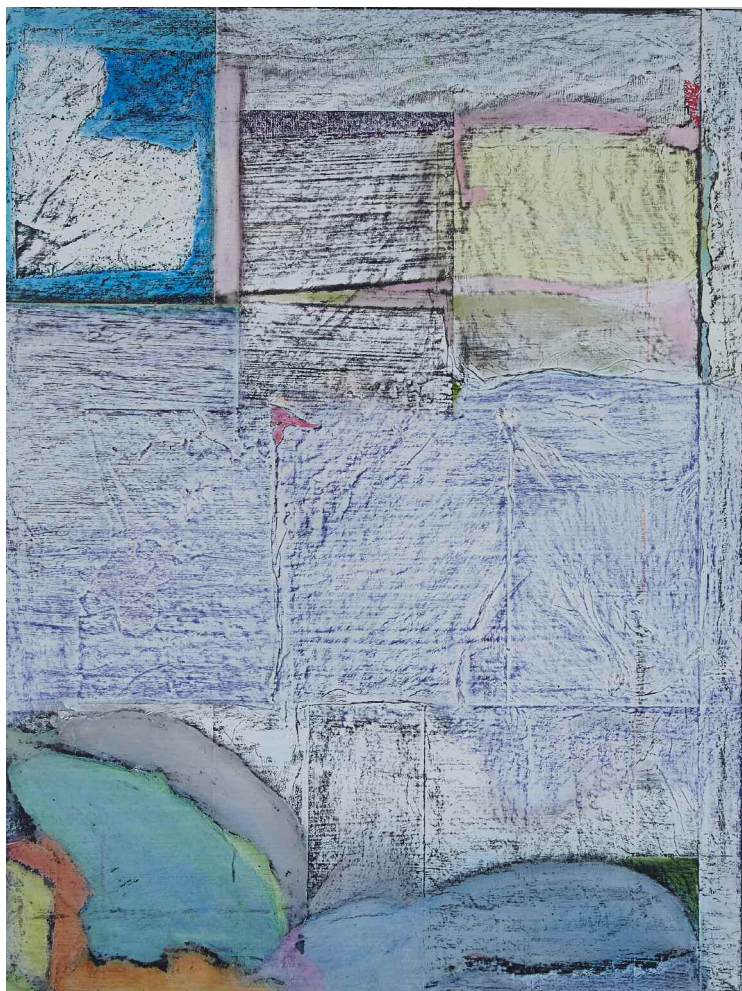


C L I F F O R D
C H A N C E



Postgraduate Printmaking
in London 2016:
a survey exhibition

31 October – 16 December 2016

Postgraduate Printmaking in London 2016: a survey exhibition

The Clifford Chance art collection is dedicated to the art of the print. If questioned on why such a specialised focus on a medium, validation was afforded in a recently discovered quote from A. Hyatt Mayor, one of the legendary founding curators of the print department at the Metropolitan Museum of Art, New York. 'I am happy to say that I was never specialised. One can't be in prints. Because they leak out into everything; into city planning, into the law, into dynastic history, into all the technologies.' Though such an expansive and all encompassing definition of print might be beyond Clifford Chance's more exacting acquisition brief, as Jo Stockham, Professor of Print at the Royal College of Art, has noted 'Print, when released from the burden of defending craft and tradition, can be seen as a vital way of understanding the mediated image and interdisciplinary thinking in an ever more technically driven world.'

The artists selected for this year's survey exhibition of *Postgraduate Printmaking* exemplify this understanding of printmaking. As part of a wider practice that might incorporate video, performance, sculpture or painting, they utilise the techniques of printmaking to reflect, analyse and comment on the wider culture. Be it **Mollie Tearne's** collages of footballers at play in a local park that unpick ideas about migration and displacement or **Xiaoqiao Li's** more personal response to relocation, a subjective portrayal of time experienced living in a new city. **Wuon-Gean Ho's** richly coloured woodcuts contain echoes of Japan's Floating World, as depicted in the prints of Hiroshige and Hokusai who famously sought to portray movement in a static image. Her references to art history are mirrored in **Molly Rose Butt's** prints. Specifically in her tower image which is sourced directly from Heironymous Bosch's *Garden of Earthly Delights* but also her knowingly proto-Cubist treatment of an experienced landscape. Material traces are apparent in the prints of **Anna Paterson** and **Alisha Mir**. The process of art production, the physical substances that make art are, in Anna's work, serially manipulated until an image emerges on the surface. Alisha's etched steel plates are as much an art object as the impression she pulls from them. **Caro Halford** contorts the omni-present fashion and lifestyle image, subverting it with irreverent cuts or appendages, adding mordant texts. **Jonathan Michael Ray's** prints embrace all facets of print production – from the historic to post-internet – to portray contemporary identity, inspired by 'the tragic beauty of living.'

Molly Rose Butt, Caro Halford, Wuon-Gean Ho, Xiaoqiao Li, Alisha Mir, Anna Paterson, Jonathan Michael Ray, Mollie Tearne

This brochure contains a short statement that the artists have written about their work. This should not negate the purely visual aspect of their output but illustrates some of the intellectual, conceptual and emotional insights into their use of printmaking processes in their art.

We are delighted that **Stanley Jones** has agreed to judge the award of the *Clifford Chance Purchase Prize 2016*, and to open the exhibition. With his lifelong dedication to the art of the print, both as an artist and master printmaker, he brings an unrivalled wealth of experience to the task. Since his student days at the Slade in the 1950s and through setting up the famous Curwen Studio in 1960s, Stanley has collaborated with artists such as Giacometti, Henry Moore, Barbara Hepworth, Paula Rego and many, many more to make prints. We are privileged that he has offered us his expertise and knowledge.

Nigel Frank

Molly Rose Butt

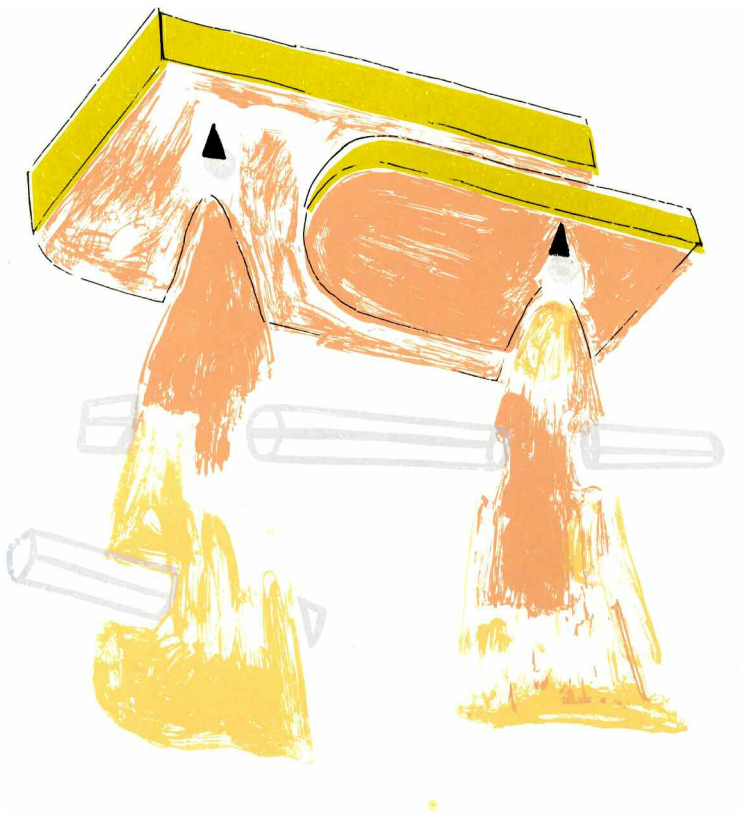
Wimbledon College of Arts

‘How we experience and make sense of the perceived world is a question that guides my practice, and my work responds to the encounters and connections that are continuously coming into the present.

I use drawing and printmaking to develop scenes that are influenced by my surroundings, from which I make paintings and sculptures that become part of a constantly shifting landscape.

Interactions between the material and the natural worlds inform the abstract aesthetic of my work, which is deeply rooted in concerns for colour, composition, texture and form.’

www.mostlytrouble.com



Molly Rose Butt *Tower of Vanity* 2016 screenprint

Caro Halford

Goldsmiths, University of London

Caro Halford's multi-disciplinary practice encompasses collage, printmaking, writing, sculpture, sound and textiles. Initially she manipulates the original photograph and adds to this, a cut out image of an object from her studio, touching on aspects of performativity and the artist's self consciousness. *Who is this Disobedient?* is a four colour screen print materialized by the simple addition of the upholstered yellow felt hose pipe which symbolizes the transition from the two dimensional image to the three dimensional element in the space.

www.carohalford.com



Caro Halford *Who is this Disobedient?* 2015 four colour screenprint

Wuon-Gean Ho

Royal College of Art

‘My images are about an internal landscape of touch. This is not from a photographic view or a logical view, but from an elusive depiction of feeling, such as the sensation of being inside one’s own skin. I explore the visual representation of body position, muscle memory, and distortion around a point that radiates from the inner eye. The landscapes that I depict are inner landscapes that flow and merge from bodies into plants and flowers, jungle and folded fabric, between figures that are solid and those that seem to shimmer and disappear.

Orchis Five depicts a girl lying in the jungle engulfed by ferns and flowers. To the left, a mass of bodies tumbles against each other. The chrysanthemum in the left third is showering the scene with falling petals, symbolizing the transience of time. The strong diagonals of pale and dark depict shafts of light, and point towards a change of pace and scene.

The horizontal lines that run throughout the images mimic scanning technologies, suggesting surveillance and a digital screen. In fact the lines are hand carved and are an analogue rendition of sculptural form. The images were made from a haptic point of view, with a circularity to the timeline: they can be read across from left to right or the reverse, or skipped from point to point, and there is some ambiguity as to what is the subject, which the environment. They are complex images that yield more narratives upon long-term contemplation.’

www.wuongean.com



Wuon-Gean Ho *Orchis Five v7a*, 2016 monprint screenprint

Xiaoqiao Li

Camberwell College of Arts

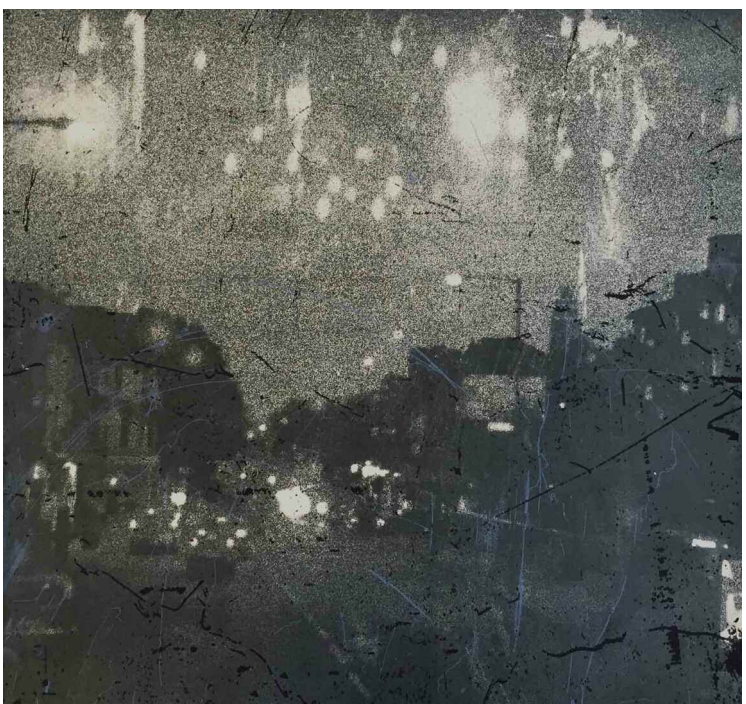
‘My current practice explores the physical process and methodology of surface, space and memory through the crossing of medias: drawing, printmaking, photography, moving image and projection. I am particularly interested in creating a ‘visual noise’ in images, as a device to attain certain types of meaning such as: darkness, ambiguity, melancholy in perceptually complicated landscapes. I want the viewer to regard the city of London where I lived and studied. The way I make the images are complex; layering and using ‘visual noise’ to disrupt the reading of the image. For example, I use drawing by hand to record how people move and photograph the city. After collecting the images, I print them, and use a variety of methods to destroy the printed image’s surface, such as acid or burning. After that, I re-photograph them and put the images into the computer and work into them on Photoshop, then print out again. Through this re-making process I gain some really natural noise effects, similar to the etched aquatint effect.

When I have achieved the desired noise effect, I then use the inkjet printer to print the image onto non digital paper. I then intaglio print on top using pigment in order to add an interesting surface to the already complex image. My process is concerned with the act of transformation.

Alongside the printmaking processes, I make moving images and sound pieces that add to the experience of the images as melancholic and ambiguous, creating a multiple experience through which the audience can much better perceive a feeling of melancholy.

Whatever way images are made – printmaking’s physical process or the creation of a moving image – all of these processes aim to explore the relationship between printmaking’s physical essence of multi-layering and the moving image’s complex multi-scene experience, and question how new technology could integrate with traditional printmaking technique to evoke a melancholic artistic experience.’

www.lixiaoqiao.com



Xiaoqiao Li *Wandering 1* 2016 inkjet print, etching, Chine-collé and screenprint with powder

Alisha Mir

Central Saint Martins

Transitioning from painting on a canvas to creating surfaces and using industrial tools, going from what is there to what has been created, it is apparent that the process of making has become important, which was something very new to me.

My work consists of figurative drawing; I have been interested in the fantastic/absurd in relation to the uncanny. I tend to stage photographs, which then turn into sketches. Currently in my practice, I have been working with acid, steel and graphite in particular to make drawings that have an eerie, ephemeral representation. Working in this way, I have now started to think about the kind of work being made which is somewhere between painting and sculpture.

www.alishamir.com



Alisha Mir *Bear Body* 2016 photo etching

Anna Paterson

Royal Academy of Arts

Anna Paterson's paintings tend to be developed in groups and enjoy a kind of knock-on, overspilling of materials from one work to the next. Rooted in the studio, the approach is experimental and inconsistent but returns to a desire to re-visit and re-examine the surface of previously completed pictures. Printing has been very connected to this process of going-over, drawing-out, and re-scaling in her work.

www.anna-paterson.com



Anna Paterson *Good luck feather 1* 2016 oil, oil pastel and digital print on paper and aluminium

Jonathan Michael Ray

Slade School of Fine Art

Jonathan Michael Ray's art practice largely comprises of works in video, photography and print-based media. It is informed by the phenomenon of looking, and how from looking, we make sense of the dizzying multiplicity of things we continuously see, learn and experience. How do we construct and understand a sense of the self, and of our collective existence, amid the blur of visual stimuli we are bombarded with on a daily basis? These projects tackle this question, using recognisable subjects such as natural landscapes and nature, memory, the Internet, physical technological devices, modern art, cinema, and music, as starting points.

Just Another Layer of Death on Top of the Rest suggests a connection between an accumulative life on earth and the formation of rock strata beneath it.

Cyanotypes of clouds, multiply-exposed photographs of trees and hedgerows, hard-ground etchings made from walks in a wood and silk-screen prints of plant and animal fossils are arranged like windows on a screen; floating and layered frames, held together in a net or a map-like grip.

Inspired by the tragic beauty of living, these three works try to draw sense of the marks we make in life and leave behind when we die.

www.jonathanmichaelray.com



Jonathan Michael Ray *Just Another Layer of Death on Top of the Rest 1* 2016 cyanotype, screenprint, hard-ground etching and silver gelatin photograph on Fabriano Artistico paper

Mollie Tearne

Royal College of Arts

'My work explores the migration of people and objects. I use collage as a tool to both unpick and rebuild the world I see.

Everywhere I go I feel a sense of another, secret, hidden place, out of view but powerfully present. A multi-layered collision of cultures that constantly intermingles and changes in a precarious and fragmented fashion. Recent work explores the aesthetics of displaced people and the hybrid that is created when families are uprooted, landing on foreign soil.'

www.mollietearne.com



Mollie Tearne *Kennington Park 1/2* 2015 screenprint collage/screenprint collage and net

The Clifford Chance Purchase Prize

Since 2001, for each edition of the *Postgraduate Printmaking in London* exhibition, we have invited a leading practitioner in the print field 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	Purchase Prize winner
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	Elizabeth 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

The exhibition is open by appointment,
contact Nigel Frank 020 7006 5183

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

Works are for sale

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Works courtesy of the Artists

Clifford Chance LLP
10 Upper Bank Street
London E14 5JJ
www.cliffordchance.com

Cover image: **Anna Paterson** *Good luck*
feather 2 2016 oil, oil pastel and paper
on panel