AN HONOURABLE PRACTICE:
THE ARTIST’S PRINT AS A STRATEGY FOR SOCIAL ENGAGEMENT

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Author declaration

I declare that during my registration I was not registered for any other degree.

Material for this thesis has not been used by me for another academic award.
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ABSTRACT

*An Honourable Practice* is a cohesive study of the operative and ethical framework around the role of the artist and printmaker. The research project uses the artist’s prints as a strategy for social engagement, drawing on the dynamic between a personal vision and the collective, which seems to arise in printmaking as a practice of multiples.

The exploration is a practice based PhD. A dialogic and collaborative process is key to contributing to a socially engaged and efficacious method weaving an individual creative praxis with theory. A methodology emerges supported by intentions to engage with causes broader than the artist’s individual experiences. Concepts such as *paradigmatic particularity*, *politi-kitsch*, *alienation*, *empathetic connection*, *relational aesthetics* and *ethno-mimesis* inform the practice, cross-referenced throughout the text in a Glossary of Terms.

Primary research instigates a series of project-based case studies, each building on preceding understandings and findings. Case studies span the representation of slavery, human rights, freedom, racial hatred, and identity and property ownership. These frame the practice, while a personal narrative runs parallel to the experimentation. The practice of artist and activist Iris de Leeuw, with whom I worked closely, and the ideas of LUUKS contribute to the assessment and development of a model of socially engaged practice. Secondary research draws on the history of print and an evaluation of a range of pictorial strategies. Contextually relevant images and my own work are presented as Plates in the accompanying Volume II and cross-referenced as Figures throughout the text.

This thesis interrogates the concept of *An Honourable Practice* and aims to contribute to the current debate on the efficacy of art beyond its commodity value. It seeks its social value and a way for the individual practitioner to ethically position them self in relation to their own creativity and to a wider, collaborative audience. The case studies build to a model of practice that finds form in the project The Longest Print. A Five Step Strategy is then identified to be of value to other practitioners in the field who want to disseminate a socially engaged method to academics, artists and decision makers.

This consists of: identifying objectives, instigating preparatory activities, organising public engagement, conducting reflection and cross-disciplinary dissemination, and embedding the knowledge in personal practice by making artists prints. The strategy offers a pragmatic and inclusive approach to the complexity of a fine art social practice.
INTRODUCTION
The dilemma

The expression *An Honourable Practice* (see Glossary) is taken from a conversation in 1992 with Bob Blackburn (1920-2003), an African-American printmaker and humanitarian. (see Vol:II.Pg.28:Fig.1.and Fig.2.) Blackburn evolved as an artist during the American Depression through President Roosevelt’s Work Administration Art Fine Print Graphics Project (WPA FPA) in the 1930s. A master printmaker, Blackburn crossed cultural and ethnic divides, opening the doors of his print shop to international artists as well as New York inner-city children and elders. He was the *shadow-in-the-ink*\(^1\) (see Glossary) in others’ prints as well as in social reforms. Influential in the international printmaking world, Blackburn practiced as a master printer at Universal Limited Art Editions and later at his own studio, the Robert Blackburn Printmaking Workshop. In his legendary print workshop artist-superstars worked alongside community outreach programme participants, who were often from the impoverished and toughest sections of New York City.

Blackburn believed that if students could not come to the print shop, the printing press should come to the community via a van. He called the programme Printmobile site-visits. There they explored ‘their own creativity in order to experience a new sense of self-realization and an expanded view of themselves which they transferred to other areas of their lives’ (Jemison, 1992:17). To Blackburn *An Honourable Practice* was not necessarily community arts but a moral stance interlinking relationships, community, context and social outreach with creativity and craftsmanship, together with an individual vision. This ethos encompassed integrity, authenticity, sociability and cultural democracy to be disseminated by the medium of printmaking as a means of participation. Blackburn believed that a printmaker should reach beyond personal experience by making images meaningful to artists and non-artists. He felt that ‘artists must view themselves in the context of the great whole. They must see their connectedness to the historical past, the present, and the promised future’ (Jemison, 1992:12).

This study really began in 1992 when Blackburn asked me as a printmaker, “How are you connected? What are you about?” Within a week of stepping into the print workshop I found myself teaching for free. Unknowingly, my printmaking practice was changing from an isolated expression to a new exchange. It was not the children from the Bronx projects that propelled me

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\(^1\) Term coined by Torsten Lilja in a meeting in Stockholm 2007. Lilja was financial adviser to Rauschenberg, Jim Dine and other American pop-artists.
to search for dialogue, but their mothers, who no-one expected would want to draw and be curious about printmaking.

Having become disillusioned with passive audiences at gallery openings I found that working with the Bronx mothers opened a new direction towards building authentic relationships. At that point I had not found my place, whether as an artist exhibiting in galleries or one collaborating with communities though social practice. I was either a ‘boring artist’ making too serious prints, or society seemed to be hooked on narcissistic images from advertising and pornography. How could my own visual language penetrate that distracted gaze? Was I pretending to be socially engaged whilst rummaging around in my own inner world burdened by Lutheran guilt?²

The dilemma of an honourable practice is: what comes first? The process of making a print which aims to be socially engaged and one’s own idea of the world how it is? Or does a collectively formulated vision precede of how the world should be? Feeling this need to negotiate society, service might be *honourable*, but can be a confusing burden or a ‘painful pleasure’³ (Bishop, 2012:39). Could service, for the artist, destroy the magic of the making the image when feeling compelled to use the print as a tool for policy changes rather than responding intuitively devoid of an end game?

Prints as images are potentially cheap and quick and easy to produce and may act as a democratic interactive dialogical form, a visceral and connective praxis within a collective environment. In *What is Art for?* (1988) and *Where Art Comes From* (1992) Dissenayake considers the origin and nature of art to be a participatory activity which generates meaning and understanding when the making is communal.⁴ Working together, putting ink on paper also suspends an increasing sense of alienation, where we live surrounded by photographic images advertising our edited existences in snippets flickering on screens. In this context I formulated my research question.

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² In psychology, guilt is a useless emotion when it prevents the individual from stepping into his/her power. Guilt is only useful when it leads to action and change.
³ Bishop (2012) writes that Lacan argues it is more ethical for the subject to act in accordance with his or her (unconscious) desire than to modify his or her behaviour for the eyes of the Big Other (society, family, law and expected norms).
⁴ Dissenayake combines *neuro-aesthetics* (see Glossary) with anthropology without adhering to a specific discipline. She opens up the field of art to force wider viewing.
Research question

In what way and to what extent can the artist’s print be a strategy for social engagement as *An Honourable Practice*, both collectively and individually?

Aims

This study aims to identify a theoretically anchored and pragmatically applied definition of the ‘honourable’ through the working practice itself.

The research aims to investigate the dynamics between the individual and the collective, the personal vision and the audience, which seems to arise in printmaking as a practice.

Furthermore, the study aims to identify a broader institutional framework within which an honourable practice is possible; exploring the role of the artist/printmaker, while assessing the value of such work and considering its value or benefit to society.

Objectives

The exploration involves case studies based on situational concerns and the application of theory and theoretical ideas. These lead to hands-on projects that are underpinned by intentions to engage with causes broader than an individual artistic expression. When investigating attempts to extend prints to become forms of dialogue, it should be possible to establish to what degree the interplay between the artist’s individual practice and a socially engaged ethos make for an empowered, individual art form of artistic integrity in the service of society.

Development of the research and its rationale

Previous research into the socially engaged role of print is limited mostly to techniques and the overtly political stance. This does not form a cohesive study of the art of print and its potentially transformative relation to a social and humanist tradition. Neither does it offer a method which springs from an integrated practice drawing from both theory and project as precedents.

Printmaking continuously identifies new techniques, through its link to the industrial, by such means as the use of new substrates and presses or printers. It questions less its supposed social agency. In the context of this study, the research draws on the artist’s practice and the surrounding activities of the making and dissemination of the paper-based print.
Revisiting the print historically as *An Honourable Practice*, the research investigates in what way print’s socially-connected role of raising awareness can be re-awakened, rooted in a practice seeking dialogue. The print would be activated in new forms and differing strategies to connect with an audience. Tallman promotes the view that:

‘Prints have become a critical form because of their modes and procedures can articulate so many of the concerns fundamental to recent art: an interest in the mechanics of meaning and communication; a desire to reveal the processes by which an image arises; a will to expose or manipulate the social and economic context of art; and a conviction that understanding the workings of reproduction is essential to understanding life in the late twentieth century’ (Tallman, 1996:11)

Social practice is often confused with *community arts* (see Glossary), and rather than acting through being multi-layered and connected to the social, the political and the environment, it can be reduced to a single message. I had rejected *community arts* as ‘radish socialism’- red on the outside, white on the inside and nothing would ever change, leaving the community and I unaltered in outlook. Community arts also seemed to be art therapy with varying aesthetic standards in its creative outcomes. Therefore, I needed to define ‘community’ in order to accept working with it, which involved asking: ‘What community is, which communities artists should relate to, and who constitutes the community we generally call the art world’ (Becker, 1994: xvii).

Nevertheless, the research showed that *community arts* is linked historically to an innovative fine art practice originating in the avant-garde, radical in thought and creative in output by investigating the complex networks of time and place.

However, there seemed to be no clear method for *social engagement* (see Glossary), which overlaps *community arts* as do the terms *collaborative, dialogic art, or relational aesthetics*. (see Glossary) As a research form I rejected *community arts* based projects because they did not seem to incorporate an existing method of rigorously collecting and evaluating data. However, *community arts* lead into my own practice based PhD. Concepts that were already useful to me, drawn from *humanism*, were *paradigmatic particularity and the empathetic connection*. (see Glossary) These concepts are explored and clarified through the unfolding of the research and contrasted to what Shahn has termed *politi-kitsch.* (see Glossary) Secondary research also drew on contemporary criticism such as *ethno-mimesis* and *relational aesthetics*, art historical understandings of *Konstfrämjandet* and *LUUKS* (see Glossary) and the work of Professor Maggie O’Neill.
Overall, this study calls on the artist’s practice and the surrounding activities of the making and dissemination of the paper-based print. The research may benefit printmaking studios and print-based artists who wish to extend their collaborative, inter-disciplinary and cross-cultural practices through an understanding of the function of the print in contemporary society as an effective, principled and socially engaged art form. Staying true to the historical beginnings of the democratic print that motivated and instigated the initial case studies, the dissertation seeks to present a model for practice-based research in the arts, where both theory and practical strategies have been developed. As such, the research is a lived experience.

Methodology

According to Wolff (1990) research is a living form. Wolff quotes Dorothy Smith, arguing that instead of basing sociology on a kind of ‘conceptual imperialism’ we can create ‘a new kind of knowledge, grounded in experience, which does justice to the complexity of the human existence’ (Wolff, 1990:76). Wolff’s Resident Alien (1995) braids the autobiographical with an empirical approach to construct knowledge. The book allowed me to make use of what has been for me a nomadic life, following a path of printmaking as a way to theorise and manifest ideas.

I had started making prints as artworks to hang on the wall. In the beginning, I had little direct connection with any audience. Driven by dissatisfaction with the status quo and searching for a social dialogue transformed my frustration into content. I found that when content is prompted by social engagement it drives print to be a flexible medium to apply strategically. Print is already the method. What I needed was its operational structure and a theoretical underpinning.

The book, Breaking the Disciplines: Reconceptions in Knowledge, Art and Culture (Davies, 2003), looks at the formation of knowledge which arises from the deeply felt personal perspective of creative acts. Loosely connected to the sociology of art, the text argues that artists construct and contribute to new knowledge in asking what purpose knowledge serves. The text advocates that thinking is constantly modified, moving in a dynamic relationship with fluid and shifting cultural systems. The relational forms knowledge. Art is then seen as a meta-activity leading to sensuous knowing (see Glossary). According to Meskimmon in Practice as Thinking: towards Feminist Aesthetics, the sensual and the theoretical are not divided (Davies, 2003). Aesthetics that utilise ambiguity, process and contradiction become fluid and so involve the viewer as a participant reflecting that meaning and understanding are not fixed. Such work demonstrates that knowledge is dynamic in its practices and activities and ‘not contemplative reflections’ (Meskimmon and Davies, 2003:237).
What if a practice-based research method could be a cyclical process of imaginary leaps moving in and out of clarity, using data to think with and in the end offer insights. Not necessarily proofs, but rather interpretations of truth as positions in a wider debate. If the investigations allowed for cultural criticism, combined with theoretical exploration as a reflective practice, it could develop ways of working that lead to a collection of rich, albeit amorphous data to be moulded into shape through analysis.

Having established the ground through existing examples of models of practice by other artists, I could move onto a methodology where practice led me to new and useful intellectual and theoretical models. I initiated a case study, tested it on the ground, and used successes and failures alike to develop insights. Knowledge was formed by doing and making. Analysis through theory could only be integrated effectively after the first three case studies. As the method solidified, theory merged with the final two case studies. I worked visually with notions of politi-kitsch versus paradigmatic particularity seeking an empathetic connection with the audience. At first there was little connection with the audience. Yet this fell into place naturally by way of theory, a visual language, collaboration and the examples of other artists.

Unfolding the research as a journey was a way to identify a method through an auto-ethnographic form (see Glossary) which makes research an act which is politically and socially motivated (Ellis, 2010), telling a story that helps to make sense of complex and contradictory conditions.

Consequently, making could be thinking, as argued by Sennet in The Craftsman (2008) where crafts as well as arts stimulate:

‘the kind of critical activity these ideas describe is permeable and open to the multiple material and contextual differences it encounters in and through the body, it is dialogic and intersubjective, aware of its own actions in a coextensive encounter with images, object, texts and ideas from other sites and systems. However, unlike most theoretical positions, it does not have a prior programme, a definition of its content, a list of fixed strategies or features-it risks its own changing status as ‘theory’ in negotiation with ‘practice’ (Sennet, 2008: 236).

This is a practice-based PhD. My own practice is the key methodological tool for a series of case studies extending further than an individual’s concern. Primary research involved working through both collaborative and individual projects. The methodology combines theoretical knowledge within the field of the social role of art integrated with a printmaking practice. Print became a tool to consider ‘alternative ways of experiencing the world’ (Sartre, 1948:65). Learning from failures and guided by theory I built insights, case study by case study.
Outline

This practice-based PhD has a pragmatic approach applied throughout by initiating hands-on print-driven case studies. Evidence of my practice is presented as Plates and other contextually relevant images are contained in an accompanying Volume II and cross-referenced as Figures throughout the text. Terms that underpin the practice are italicised and cross-referenced throughout the text in a Glossary of Terms.

Chapter One gives the background to the research, which arose from a deeply personal position in relation to print as a practice. Since the research pivots around the dilemma between service and individual expression as an artist, it was necessary to investigate the Social Role of Art in Chapter One in order to consider the value of community-based art to society. The section Why Print? unravels print’s socially-engaged history, to search for the efficacy of art in relation to the research question. History of Print draws on the past to establish how print gained agency and compares various printing techniques as creative strategies. Literature of Print considers texts websites and blogs, and identifies gaps in existing literature and new media. The Way Forward and Models of Practice look at artists who are driven by the socially engaged. Entering the Collective draws on some of the effective socially engaged print strategies utilized by artists’ groups. The insights gained in Models of Practice and Entering the Collective are compiled in the section Guiding Principles to provide the beginnings of a working research strategy.

Chapter Two looks at the case studies. Case Study 1: Black History Month engages with topics of slavery and freedom. This case study revealed misdirected intentions and demonstrates how failure to connect with the audience can become means of discovery.

Case Study 2: AKI Twente Identity Robe incorporates the insights of Case Study 1 to investigate cultural identities. Through this case study, a breakthrough meeting with Iris de Leeuw provided a live link to the socially engaged print based activists of the 1960s LUUKS movement. Meeting De Leeuw began a close involvement via emails, conversations and interviews leading to collaboration and a development of a workable model.
Case Study 3: Wall of Resistance tests some strategies of visual language: politi-kitsch and ambiguity, applying them to community practices for a London council’s social outreach project. The Stand up to Hatred project was designed to fight racism. Having drawn out what is viable and what should be rejected in strategies and theory in Case Study 2, an emerging approach is re-tested in Chapter Four.

Chapter Three looks at how Theory Meets Practice. Making contact with Professor Maggie O’Neill and learning of her research model ethno-mimesis, the principles of LUUKS merge to shape a new theoretical approach within the context of this research.

Chapter Four: Hidden Impact - Prints in the City and The Value of Property develops as a more effective testing ground for gathering proof and insight on how to drive An Honourable Practice. It progresses to dialogical engagement working with a group of people to reflect on the emotional value of property and creating subverted estate agent signs in their Bristol neighbourhood.

Chapter Five: Freedomhouse-Art – A Model for An Honourable Practice tests guiding principles and theory. The practice considers the strategic use of working through an institution, the Freedomhouse-Art Foundation, and gains access to policy makers and communities concerned with human rights. The Longest Print and Road to Freedom brings existing strands of sociability and institutional practices together, finalized in a Five Step Strategy.

Conclusion outlines how the intervention Road to Freedom and The Longest Print and surrounding activities embody the model tested in Chapter Five. I argue that my contribution to new knowledge is the emergence of a Five Step Strategy underpinned by a clear understanding on how to enable the agency of print within societies and their complex dynamics.
CHAPTER ONE: BACKGROUND
Fig: 3. *Fukuzoku Koto Gakko High School Year Book*, Kanazawa, Japan 1980.
Personal context

**The Print as an Instrument in the World**

Print is my cry, a protest and above all, a tool to my world. It is my voice, my take on existence and of thought made visceral. It is the way I construct understanding, incorporating experiences with imagining and principles. Perhaps, this is because print historically is the art of the underdog and an individual practice engaged with society.

Growing up in socialist Sweden, underpinned by the Lutheran work ethos of serving the collective, another influence is the government backed print clubs *Konstfrämjandet*. I was and still remain transfixed by print’s visceral images. I remember discussions about *Konstfrämjandet’s* prints on the walls of homes I visited. Growing up in Northern Europe, the idea of being a good citizen and doing the right thing, or being honourable, became insidious. Protestantism fosters that internal policewoman who dictates moral and pragmatic conduct above anything. Freedom is not about self-expression but to enable equality across society. At the age of sixteen I explored the potentially transformative impact of images by working politically producing pamphlets for Folkpartiet (the liberal democrats). In 1980 I won a scholarship to Japan, to learn about woodblock printmaking, following a trail of the *Ukiyo-e* (see Glossary) world which had started at the age five. My mother had given me a book of reproductions of Hiroshige’s *The Fifty-Three Stages of The Tokaido* (1960). I read the images at first as fairytales. Later, they began to resonate at a deeper level.

In one of Hiroshige’s prints, a fisherman hauls the nets against the backdrop of Mount Fuji. What you see first is a scene of toil. A volcanic mountain is a backdrop to the everyday. It was then, I realised that to make a connection between the content of the image and my own reality was important. The emotional connection between image and its story to the audience is what Norman (2004) calls *paradigmatic particularity*. (see Glossary)

In Japan, I learned woodcut techniques and eastern aesthetics, Zen and the tea ceremony. (see Vol.II.Pg.31:Fig.3.) The methodical craft process of print gave me a structure to live by, almost like meditation. As in Zen, print spoke of a way to be present, in mindfulness through focus where skill balances the intuitive. Japan led to a full scholarship at the University of Kansas, where as an undergraduate I continued the study of Japanese woodcuts taught by Professor Stephen Goddard, Senior Curator of Prints and Drawings at the Spencer Museum of Art. Goddard also taught *The Social History of Printed Art* and *Social Radicalism*. His lectures described artists drawing meaning from everyday life and these prints of the ordinary appealed to my Lutheran self.
My path to becoming a practising artist was one of aborted starts and detours, tinged with what Kaplan describes as the ‘poetics of displacement’, paraphrased by Wolff in that ‘change and upheaval is not known to the stranger, it forces reflection on positionality and identity’ (see Glossary) (Wolff, 1995:9). Leaving for Japan to find my own visual way through the lyrical, in contrast to a Northern European prosaic existence liberated me creatively. ‘Displacement, for a woman, can be productive … The dislocation can facilitate personal transformation, which may take the form of ‘re-writing’ the self, discarding the lifelong habits and practices of constraining social education and discovering new forms of self-expression’ (Wolff, 1995:9).

Being a Swedish teenager in Japan, I consciously put myself in the most alien of environments, to seek another self. Wolff argues that ‘cultural marginality enables self-discovery’ (1995:15). According to her book, Resident Alien, women often only allow themselves a creative persona when in exile, not only from their culture, but also from norms and expectations, freeing themselves from a false self.

Voluntary exile combined with the Lutheran work ethic that questions the efficacy of the artist, prompted a dilemma. What made for an artist’s honourable practice? Guilt ridden and unknowing, I became a visitor to a world which, in the end, enabled an artist’s practice because ‘the stranger is a newcomer, which as in the sociology of creativity, is interested in seeing things afresh’ (Wolff, 1995:5).

Since then I have been switching between Eastern and Occidental ways, while seeking refuge, continuity, meaning and community in print shops, ‘these rooms of my own’, around the world. Therefore, interrogating the honourable through printmaking draws on the autobiographical. It may be a better way to understand social concerns through the often conflicting desires of the individual and the collective. Wolff writes that ‘cultural studies is not just about theories and text: it deals with lived experiences, and with the intersections of social structures, systems of representation, and subjectivities - intersections which are, of course relations of mutual constitution’ (ibid 1995:35).

Printmaking has undeniably sustained my existence in emerging from a past of prolonged struggle, rooted in being violently bullied throughout childhood and young adulthood. Lacking in confidence, I ended up in meaningless relationships and corporate work, underpinned by an internal conflict akin to subsidence. Initially, image making had spun a dreamlike and self-contained membrane around my pain as a sort of birthing sac which never burst. I stayed within the pages of my journals longing to connect to something outside myself, but on my own terms.
Images filtered through sedimented memories into figurative prints, such as childhood days of being bullied to near death in Norway, where my family moved in 1971. Every day for three years annihilation was performed by childish minds in a remorseless, inventive cruelty prompted by teachers and parents. I had become, unwittingly, a symbol for the Second World War’s Swedish government allowing free passage to the Nazi that made the invasion of Norway possible. At least that was what the old resistance fighters told their grandchildren in one of the best schools in Oslo, that I, an eight-year-old girl, was still the enemy. Beyond my control, the trauma of WWII became my trauma, and it was probably here, in a schoolyard that I survived by forcing myself to be a distanced observer, reading ahead the moves of boys with pieces of glass covered by snow in their hands. A few decades later it would make for a good print, and a hybrid text on the nature of hatred. In Case Study 3 I was able to draw on these emotions. For the artist, what is experienced metamorphoses into material.

Years of changing continents and cultures did not free me from a sense of being an imposter. The printmaking practice had sent me out into the world as an alien resident, I adapted to the cultures of Japan, the USA, England and Thailand, through necessity or conditioning. This often meant superficially leading a conventional life. Additionally, growing up in the shadow of my mentally ill older sister, allowing myself to be an artist with all its uncertainties, yearning for freedom and breaking rules was for a long time not possible. Good girls do not do art - they please, run departments and wear the false skin of a power suit. Wolff writes:

‘… being ‘good’ stands in the way of self-fulfilment. In western culture little girls are taught that being good is important. Carolyn Heilbrun has celebrated the successes of those women writers who have managed to break free of this, discover new identities, and express anger and self-confidence’ (Wolff, 1995:10).

I survived through drawing on my transferable skills in printmaking, those of analysis and planning, to become an able problem solver, a disciplined and strategic worker running a media workshop at the School of Visual Arts in New York, and later, a media recruitment department for a Japanese company.

On weekends and evenings, I worked on prints and returned to the office on Monday in high heels and with ink-stained hands. Eventually, the conflict between making prints and compiling

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5Rainer Maria Rilke writes in the Notebooks of Malte Laurids Brigge: ‘For the sake of a few lines one must see many cities, men and things. And it still it is not enough to have memories. One must be able to forget them when they are many, and one must have great patience to wait until they come again. For it is not yet the memories themselves. Not until they have turned to blood within us, to glance, to gesture, nameless and no longer distinguished from our selves- not until then can it happen that in most rare hours the first words of a verse arise in their midst and goes forth from them.’ (Rilke, 1949)
budget forecasts erupted into a series of crises. My protective bubble of hiding in images burst, but the making of prints continued. Gouma-Peterson (1997) describes Miriam Schapiro’s battle in *An Art of Becoming* as the struggle to be seen and connect with a wider world. That tension made Shapiro want to be an artist.

It was not until I fully committed to a printmaking practice that I healed my fractured self. Print, at a great cost, did in the end save me from sliding into self-destruction and thus I recognise that art can occasionally absolve trauma. Is this its only applicable use? Trapped between a compulsion to make prints while doubting art’s wider meaningful application, led me to interrogate to what degree socially-engaged art is neither self-therapy nor community art but a practice that can genuinely contribute to an individual as well as a collective transformation.

Can art be of *any* use to others? If art is of use to other people does it then automatically make it honourable? Sartre (1947) argues that the need to create is essentially a moral search for freedom through transcendence. Nevertheless, I still question the validity of a life in art because how can I measure the use of art? Nothing else drives me. My practice as a print-based artist is my instrument in the world. It is also my dilemma. This is the emotive force behind my research.
The Social Role of Art – A Debate

The honourable practice I am attempting to arrive at, in the context of this study, will be the socially engaged working method of an artist specifically working through the medium of the fine art print. Drawing on Blackburn’s ideas, an honourable practice is linked to, yet differs still, from community arts. Community Art / Art Outreach originated in the 1960s and 70s during a period of radicalism subverting the tendency by the establishment to exclude the marginalised. Owen Kelly traces its development in the 1960s in part to ‘the movement by groups of fine artists out of the galleries and into the streets … and … the emergence of a new kind of political activist who believed that creativity was an essential tool in any kind of radical struggle’ (Kelly, 1984:11). During the 1980s, increased awareness of the potential of community art as social adhesive led to a more instrumentalist approach in government policy, in which activities were charged with benefitting socially disadvantaged participants.

Community arts are also connected to an interactive arts practice within the notion of a cultural democracy. Visual arts would be a part of the democratization of culture by governmental initiatives, placing important aesthetic works, sculpture, murals and paintings in schools, libraries, prisons and hospitals. Cultural capital could also be enriched by offering free access to museums, galleries and exhibitions available through society, thereby enhancing dignity through aesthetics in the social realm in accordance with the 1952 Amsterdam Declaration of Human Rights.

However, cultural democracy is a conflicted notion because it problematizes what type of aesthetics is most valid, the one propagated by a government and the establishment or the one created collaboratively in community arts projects and the citizen-individual’s free expression? The two seem to be contestable depending on the interest group i.e. the government and established historical institutional art galleries or the print collectives of the 1960’s and onwards. Nevertheless, this range of aesthetics and motivations for the democratization of culture could be made complementary and interactive through new approaches currently under experimentation in arts social practice, as investigated through this research on An Honourable Practice.

Returning to the definition of community arts one aim could be to contribute to a positive shift within the group, i.e. the community, by social inclusion and/or political means. The process can be used for stimulating dialogue and documenting non-mainstream narratives, although, again, defining and valorising the aesthetic becomes conflicted. According to Marsden ‘community art, by its very nature has no common aesthetic standard. The aesthetic of this art is fundamentally
grounded in its content and its culture’ (1996:195). *Inspire Arts* states that community arts are any art form, which creates a public art piece with an artist as the facilitator, who passes on skills to community members. Building relationships and forming a collective identity becomes more important than the creative outcome. (Inspire Arts, 2014) The aesthetic value of the arts project may be secondary to the collective activity, and when part of governmental or institutional initiative, community arts may be a tool for social engineering.

In contrast, my concern is to use the visceral artist print as a form of ‘honourable practice’, in that it retains its singular and aesthetic value as a personal expression, while informed by the collective. *An Honourable Practice’s* print is a response to a community as well as and partially made by it. Leading up to the singular and personally expressed image, a complex process of taking action through relationship-building, navigating institutional networks and delivering education takes place. Later, the print reverberates through its social stance and continuous dissemination, seeking a debate around a pre-determined aim, such as changing cultural policies, but in the end the final print can stand alone as a work of art. Consequently, both community arts and an honourable practice aim to contribute to positive change although by different strategies.

Under a transparent and ‘honourable’ set-up, the agenda of community art or socially engaged practices would be made accessible and open to debate and modification through the participation of a given community, even if it derails the artist’s initial assumed political stance, agenda or message conceived at the outset of a project. *An Honourable Practice* seeks to be neither social engineering nor aesthetic evangelism. Yet, as any practice, *An Honourable Practice* also has agendas and motivations, but seeks to test these openly by clearly presenting aims and objectives from inception. One motivation would be to contribute to policy changes, and to leave a positive trace in society once the collaboration is completed and the print produced. Such a practice then starts with a question, which is answered together with the collective, but results in a visual, singular interpretation where the change is achieved through a strategy. In *An Honourable Practice*, the artist-printmaker aims to follow through an idea, immersed in the shared everyday, and seeking to present a measurable contribution outside the gallery walls. In this way the printmaker is an artist as well as a humanist and an activist, engaged in interplay between the collective and the individual.

The difference between an honourable practice and a government’s policy of cultural democracy could be that a socially engaged art uses art as a critical presence, rooted sometimes political agenda which arrives at the scene with a vision of the world, to be adjusted by listening to a community. Dialogically, the thoughts of others merge with the artist’s own print. What I am
working with is a tensioned relationship between the individual and the social, a complex interaction between community, institution and artist through creative output. The tensioned relationship would also be between the method, which is strategic and seemingly linear, and the time consuming and solitary production of the final image, which is ambiguous, and arises intuitively beyond words. It is a kind of knowing presented to be an understanding and an interpretative response to the concerns of the collaborators and the community. In order to achieve an ‘honourable practice’ I aim to engage in the social realm in ways that are not didactic but are perceptive and fluid in interaction.

To engage with the social is not part of an artist’s job description, yet Sartre argues that art is an act of freedom by revealing and questioning society. Art in the UK is not considered politically influential, but according to the book *Shocks to the System: Social and Political Issues in Recent British Art from the Arts Council Collection*, ‘protest is a moral act in an inclusive society’ (Ascherson, 1991:8-10). Nevertheless, art is a commodity and when it sells at high-end auctions ending up on collectors’ walls, it remains within the ‘confines’ of a cultural establishment, and according to Adorno, cannot be cathartic. When art is made transactional rather than an interaction, its emotional range is removed: ‘feeling and spirit drains away when the imagination tries to embody them in commodities’ (Hyde, 2006:242). Art is made mute and then ‘the only comprehensible language with which we can speak to each other … is not that of ourselves, but only that of our commodities and their mutual relations’ (Fromm, 1961:56).

Counter commodification with participatory art (see Glossary) enables art to return to being a process. Creativity can be an interaction instead of transaction where participants contribute actively to the completion of the artwork. Antliff (2007), Willats (2000) Kelly (1984) and Cork (1979) each call on artists to embrace pluralism and context-dependency of practice with an audience. Thus, they create exchange networks of art for engagement with the mainstream in times of societal paradigm shifts. This could be a form of relational aesthetics (see Glossary) that interrogates society’s operating principles and the ethics of visualising it and its perceived ills, as discussed in Hagberg’s (2011) Art and Ethical Criticism.

The social role of art is to reveal, expose and confront and it must do this across personal and cultural divides (Becker, 1982).
Artists can put ideas and feelings into a visual language that articulate complex matters sensed in society but not completely acknowledged (Wye, 1998:9) such as widespread loneliness or environmental degradation. According to Wye:

‘… many of the [community] artists consider themselves cultural workers who have a mission that extends far beyond the parameters of the art world. They often organize within the community through neighbourhood art and cultural centres. They combine image making with political actions in organizations such as political art documentation /distribution; they conduct oral history projects and prison art programs. And many work within the framework of collectives’ (1998:10).

Yet, the positioning of socially engaged art is undecided. Should the artist’s work from the margins of society or from within? (Becker, 1982) Should a social art practice find its way, like water seeping through the fissures in an unequal and myopic society, outside as well as inside the institutions? Bishop (2006) calls on a more layered, complex form of participatory arts integrating rigour with politics as well as aesthetics. But who is to say what act of transformation is right for whom? Becker (1994) and Cork (1979) with 15 years between them, call for the need to discuss the social role of art and its ensuing moralities.

Kelly (1984) and Cork (1979) alongside Kester address the ethics and effectiveness around social outreach work and its engagement with vulnerable and/or ethnic minority groups. Community arts can come across as patronising and almost colonial with ‘well intentioned gestures from democratisation objectifying ethnicity and the marginalised instead of practising an equal exchange of same level professionalism, interests and knowledge transfer because there is a lust for authentic histories and identities’ (Kwon, 2002:138-142). The intention of doing good can be self-serving and inauthentic: institutions avoid addressing policy discrepancies and inequalities. Kester’s writings address the morality and effectiveness around social outreach work and art’s engagement with vulnerable and/or ethnic minority groups. Kester calls for artists to consider:

‘… the complexity of their relationship to the communities they work with, noting that ‘the tendency of some community artists to unproblematically identify their interests (professional, political, creative, moral, economic, etc.) with those of the community. Too often community artists imagine that they can transcend the very real differences that exist between themselves and a given community by a well-meaning rhetoric of aesthetic ‘evangelism mistaken for “empowerment” ’ (Kwon 20002:139).
Community arts are not an innocent activity. Kester finds it problematic when an artist parachutes into a community to just make art together. The project may suffer from the fallacy of projected needs and perceived concerns. Issues of responsibility and the intentions of individual artists are also addressed by Helguera (2011). He presents models of the arts in the social realm with examples of cross-disciplinary practices supported by theoretical debate. However, Helguera focuses primarily on education carried out mainly by institutions such as museums as the way forward for social engagement.

Often, it was suggested to me, being female, I would ‘love’ working with children in community centres. Never mind that the room is full of small children who I cannot teach woodcut to because it involves sharp knives. Potentially angry mothers may want to sue when their child returns home with a cut in the thumb and that was the last thing I wanted. Being perceived as an ‘art-lady’ angered me. I would rather be with old folks, prisoners and immigrant women exploring and sharing life stories because I identify with their struggles and find them fascinating. I seek experiential relationships. I had rejected a potentially rich, collaborative practice labelled community arts because at that time I perceived it to be a form of babysitting. Yet, Kester’s idea that the artist can operate as a researcher led me to reconsider social outreach, although feeling still that community arts could be people-business perceived to be good work without being tested through a method of evidence (Clements, 2007).

Therefore, some community arts may suffer from a marginalised status, while they have the potential to prove or disprove art’s presumed force and transformative potential. Community arts interrogate on the shop floor, where artists and the audience interact directly – ignoring the uncomfortable hunch that art may not be of lasting meaning for most people outside the art world. However, it can be made meaningful by understanding how art is a catalyst – when springing fundamentally from the social. But is it possible for the individual artist (operating either within or outside high art) to participate in the social world to negotiate such a role without compromising an aesthetic integrity? A myopic practice intensely focused on social issues may overlook nuances, disregarding aesthetic subtlety. The political implications of content and visual language depend on their transmission and reception. Political art could be seductive as well as trouble. These boundaries question the aesthetics and ethical position between collaborator and artist8 (Kester, 1997:43).

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8 Even Hiroshige who was a social commentator was a master of the exquisite line.
When a new world is imagined together, something may result in a productive exchange and possibly create artwork of depth. It could be a way of being in the world, investigating and probing because ‘tomorrow’s art, if it is to be at all stirring, will no doubt be performed upon today’s forbidden territory’ (Shahn, 1957:91). Collaborative practices are merging the art world and the socially engaged in the 21st Century. New strategies and new critiques respond to the commodification of individual art works in the era of *The Spectacle*. Therefore, in a context where persisting economic recession in society provokes it to re-examine its value systems, the socially engaged could embrace a polyphonic approach to community, where practice is more organic and dialogical than didactic, and more tolerant of contention and ambiguity.

**Why print?**

I would argue that print, as a medium in its own right, is directly related to issues that concerned me about the social purpose of art. In this section, the history and specificity of printmaking is explored, to demonstrate its social relevance. By drawing on the existing literature on print and also identifying its limitations, it was possible to present models of practice that have inspired and given guiding principles to explore through the case studies.

**History of Print**

Print, in the context of this research, could be called an impression made by hand using a matrix (metal, wood, or stencil) onto a substrate (paper, wood, cloth, glass or concrete). The handmade print is a multiple which still stands as an original. Each type of print is the outcome of a new technology, which at its emergence, would have been cutting-edge, affecting changes in reception, purpose and image reproduction. Such changes, in turn, influenced modes of communication and disturbed lines of control, as will be discussed in this section.

Print comes in many forms. (see Glossary: Print, for categories) Stamping made the first print: A three-dimensional object, such as the hand, is placed in pigment and then pushed against a surface, the cave wall - the matrix. Stamping goes alongside aerography, where pigment is blown around a three dimensional object, for example, the hand. This may be the first type of print in caves dating back to 10 000 B.C. In the 7th century, frottage or rubbing laid the grounds to modern printmaking in China. Paper is pressed in to an engraved stone block and then dabbed with ink, achieving a perfect, multipliable, copy where the indentations of the inscriptions remain white. In the 9th century, also in China, the first form of stencil print or silkscreen (serigraphy) developed. In the 1950s, silkscreen became an industrialised technique in the US. silkscreen was perfected in the 1930s to be used in conjunction with Roosevelt’s WPA Graphic
Arts Division in order to produce inexpensive, quality artists’ prints for the masses. Since then, silkscreen remains the technique of choice for print-activists. It is fast, low-tech and conducive to strong graphics that can be produced on an assembly line. But telling that story is jumping ahead.

In Europe, China and Korea, frottage, woodblock prints and engraving were initially used to duplicate religious texts. Etching, an intaglio technique occurred first in Roman antiquity and the Persian Empire, as a way to etch patterns with acid unto armour and swords. In 15th Century Germany, intaglio crossed over to paper from substrates of silver and gold. European pilgrims walking to the shrine in Santiago de Compostela pinned to their clothing, metal badges shaped like scallop shells, its grooves meeting at a single point symbolizing the many paths to enlightenment. Printing a shell on a piece of paper made it affordable for the poorer pilgrim and good business for souvenir hawkers. Simultaneously, lascivious playing cards, etched on metal and printed on paper, entered the market. No longer just a prayer or a sword, but also entertainment, the print had begun its diffusion throughout society. Much is evident that in printmaking history, the print, with all its techniques responding to society, spans 1000 years from the religious into the socially engaged.

According to McGregor (1999) knowledge was first disseminated pictorially. Print, or the woodcut, was not an art form in the European late Middle Ages, but a textbook for new knowledge as well as a political positioning. As such, it was readable by the illiterate mass barred access to the elite’s paintings and books. Eisenstein (1983) argued that it is the whole print, the woodcut, wood engraving and etching, where word and image was combined, which transformed European thinking. The printing press has been acknowledged as revolutionising knowledge and the multiple image. Historical social workings of the early print are cross-disciplinary, from the devotional to entertainment to ship building and in medicine, in a circular exchange from East to West. Europe developed into a culture of warfare, seafaring, ideas and revolution through multiples of representational images (Ivins, 1953). Even philosophical terminology borrowed its specificity from the continuously inventive forms of industry and creative expression in printmaking, such as intaglio by acid on copper. MacGregor suggests that:

‘Print technology and terminology influenced metaphysical thinking and development in Europe, such as Descartes: Knowledge ‘etched’, ‘imprinted’, ‘stamped upon’ one’s mind - the paper is an information receiving surface, and the process almost a magical one - with the first images of saints pressed from a plate on to a surface multiplied’ (MacGregor, 1999:40).
All this was made possible by print; an exactly repeatable and easily disseminated image was able to relate to society as a multiple and therefore enabled greater accessibility (Langa, 2004:2). Linked to the collective for production and within a collaborative environment it became a dialogical, interdisciplinary practice by default.

Monasteries saving body and soul set up print shops to make money from mass-produced indulgences, herbal and apothecary diagrams in the 1400s. The earliest evidence in North Europe is in the Popes of Avignon between 1309 and 1376, granting the rights to indulgences, printed in the Asian manner of rubbings on carved blocks to be followed by woodcuts and etchings. The European contribution to printing was in introducing the press, relief, intaglio and oil based ink to a ‘high capital investment and a low labour-intensive system’ (Phillips 2005:70).

Knowledge, in the forms of Herbariums (see Glossary) laid the foundations for the development of medicine and apothecary (pharmacology) as a science. The Herbaria were made from woodcut illustrations, based on drawings by intrepid herbalists travelling across the globe to exchange knowledge via the spice trade. The Dutch, German and English worked with Ayurvedic doctors in Kerala, India in the late 1400s. Their drawings were translated as multiple images that could be understood across Europe despite language barriers. It is easier to show the specificity of a poisonous plant than to describe it in words (Spudich, 2008).

Laymen convened with the monks around the woodblock print inside the cloisters, a serendipitous meeting place for usually opposed disciplines that enabled a dialogue between the individual, an idea and the collective. Shikes argues that the importance of the handmade print as a socially-interconnected visual form of communication sprung from a ‘convergence of social, religious, economic, political, technical and cultural factors’ (1976:4). Reciprocal relationships developed by the growth of the city inventing more easily printed multiples, from playing cards to the German broadsheet in the 1450s were brought on by the advent of the press. Within the medieval walls, an intellectual fermentation flourished alongside the emergence of an increasingly richer middle-class providing a new market for a wider distribution of the multiplied image. A rapid growth of universities that in the beginning were open for cross-cultural and cross-disciplinary exchanges on philosophy and science, such as in Cordoba where Moors, Jews and Christians formed its campuses, led to experiments in ideas that demanded a channel for exchange and which the printing press enabled. The influence of prints on intellectual history in Europe was so established that in France in 1697, intaglio prints were used as pedagogical aids. The effect of print on thought led to ‘interior transformations of consciousness, how in a word, they became internalized’ (McGregor, 1999:390 – 391). Politically and technically, print, by an
array of techniques, resonated with society and gained efficacy to the degree that the content of art correlates with historical tendencies. Moving from propaganda to protest, the woodcut print constituted ‘a site of resistance’ especially as a part of the feudal uprising (Hobbs and Rankin, 1997:3) which continued throughout the centuries from Durer (1471-1528) and Goya’s etchings (1746-1828). Print is a ‘documentary tradition with scenes from everyday life resulting in fantastic imagery from which Bosch, Brueghel, Callot, Hogarth and Rowlandson (all of peasant or artisan origin themselves) derived the strength to power their own deliberate work.’ (Hogarth, 2008:16)

In the sixteenth century Europe’s woodcuts witnessed uprisings against the nobility. (see Vol.II.Pg.31-32:Fig.4 and 5.) The woodcut spread protest on two levels: the image could be understood by the vast illiterate population and for those few who could read, a caption underlined its message. The print’s element of multiplicity compounded its ‘linkage of art, economy, social reform and spiritual content’ (Tallman, 1996:79). Print became a public phenomenon; polemic and with an emphasised visual language it got the message across (Shikes, 1976:14-20). As centuries repeated their turmoil of political and economic upheaval, print told stories of daily life. Technical discoveries led to an increase in printing speed, numbers and visual depth. Intaglio techniques, such as chiaroscuro by aquatint and mezzotint enriched an etching giving it shadows and volume. Distributed by channels outside the establishment’s institutions, etchings were performed with a theatrical twist, pulled through the streets accompanied by actors’ voices. Trumpets and fiddles on a cart blasted out stories of the lewd life of the nobility or dissent against new taxes and oppressive reforms. (see Vol.II.Pg.33:Fig.6) Smaller etchings and woodcuts 9 plastered wooden pillars in inns and on city walls. Politicians, priests and kings were ridiculed and vilified in etchings, woodcuts and then lithographs in the 19th century, prints being the sit-coms of today (Hogarth, 2008). Innovation in print led to increasing numbers and speed of production, and for each breakthrough, moving from wood cuts to lithographs, a print sold products, as well as spreading ideas and dissent. As a multiple, it was a tool for propaganda or protest.

An observer of the Renaissance was Callot (1592-1635) producing etchings glorifying the wars of Cosimi de Medici II and Cardinal Richelieu, but eventually forming a personal vision. He turned to social comment on a grander scale in Les Misères de la Guerre (Miseries of War) in 1633, a series of eighteen etchings based on what he had seen of Richelieu’s bloody crusade

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9 Highly skilled engravers working as human photocopiers also made use of their skills and peddled their own, quotidian prints drawn on the lives they shared of the crafts people and the workers and who also made their audience and market and were perhaps “the earliest form of an artistic, individual expression’ since there was no master but life to please.” Phillips (2005:81)
against the Huguenots, ‘in which irony was joined by a passionate indictment of human folly’ (Hogarth, 1967:10). Halfway into his career he shifted sides through a moral awakening, confronted by what he witnessed on the battlefield. (see Vol:II.Pg.34:Fig.7.and 8.) Repulsed by the effects of war, not only by the deaths of the soldiers but by the plight of the ordinary people with their lives plundered, he turned a mirror back on the army to reflect the suffering. _Les Grandes Misères de la Guerre_ in turn inspired Goya’s 1863 intaglio print series _Los Desastres de la Guerra (The Disasters of War)_ . Goya’s print cycle is a cry rising beyond that of the Napoleonic wars. (see Vol.II.Pg.35:Fig.9.) Goya’s etchings and aquatints were produced on demand. As long as the imagery sold, plates were reworked and the prints, raging against the inhumanity and degradation of war, spread throughout Europe.  

On a more benign and convivial level, predecessors to 20th century socially engaged a varied community in 17th Century France formed print-clubs. Print-clubs appeared spontaneously in market squares, where anyone who could afford an etching, made on increasingly cheap paper, could go and swap it for another, transgressing class barriers. These prints were often of exotic places connected to the rise of exploration and colonialism. Intaglio prints collected in albums changed hands in a constant re-ordering, as in the Cabinet of Curiosities, which was an early form of the museum. Collecting etchings became a way of building knowledge by taxonomy: juxtaposing, recording and comparing. Collections of prints became a ‘cabinet for contemplation’ (McGregor, 1999:398). The early woodcut and later the etching with its physically gouged, carved and acid-bitten black lines is so curiously placed between the utilitarian, intellectual, political and the personal, that it becomes a valuable means of expression, resonating throughout society.

Artists at the end of the 19th century worked in woodcuts and etchings walking in solidarity alongside displaced crafts people and workers from France to Belgium. These cottage industries were being slowly eradicated during the Long Depression of 1873-96. The artwork played a key journalistic role in the crisis by portraying the unemployed who had been uprooted as a result of capitalism malfunctioning. Choice of the woodcut relief and engraving as well as some intaglio print, the multiple was in itself a political positioning. In these images the grandiose ambitions of a nation were contradicted by lives wounded through loss of family and sustenance. Print

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10 Goya and Callot were print activists.
communicated the voices of the masses through individual artists’ *empathetic connection*. (see Glossary) Their images, especially those by Daumier, witnessed seismic changes at the time.

Ironically, by then etchings had become the Victorian gentleman’s art, practiced in academies. Newer, faster and seemingly endlessly reproducible, lithography had pushed intaglio to the side because the print was still in service to commerce. Print pushed along consumerism. In the streets large posters advertised mass-produced goods, train trips to the Cote d’Azur and good times.

From this time forward, lithography and rubber offset was used to communicate, advertise and manipulate, particularly during the first half of the 20th Century, notably in First World War recruitment posters. Governments harnessed the power of the multiple print and two examples of art for the people and for the greater good was President Roosevelt’s WPA FA Graphics Division project in the 1930s and Sweden’s still existing Konstfrämjandet. The Depression of the 1930s in the USA brought on a revival of the role and relationship of print to society through President Roosevelt’s visionary project. Salaried artists were encouraged to produce socially conscious prints on urban and rural destitution, the plight of African-Americans and working conditions of miners. Techniques ranged from intaglio, lithography, linocut and woodcuts, and will be grouped under ‘print’ when discussing the output of the WPA Federal Art Projects Graphic Division. More labour intensive techniques were at first used, because the intent of the project was to make high quality art for the masses. The artists laboured to interpret the times before releasing their imagery to the public. The book, *Radical Art: Printmaking and the Left in the 1930’s New York* described these American printmakers driven by a sense of social outrage (Langa, 2004). The WPA FA prints were distributed to hospitals, libraries and schools.

Innovative approaches made the prints affordable - pricing being one way a piece of art can become socially engaged through accessibility. Artists and dealers set up print clubs for offices and factory workers. Prints were sold like tickets for shows. Artists collectively published print portfolios that were distributed by mail order (Langa, 2004:2). The WPA FA programmes ‘transformed the artist’s relationship to the larger society’ creating prints for all (Langa, 2004:205). Artists were paid modest but steady wages allowing them to focus on work outside of any commercial expectations. When the profit making aspect of the art practice was removed, some artists, such as Jakob Kainen, Chet La More and Elizabeth Old gravitated towards reflecting on and critiquing society. These works were featured in *The American Scene: Prints from Hopper to Pollock* catalogue. However, Ben Shahn and Bob Blackburn were not included in this British Museum exhibition (2008).
WPA FA’s legacy linked the 1930s to the 1950s, when a new industrial printmaking technique, silkscreen, merged with political points of view. Artists, such as Robert Gwathmey (see Vol.II.Pg.36:Fig.10.) found it a suitable technique for the people, its endless editioning capabilities a seemingly democratic form alongside mass-production of images on milk cartons and billboards.

Konstfrämjandet, in Sweden, is the equivalent to Roosevelt’s WPA FA Graphic Art Division. It established nationwide print clubs and socially engaged art projects approaching print and creative expression from a Swedish pragmatic, engineering based-thinking; that art creates meaning by being a democratising technology needed in a knowledgeable society. Konstfrämjandet spread at the end of the 1940s and was embraced by artists and thinkers, supported by workers’ unions in opposition to kitsch or in Swedish, Hötorgskonst. (see Glossary) A simplistic visual language was seen as pejorative and a way to stupefy the workers. Morality by beauty for all, was visualised through art as a humanist concept, and was key to Social Democratic electoral policy in 1938, in an attempt to break the power of the bourgeoisie – the assigned holders of high culture. Konstfrämjandet used and uses culture as a counterweight to consumerism and escapism. Carefully crafted high-end prints, such as lithography and intaglio, were seen as the ideal form of democratic art. Swedish tax authorities still classify the artist as a ‘kultur-arbetare’ (cultural worker) (see Glossary) in the service of society through the state. When declaring taxes a ‘kultur-arbetare’ is given a specific form to complete, after having proved they are working artists belonging to a professional union.

Konstfrämjandet also strived to improve the working conditions of artists. Through support, the artist was made loyal to the collective, earning a steady income by commissions. A specific visual language of the everyday – the paradigmatic particularity – emerged, similar to the WPA FA’s output. Abstract work was produced prolifically alongside political and narrative social realism. Images of dockyard workers, a bowl of potatoes or abstract colour-fields and prostitutes hung on the people’s home walls. (see Vol.II.Pg.38:Fig.12 and Fig.13) Art for all was part of a nationwide desire to make culture and education equal regardless of class. Pricing strategies were key factors to the success of Konstfrämjandet’s Graphic Division. Artists voluntarily abandoned the practice of numbering an edition, instead producing open series.12 Ways to

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11 Richard Berg’s writes in About the art museum as a world of Beauty from the 1921 that “All art should be able to be understood by the broader public, if only presented in a vivacious and character rich way in an appropriate place clearly anchored in context and with suitable bridges, concrete and abstract, displayed for memory, feeling and imagination.”

12 The limited edition is a modern concern of an elitist art market. From the 1600s to the 19th Century the opposite was used. The limited edition print benefits the seller’s motivated by profit’s making. Early prints up to the end of the century, including Goya, were unlimited as far as the plates, woodcuts and stones held up.
increase interaction with the viewer were also explored (Lundberg, 1979). Exhibitions were staged widely, and these images discussed in shipyards and clerks’ offices through study circles. (See Vol.II.Pg.38 Fig.14.)

Konstfrämjandet arranged the show *Multikonst/Multi Art* in a hundred identical exhibitions shown around the country. Television and newspapers covered the events seen by 60% of the Swedish population. Prints - etchings, lithographs and silkscreens - could be bought through a postal order catalogue, which was available through a representative in offices, factories and social organisations. (See Vol.II.Pg.37: Fig.11.) *Folket I Bild* (The People in Images) also raised interest in the high-end art print. At the height of its glory days, Konstfrämjandet offered lithographs by Leger and Picasso. The work of the artist in 1960s Sweden was considered as useful as the welder or engineer building a modern nation. In 1961, the Swedish Social Democratic government proposed that culture was central to the nation and as such needed access to economic resources. Later on, prints from Poland and Japan were shown to enhance an outward looking principle of the government, people and art. In Sweden and spreading into Finland, print went through its golden age. Artists communicated nationwide with the citizens, even those living in remote areas were able to see shows and purchase prints (Lundberg, 1979). During a conversation in 2013 with Anja Syrjä, Programme Director of Hanaholmen, the Swedish Cultural Centre (where I exhibited my work *Islands*) in Helsinki, I was told that a special ‘Art Train’ took the art around Finland, even up as far as Lappland.

A Swedish child of the 60s onwards would be surrounded by prints in homes, offices, banks, hospitals and schools. Life was saturated with these artworks. Konstfrämjandet published catalogues on their commissioned prints up to the 1970s. However, there is little current, critical and analytical work on how Konstfrämjandet through print and imagery shaped the Swedish idea of ‘folkhemmet’, a Swedish expression on a country being a beautiful home for all. Or how these art prints, distributed by Konstfrämjandet and also the Swedish Public Art Bureau founded in 1937, could be seen as a form of social engineering, emphasising norms and ideals by a government agenda.

Elsewhere, in Europe and the USA, as well as in Japan - writers and students who were part of widespread protest movements recaptured silkscreen. The Black Panthers used art to extend their struggle for change for the African–American civil liberty movement because it linked ‘power, economics and culture’ (Kelly, 1984:12). Emory Douglas, an African-American, held the post as Minister of Culture for The Black Panthers and produced their graphic art posters and newspaper. His work portrayed the disenfranchised as protagonists in a style branded ‘militant-
chic’ by Jessica Werner Zack. The era of protest brought forth an explosion of politicized *agitprop* and *artistshock* (see Glossary), with visual art active in the public realm. Protest movements used silkscreen posters and fanzines strategically, giving a visual identity to the 1968 Paris uprisings, through to student protests in Japan and Eastern Europe, early Feminism, campaigns against the Vietnam and Korean wars, nuclear disarmament campaigns of the 1980s and still continues. Community art print shops favoured silkscreen, early copy-machines and crude offset. The more time consuming and intricate techniques of stone lithography and intaglio became more confined to fine art printmaking inside the academies. Outside the institutions, speed was of the essence, when community print shops produced prints responding to turns in the political battle. A lack of urgency seemed to belong to etching, and was now the technique of the individual artist.

By the end of the 1970s, printmakers climbed down from the barricades negotiating the 1980s increasingly commercialised art world of the exclusive wall.

‘In parts, it could be viewed in the 1960 to 1970s as a progression from author to exterior – an expansion of attention from the image itself, to the full sheet of paper, to the wall on which the paper hangs, to the surrounding cultural and economic structures that govern its reception’ (Tallman 1996:119).

The commodity-based market forced a rethink of dissemination, moving from distribution of multiples to ways of engaging in economic systems. Stencil prints, photographic offset, photocopies and silkscreens were well suited, true to its past of balancing commerce with agitation. Distribution became the message paramount, working inside as well as outside institutions and society’s margins. For example, stencil-print graffiti artists such as Shephard Fairley (see Vol.II.Pg.41: Fig.18.) have taken large scale-print out into the streets to confront and beguile the pedestrian.

The haptic print is alive, as silkscreen-stencil graffiti on the walls of cities, spanning a thousand years of printing history. (see Vol.II.Pg.48: Fig.25.) Here, on the street and on the Internet, the image is also at its democratic, contentious best. It is *print-as-doing* (see Glossary), activated by the flaneur. When art is produced primarily as an instrument for communication, it loses its preciousness and can be freely experimented with, drawing on a content emerging from daily life.
The Literature of Print – Texts, Websites and Blogs

‘Print has consistently evaded its own biography’ (Phillips, 2005:67). In contrast, the technical side of printmaking as well as its connection to political movements has been published in ever greater volume in Europe since 1645. Phillips’ *Transforming print: key Issues affecting the development of London Print Studio* (2005) addresses the agency of print and calls for further research on ending the ‘apparent invisibility of print and printmaking’ … Reeve, quoted by Phillips, states that; ‘It does not take long to identify some big gaps in the body of information that constitutes the history of printmaking, nothing has been looked over and everything has been overlooked’ (Phillips, 2005:69).

An artform saturated with engagement, print’s related literature is situated in the social, from the formation of knowledge, science and the political. In the available literature, a repeated notion is that print is historically placed between commerce, society and self-expression, and, thus positioned links to the changing ways of the world.

Print, when *art-as-doing* (see Glossary) potentially stands in a dialectical and dynamic relationship to the society and may be accidental *relational aesthetics*. (see Glossary) Print can be a site of intervention because ‘the graphic line is determined by its opposition to the surface; this opposition does not only have a visual but also a metaphysical quality’ (Caygill 1998:99).

The social history of print is unfolded by Hyatt-Major (1971) but the text is narrowly Anglo-centric and dated. Shike’s book *The Indignant Eye: the artist as a social critic in prints and drawings from the 15th Century to Picasso* (1969) is one of the few texts interrogating the social role of print. It stops at the 1950s and focusses on mainly male artists. Eisenstein’s *The Printing Press as an Agent of Social change* (1983) and MacGregor with William *The Authority of Prints; an early modern perspective* (1999) look at how printing shaped thinking and provided terms for philosophical metaphors in Europe. Ivins’ *Prints and Visual Communication* from 1953 debates what print did for thought while looking at the quality of the line and technical applications depending on era and purposes. In parts, it is a key text, in which Ivins debates on print’s relationship to society and its influence on knowledge and equality. The multiple image is, according to Ivins, a widespread, haphazard dialogue and he concludes by asking in what way, print’s earlier influence change could be recaptured? Ivins’ perspective is also largely an Anglo-centric, patriarchal text, though he admits that a broader global view should be taken to include Eastern print practices.
Vincent Sunish (2013) makes a contribution to the wider, global view in publishing *Between the Lines – Identity, Place and Power* to trace the Indian liberation movement in prints.

Zigrosser’s *Prints and their Creators: a world history, an anthology of printed pictures and introduction to the study of graphic art in the west and the east* (1974) and Hogarth’s *The artist as Reporter* (2008) add to the history of print being a public display, including Japanese print history.

The connection is most evident in the political print of the activist poster. Sander’s *Images of aspiration* (2005) traces print ephemera of international social movements from the Paris Commune 1871 to the 1970s. Categorised in four sections: the individual, the environment, the organization and the action, Sanders argues that using posters is a way to organise a movement.

Taylor (2008) strengthens this idea by saying *agit-prop* is a way to envision the revolution. Schreiber’s *Modern Print Activism* (2013) is the most recent contribution to the field but again centered on the USA and UK practices.

Gaps between the socially-engaged and the political print are noticeable in recent books such as MOMA’s *Thinking Print: books to billboards 1980-95* (1996), where one chapter devoted to social and political issues repeats much existing information without venturing outside America. The text claims that socially-conscious prints vanished in the late 1940s stating ‘the socially conscious in art went underground after WWII’ (MOMA, 1996:85).

Tallman addresses significant aspects of the print’s current relationship to society in *The Contemporary Print-from Pre-pop to Post-modern* (1996). Additionally, McQuiston’s book resonates with Lullin’s *Contemporary Art in Print* (2006) and Langa’s *Radical Prints* (1994), inter-weaving socially-engaged work with political practices, although the *agit-prop* tends to dominate. Again, the works show mainly British and American male artists.

The more community-based approach to printmaking is found in Hobbs and Rankin’s *Printmaking in a Transforming South Africa* (1997) presenting work which is not strictly political. It explores techniques and is concerned partially with the social, and the form and dissemination of print as an extension of a socially-engaged visual practice. Hobbs and Rankin introduce the idea that print, by being connected to various communities by varying meaning and functions, print may be a social matrix in itself. (Hobbs et, 1997) The least informative text is *Contemporary Art in Print* by Lullin and Simms (2006) adding nothing new to fine art print showing mostly print versions of painters’ oeuvre.
Noyce concludes in *Printmaking at the Edge: 45 Artists: 16 Countries: A New Perspective* (2006) that the true power of print emerges only when underpinned with a philosophical foundation. The more recent Phillips, McQuiston, Langa, Talia, Hobbs and the earlier Ivins, Shikes, Hyatt–Major and all who, in part, examine print’s relationship to the social, influenced my research because in their writing is an emerging, fragmented and sometimes culturally narrow debate about the historical and current role of the haptic print.

Alongside the texts, a broader, international and polyphonic perspective is found in blogs, but a rewriting on the social role of print needs to be expanded. It is time to include the rich heritage and current work of Chinese, Japanese and Indian printmakers, as well as the many women who have made substantial contributions to society in their print work since the 1600s, such as female printmakers documenting the French revolution.

Overall, existing texts argue that of all artforms, print historically was democratic, political, and transformative and a socially-engaged art practice.

Josh McPhee’s book *Paper Politics* (2009) combines musings over the effect and role of print activism and a catalogue of a travelling show with the same name. It is not a scholarly text. *Politi-kitsch* images abound with slogans, clenched fists, and faceless police, crying girls and dying people executed by silkscreen, stencil print and linocut. A few, more sombre etchings show greater subtleties and ambiguity. What is interesting, in the context of my research, is the recurrent celebration of the haptic aspect of making images as an antidote to the alienation in a consumerist society. How this is practically made evident, remains a conundrum for McPhee, but he argues that a less polished image draws attention. Scrappy is beautiful, according to McPhee. Scrappy establishes an immediate connection to the audience, because in an aesthetically airbrushed world, a handmade print jumps out, failing to fall into line. Although the text, as the ones discussed previously, celebrates the political print and not the humanistic print, as in an honourable practice, it does raise a plea which resonates with my research. McPhee asks if the ideas presented in the prints lead to positive change in society. Yet, to affect change by the means of a handmade print, McPhee searches for a thought-out strategy. He recognises the tensioned relationships between the individual artists, the audiences and the policy makers as well as the lack of a connective and operative structure.

Organizing a show *Paper Politics*, and writing a related book was a way to connect a community of likeminded printmakers who wanted to engage in a visual conversation with the world at large on social issues. The show led to a formation of the print collective *Just Seeds*, whose blogs
catapulted me into printmaking on the World Wide Web. Most of all, McPhee’s book demonstrated that I needed to look further than print to make it socially engaged, looking at writers such as Claire Doherty, Claire Bishop, and Maria Lind, who critique an arts social practice, examining its aesthetics, effectiveness and strategies. Furthermore, I needed to locate recent academic research in order to position my investigation.

Recent doctoral research

Ramsden’s UWE dissertation (2011) *Walking and civic dialogue: a critical and performative investigation of the relationship of walkers to their immediate neighbourhood and environment* unfolds a collaborative, participatory practice-based methodology which asks to what degree walking as performativity and an intentional act effects a shift in perception in fellow walkers. Ramsden examines the 'ethical encounter' by Geraldine Finn to see if the participants can change every day thoughts to a more conceptual approach. The everyday is significant, when examined, and so the habits can be changed. The research entwines multiple strands of investigation, anchored in urbanistic practices from the Situationists and the dynamics of play, together with case studies involving volunteers. The model is organic and questions the authorial role of the artist. McLaren (University of London, 2008) looks at, as in Ramsden’s work, how the working relationships change and develop throughout a project. McLaren’s dissertation *Bordering Art: Geography, Collaboration and Creative Practices* present the idea that collaboration engenders a dialogical stance and inevitably, is inter-disciplinary. Most pertinent to my own research, these two texts look at audience collaboration, blurring boundaries and thus the formation of a new methodology in order to shape a notion of socio-political civility.

Echarte collaborates with Ramsden in the article *Transnational Transformations: The Nature and Nurture of Collaborative Practices* (2009) seeking a dialogue between practice, artists and audiences. Although their work is not print based, it is an artistic practice-based research, which incorporates the ideas of relational aesthetics, activism and inclusion directing my investigation to a place where print could be as a valid form of dialogue as walking.

Echarte’s (UWE, 2012) *A Practical and Theoretical Exploration of Process Based Participatory and Interdisciplinary Artistic Practice Informed by Ethnomethodology and Live Art* use art as a strategy. A practical and theoretical exploration of participatory and socially engaged practices, it is focused on the interface between art making, social engagement and the exploration of ethnographic methods. While continuing to develop participatory and socially engaged initiatives, my practice also explores similarly processes that engage with methods such as
drawing, mark transfer, performance and interventions. Echarte argues that collaborative art moves the practitioner between ‘two states of understanding and thus two differing states of practice’ (2012:176). The artist is the participant and the observer contemplating the duality of the socially engaged artist’s role which helps to clarify the stages of a creative process. Echarte’s investigation appears to be mostly site and time specific. Similarly, I use the handmade print as a medium that in the context of this research develops specific methodological/practical/ethical characteristics, but raises different aesthetic and strategic issues.

Mandrile’s thesis (UWE, 2004) *The Translation of Fragments: A dialogue between photography and displacement in the practice of selected Latin American emigrant artists* shows her own work and other artists involved in the metaphysics of exile. Mandrile is a resident alien, tracking the crossing of borders through installations of figures, photographs printed on canvas, stuffed and stitched. Simultaneously, she documents using photography how the sense of displacement is reflected in the figures and their shifting locations. Her research draws on her own experiences, but also of the other artists, Felix Gonzales –Torres and Graciela Sacco. They use photographs printed by offset and heliography on wooden planks and endless paper copies shown in galleries and sometimes outside in the street, on walls and billboards. Particularly intriguing was the idea of the portable image carried around to be used in searching for a new location. The search, exemplified by the shifting backgrounds to the image, becomes a tangible experience to exist in ‘different places and belonging nowhere’ (2004:45). Mandrile uses fragments of memory relating to the unfixed experience of exile, examining her own reality as a nomadic artist but also those of displaced people. ‘Transience’, she says, ‘is the only certainty’ (2004:2). The dissertation looks at how artists interpret the plight of migrants, filtered through their own experiences to develop a portable and communicative language of their own. Similarly, Onitolo’s (UWE, 2009) *Interrogating Negotiated Meanings: The Visual in Black British Fine Art Creative Practice* uses an artist–immigrant position of working in between cultures to interrogate the formation of knowledge and cultural transmission. He argues that the alternate ‘locus’ is advantageous enabling a fluidity and a set of shifting angles to interrogate understanding. Accepting that a place of exile can be advantageous for understanding helped me to locate and justify my practice. Nevertheless, Onitolo writes from the perspective of a Black-British African male artist whose specific dilemmas I could not completely relate to. Nor did Mandrile’s work supply the perfect cross-over since she worked through photography, and I made prints using intaglio and woodcut and silkscreen rather than photographic transfer.
Mandrile’s research is a lyrical and philosophical exploration of the psychodynamics of introversion and extraversion, as is Prosser’s *An Archetypal Psychology of the Ordinary: an investigation through drawing* (UWE, 2010). Prosser uses drawing to examine the everyday. He argues that the everyday is inescapable and therefore is valuable and rich with experience and subtle revelations if observed closely. In doing so, imagination is recaptured from being marginalized by predatory advertising images that stalk our desires. Drawing is the starting points for my printmaking practice, and a counterweight to a fast consumption of imagery, seeking to balance restlessness with emphatic attention. Prosser’s text anchored an idea that to look closely, and to search for the *paradigmatic particularity*, the everyday did not make the images banal, but connective. Yet, my final outcome would be a print, and not a drawing.

Baines (LSE) on-going PhD research on *Radical & Community Printshop Collectives in the UK (1968-1990s)* and articles such as Experiments in democratic participation: feminist print shop collectives (2012) and The emergence of radical and community print shops in 1970s London (2009) provide a link to late 20th century historical UK based print activism and the position of women practitioners. Baines’ explorations are parts historical, which take in to consideration, the motivations and dynamics of print activism. Her work highlights the relationship between print technology and the emergence of radical print collectives, the community arts printing facility, poster collectives and radical print shops that were service based. Screen-printing and offset litho were cheap and fast. Both techniques can be self-taught, using a manual, and the maker could use ink to draw, and scissors and knives to cut and paste images and text. This was interesting to consider, because in printmaking, the craft and techniques can pace the development of the idea, slowing down production when using intaglio or the meditative mezzotint, speeding up utilizing silkscreen, stencil print and linocut. The medium could then be a strategy in itself depending on its socio-political context. Baines draws on texts such as Kenna et al. (1986) *Printing is Easy: Community Printshops 1970 – 1986* and Treweek and Zeitlyn (1983) *The Alternative Printing and Handbook*. Although these texts are older, they show, in the spirit of the radical times, how the collectives were focused on cultural democracy, aiming to be more cultural producers than printers. Consequently, the traditional role of the authorial artist and the emphasis on aesthetics were rejected as well as debated. My research is then tangential to Baines, but helpful in considering the connection between print technologies and aesthetic expression negotiated through the presence or absence of the individual artist. Most interestingly, the work looks at how women entered the male dominated print shops, and set up all women print co-operatives as part of a feminist movement. I draw on some of the correlating thoughts found in the history of print, that collective studios enable greater participation by outsiders, such as by the African -
American artists in the 1930s USA, and the entry of women into a radical art scene in the UK. However, my research also looks at the cultural–socialist past of Sweden, leaving the Anglocentric arena and moving into international and current print collectives of the media age found on the World Wide Web.

Ramsden, Echarte, Mandrile and Baines’ investigations connect to my own questioning. It is noteworthy that they are all women-artists, concerning themselves with a tensioned situation of the internal to the external, of their own practice in response to service and others. This gendering relates directly to my positioning as a female ‘resident alien’ – defined by Wolff (1995), and discussed in the Introduction and Section on Personal Context in my research.

Unlike the others, John Phillips looks specifically at print as a collaborative practice and his dissertation (Brighton, 2005) Transforming print: key issues affecting the development of Londonprintstudio describes not only the structural technicalities of shaping a print studio, but printmaking as a social and collaborative practice.

Therefore, it was applicable and closely linked to my own concerns. It is an exhaustive study, balancing clarity with a systematic approach, exploring the complexity of creating a space that facilitates the fine art print both through individual expressions, education and a community outreach. In that, it is reminiscent of Blackburn's studio. Phillips goes further than the technical, and argues for the importance of print as a transformative and infinitely flexible and democratic medium, historically and now, through shifting technologies. According to Phillips, print impacted socially on communication systems, mass education, intellectual pursuits and changes in thinking patterns as well as the dissemination and organisation of ideas, where the studios linked multilingual meeting points for the itinerant scholars. Based in a print studio, the artist can connect to new environments and cultures through a shared, international collective space. The studio sets up encounters, and as such, is an ideal place for the resident alien to be at home, away from home. Therefore print, in Phillips’ writing is examined through the social, political and the economic as well as the creative, drawing on a rich past of print activism in the Paddington Print Shop. He defends printmaking as a viable and vibrant art form, mistakenly placed on the periphery of the art market. Yet, marginalization might be an advantageous positioning of the print, in my mind, enabling it to operate outside as well as within the institutions. Phillips’ cross-disciplinary research approach aided the development of my own emerging methods as well as justified the viability of wanting to focus on print. According to Phillips, print practice holds a fragmented and weak body of historical studies where it fails to extend to print’s connection to social history. Print, by its multiple natures, relates and responds.
to its environment of production. Print, when it returns to its roots, is dialogical by nature. While Phillips concentrates on building a space, or print, which connects to the community at large I am seeking a nomadic place of my own, using other print shops as intercepting points for meeting and exchanging shared practices. I am looking to resolve the dilemma of the individual practitioner. Entering open access workshops is important to me and I have used londonprintstudio, the collective KKV workshops in Sweden and Blackburn’s in New York. However, at times, I have remained a ‘latch on’ to someone else’s project or worked altogether disconnected to the wider, social practices. Eventually, I began looking for a more integrated, embedded way of working and evolving a piece of work, based on a collective process but produced individually.


These are not completely applicable to my research that searches for a moral positioning and method for the artist in service to society. Needing to extend my search for text that would resonate with my forming intentions I accessed the World Wide Web.

Websites and Blogs

Print workshops are inherently collective nature in having to share workspace with presses and finding likeminded people, and connecting those to relevant print shops has become even easier with the World Wide Web. Accessing one website enables connections to other. The paper-based print is alive, and often fighting, across the globe, evidenced through print collectives’ websites and blogs. Websites are strategic entry points and easily navigated. Blogs make for the live part of the websites, and functions dialogically in that they offer examples of divergent strategies centered on the efficacy of print.
Cultural institutions and creative renegades are tapping into the vitality of blogs and websites. The World Wide Web seems to have replaced the streets of 1968. The digital highway reveals that a fluid set of connections is not only convenient for spreading information but also for communication with artists-activists seeking new ways to create and experience art.

There is a considerable body of websites and blogs that promote print activity and social practice within an online context of debate and self-reflection, especially related to research which features heavily in Europe and USA. Latino-based print-activism uses the image to communicate directly within the Latino diaspora, and communities in plight, often addressing oppression by governments. The difference from Anglo-centric and European’s collective websites may lie in urgency and lack of privilege. The Latino-based sites show print activism in the streets for a struggling community, whereas the Anglo-centric sites locate themselves within institutions and especially academia. All offer a way in to print and beyond as a social practice.

**Social Media as an entry way**

*Facebook*, as first port of call, offers a platform for less organized print collectives. Overall, *Facebook* is the most fluid and easily accessible way to connect to small operations that use direct contact and postings. *Popular Culture School Martyrs of 68* features *Mujeres Grabando Resistencias* and others like *Gráfica de Lucha* showcase how print is used directly in the moment of protest, quickly distributed in the form of posters for the streets. A less radical print collective blog, which exists only as a virtual group through *Facebook*, is the *India Print Exchange*. Its blog brings together an international print exchange with artists’ portfolios. Constantly evolving in its connections, *Facebook* offers an invitation to unexpected, international collaborations. Navigating *Facebook* opens up a wide expanse of possibilities to find print based artists, but trawling through personal links requires dedicated attention to identify the likeminded.

The World Wide Web reveals a richness of historical and current forms of activism and visual language outside the art history canon that helped me to clarify a way forward by analyzing choice of imagery and techniques as well as their connection to changes in policy. In my research, I aimed to identify types of visual language and their effectiveness, from the overtly political to the more ambiguous and individual. The agitprop print poster seemed to dominate; while I was developing a more narrative imagery and thinking of prints that could come off the walls, some of which could be worn. Seeking to be socially engaged I also wanted to know to what degree print protest was a nostalgic form of social practice. Linking to the websites, I could see that print activism is vibrant and connected to the past as well as extending into the future,
while operating in response to current issues such as minority rights and environmental destruction.

**USA Print Activism**

Print collectives’ websites are often linked to printmaking studios. *Just Seeds*, based in USA has a blog and website that reflect artists who take a radical political stance, socially and for the environment. Founded in 1988, it was to follow resistance projects around the world. *Just Seeds* operates in the spirit of the WPA, producing portfolios for sale, working collaboratively, making print based installations, and connecting with grassroots organizations. It also has an online store with inexpensive prints for sale to finance its activities. Not a print collective, the letterpress print activist Amos Kennedy, uses his site to raise awareness around racial prejudice and the struggle for freedom. He seeks funding by navigating social media such as Indiegogo to build his *Detroit Printing Plant*, a studio that aims to be a space of creative expression, education and activism. An honourable practice shares Kennedy’s intents on ‘putting ink on paper’ to make a print of his own expression to be a connective force form of protest. Nevertheless, his work is letterpress and word based while mine engages with imagery and narrative. Kennedy invites others to come to the studio and identify what they want to do with their lives. As I had found printmaking a rewarding path to follow, Kennedy’s invitation strengthened my belief in print as something playful, profound and revelatory.

**Latino Activism Print**

Several sites linked to South –America and its US immigrants are useful in unfolding ways of print activism. *La Convergencia Gráfica MALLA* is a graphic art posters campaign that aims to combine art and politics in USA and Mexico by collaborating with *Escuela de Cultura Popular Martires de 68 (Popular Culture School Martyrs of 68)* in Mexico, a collective print shop founded in 1988. *Self Help Graphics and Art* has worked since 1973 in Los Angeles to drive the creation of new print based work by Latino and Chicano artists, raising awareness for the Chicano community. Founded by Sister Karen Boccalero, a Franciscan nun and silkscreen artist, experiencing art according to *Self Help Graphics* is a spiritual form of expression. *Mission Grafica* in San Francisco operates according to the same principles. More political, the blog *Taller Popular de Serigrafia* displays the work and stories about a disbanded group of revolutionary printmakers active from 2002 to 2007 in Buenos Aires, Argentina. The group was significant as participants in socio-political art, using the immediacy of silkscreen to react
quickly to political events as they unfolded. *La Otra Gráfica’s* blog shows posters linking education and print activism.

The websites offer publications and research notices. They offer examples of ways of working as well as patterns of practice that helped me to embrace or reject models that either linked to or differed from my emerging parameters of less politi-kitsch imagery to use the aesthetics of the ambiguous and particular.

Trawling the Internet, offers proof that print collectives and prin-based artists engage in print radicalism continuing the spirit of the 1960s avant-garde. The World Wide Web echoes curiously with a late medieval European network of print shops for wandering scholars and the journeyman practising the craft of printmaking in that this democratic space invites creative collaboration and exchange of ideas. Discovering this, I could see that print still is a flexible and open-ended medium that fosters a dialogic practice.

**Social Practice and Debate**

Blogs and websites contribute to the discussion of the social role of art through presenting recent and ongoing activities and publications. It is clear that an increasing vocal debate around the social role of arts is forming, and these are live on the websites, blogs and the networks that also organize events and conferences. While print is not specifically used as a social practice in the following sites, the up to date debate and links to funding streams provide a platform for dissemination. It has aided the building of a database of information, ideas and resources.

Useful sites for examples and funding outside the printmaking practice abound on the Internet. *Artplaces*, based in the UK, offers a worldwide database of independent, non-profit art initiatives that run debates and projects around public art, education, cross cultural and interdisciplinary collaboration, as well as community arts and urban generation. *The Social Arts* is a blog calling itself a hub for a pan-European social arts network to support critical thinking and practice. With a section of ‘good reads’ and awareness around action-oriented projects it supports grass roots organizing. *PublicArt Now* blog showcases film interviews with international artists and curators’ work that work in the public space. The blog also offers publications and links to partnership workshops. *Inspireart*, based in Montreal, is a webzine featuring resources for community arts and educational projects. It asks how creative expressions, produced by sharing stories and manifesting a vision for a just society, can contribute to positive change. *Alternate Roots* targets artists who are committed to work to strive for an ideal of social justice. *Barefoot Artists* works globally, and is a network of projects and information sharing with impoverished
and especially indigenous communities to bring about social change, empowerment and healing. Others, similar to Barefoot Artists, are the Centre for Creative Communities in Australia. Likewise, Community Arts Forum in UK connects marginalized communities with arts projects. A Centre for the Study of Art and Community wants to place the power of art and culture in the centre of society ensuring that art is an entitlement for all. It works for and debates cultural partnerships across society, from schools, jails, and hospitals, because art, according to A Centre for the Study of Art and Community, is seen as part of community life. SANe: Social Arts Network presents a web-based platform to support critical thinking around socially engaged artistic practices, and member-based network for news and updates on projects and funding.

**Governmentally funded sites on Social Practice**

A group of websites and blogs are funded by national governments and clearly driven by governmental agendas. These websites and blogs provide a live debate of often good academic standard and research, almost as a streaming of thought that printed texts cannot keep up with in the public realm.

Public Art Agency Sweden was founded in 1937 and is similar to Konstfrämjandet (discussed at length in section Why Print), part of the Swedish Art Council, i.e. a government body. It has a democratic mission to make art available to all. Its blog and website explores how to contribute to the debate around the interaction between galleries and public spaces through site-specific arts, urban development projects and interventions using publications to be downloaded or ordered. Public Art Agency Sweden, works with other art organisations, such as Periplus Barcelona, in Spain. European Network of Public Art is reminiscent of Periplus, founded in 2009 to share ideas about public art, with a blog, and with established institutions backing the work, such as the BAC-Baltic Art Centre in Sweden. More groups, straddling government politics and outside initiatives, advocate their work through blogs, being networks for funding and collaborations, but calling themselves independent producers. Situations, founded by the social practice critic and writer Claire Doherty in Bristol, enables projects to take place, especially in spaces outside conventional cultural venues that optimize the capacity of art to interact with a wider audience. The organization believes that art has the capacity to change and enrich life. The group was initially embedded in the University of West England and it is now based at Spike Island Art Space in Bristol, which also houses a print workshop. Situations demonstrated to me that there is a belief in arts agency as well as a willingness to test its efficacy. This supported me in finding ways to embed a strategy for policy change in my own practice.

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Looking across to the continent, SKOR was founded in 1999 and subsidized by the Ministry of Education, Culture and Science in The Netherlands. SKOR believes that art in public spaces, in the form of interventions and community art, exists in a state of tension between the social and the political. The site advises and supports public art projects to extend relationships to consumers and into the spatial organization of the public sphere. As a strategy, SKOR enters into alliances with other institutions on a project basis, and in intending to do so, helped me to recognize the strategic advantage of operating institutionally.

Somewhat useful sites would be the Spanish Periplus and the Romanian Vector Association, but here language difference is a hindrance. Periplus is in turn, linked to CCCB Centre for Contemporary Culture in Barcelona and the University Ramon Lull. The blog wants to show active university-directed research aiming to form an international network for artists operating through social engagement. Periplus aims to work on five continents linking research around the synergy of artistic, educational and social projects. It also wants to showcase the best of global community arts practice. When finished, and bi-lingual, it could be a useful resource.

Some politically transitional societies, such as Romania, use the Vector Association site, to publicize artists and run symposiums to explore the role of public arts’ socially engaged practice. Vector analyses art, cultural activities and the socio-political context in a post-communist society, supported by the Romanian Cultural Institution. However, the aim of the site is linked to its cultural specificity and not always relevant for practitioners outside the former eastern bloc.

Vector highlights the potential limitation and problems of the governmental websites and blogs which could become part of a specific, obtuse agenda, where art is used for social engineering, changing according to the aims of reigning political powers. Vector demonstrates a narrow focus of activities, such as mostly funding projects involving children or keeping the debate Eurocentric or post-Soviet.

Examining print activist websites, there appeared to still be room for self-examination and creative risk-taking. Looking more closely, it helped me to examine my own agenda and to what degree it was transparent and flexible. By accessing websites on print, social media, and community arts practices, ranging from activism to healing through the arts, and them linking them loosely to similar organisations worldwide, a socially engaged practice can be enriched and enabled. Perhaps, most significant of all, is that a creative practice, collective or individual, can be continuously connective and updated.
The Way Forward: The Individual Artist and Entering the Collective

Within the vast range of printmaking produced over the centuries, the work of certain printmakers seemed to offer models for practice from which some guiding principles for case studies were distilled.

Models of Practice

Käthe Kollwitz (1867-1945) was an artist mobilised by war and who managed as, Jose Clement Orozco put it: ‘to combine innovative expressive forms with politicised themes defining our problems within the field of art itself” (Langa, 2004:69). A German artist of eloquent draughtsmanship, she expressed her pacifist and socialist views, leaving behind psychological mileposts of grieving, suffering and ageing. In *The Sacrifice* woodblock print (see Vol.II.Pg.39. Fig.15.) a mother (Kollwitz) holds her son Peter, who died in the First World War, up to the world as an infant, crying out that each slaughtered man leaves behind a mother or a lover. Focusing on the mother and child, on the vulnerability of the bare skin isto understand the ‘micrology of a life [so that its] meta-structure’ can be made apparent (O’Neill, 2002:81). This is a potent example of the paradigmatic particularity.

Nancy Spero (1926 -2010) used the theme of war in her work, interwoven with her own life story. She started her *War Series* against the Vietnam conflict in the 1960s, out of frustration for not having a recognised creative voice and thereby not having ‘an arena for a dialogue’ (Bird, 1996: 10). She used print deliberately because it was a non-elitist, non-patriarchal artform disfavoured by the cultural establishment’s treatment of art as a fetishised commodity. Spero’s linocut prints, displayed from floor to ceiling around the whole room, are a means of seeing through a peripheral viewpoint, one that could not ‘be easily contained or caught by a male gaze’ (Bird, 1996: 60). Using print was a method to avoid being silenced and to flood the viewer with images in order to engage. (see Vol.II.Pg.40:Fig.16.)

In 1972 she interpreted the effects of torture, pain and rape in *Notes in Time on Women*, and *Torture of Women*, each series based on rigorous research. Ultimately, as a response to her research, she changed her visual language to portray women as protagonists and athletes, as
seen in *Rebirth of Venus*. Here, Spero uses humour, in order to fight a sense of victimisation, not just her own, but that of other women.

Spero refused to stay with the customary portrayal of women as victims. (Bird 1996) Her work, driven by the content she derived from her position in society, juxtaposes photographs from the media, history books and advertising, presenting an absurd reality in drawings and linocut which offer transcendence over suffering.

Kollwitz and Spero avoided melodramatic *politi-kitsch*, although this language holds a power of sorts as seen in Coe’s work. The etching *Tragedy of War* by Coe (2000) uses self-evident symbols of suffering. (see Vol.II.Pg.41:Fig.17.) Coe is seen as the descendant of Kollwitz, and is a politically based print artist working for animal freedom and against fascism. Coe favours the black, red and white of the historically political print that is equally dramatic and grotesque. As such it relates to the history of the protest print, which is ‘narrative, declamatory, didactic and starkly outlined in opposing gestures of suffering and victory’ (Shikes, 1976: xxiii). Coe labels herself a ‘message artist’ (Ascherson, 1991:40) and the work is dark - using a protest rhetoric based on lamenting a situation rather than on formulating action. (Wye, 1998) Coe’s work, is executed in a language which nods to an expressionistic protest past with a graphic actuality in the piercing gestures. It centers on disaster rather than pathos. Ad Rheinhardt spoke in 1967 on war and art:

‘There is no way they can participate as artists without being almost fraudulent or self-mocking what they are doing. There are no good images or good ideas that one can make. There are no effective paintings or objects that one can make against the war. There has been a complete exhaustion of images. A broken doll with red paint poured over it or a piece of barbed wire may seem a symbol or something like that, but that is not the realm of the fine artist anyway’ (Antliff, 2007:143).

A language intensely focused on social ills may result in a simplicity which amputates the resonance of an effective image. Coe’s *Tragedy of War* contrasts with Kollwitz’s *The Sacrifice*. The child, held up to the skies by the mother's hands in rage and grief, avoids a literal description of death on a battlefield. No carnage or bleeding wounds are laid bare in this print, but grasps the imagination through ambiguity and pathos. The viewer identifies with the essence of loss.

Kollwitz establishes an *empathetic connection* whereas Coe titillates with horror and almost traumatises the viewer. In visual political protest, it is easy to use the starkness of a propaganda poster because it is *politi-kitsch*, where the language of pomposity makes it immediate.
On the other hand, Ben Shahn (1898-1969) approached tragedy as something private and subtle. Shahn believed that ‘all observation must be moulded from an inner view’ (1957:43). Even addressing the tragedy of a fire in a tenement building was not a reason to portray horror: ‘I wanted instead to create the emotional tone that surrounds disaster; you may call it the inner disaster.’ (ibid: 32). Motivated by empathy, Shahn combined commercial work with commissions of social value because ‘it is only against a background of hard reality that choices count, that they affect life, and carry with them a degree of belief and dedication’ (ibid: 10-11). He was a left-wing American artist of immigrant background, wanting art to be brought into humanistic studies to connect to life and to interact with science and mathematics, ‘moving towards that antique and outmoded ideal – the whole man’ (ibid: 9). Trained in lithography and graphic design he worked with a crisp line producing multi-layered images of paradox. (see Vol.II.Pg.42:Fig.19) His work subtly merges rage with compassion because he believed ‘art is made from humanism and controversy’ (ibid: 6).

In The Shape of Content (1957), Shahn rejects the use of politi-kitsch as a simplistic approach to the dilemmas of the human experience. Politi-kitsch prompts fleeting reactions but does not linger long enough for the audience to feel and reflect on the human condition nor search for solution. Story (2003) explains politi-kitsch as a predictable form of mass-culture artwork, drawing on the Frankfurt School that it:

‘… leaves no space for imagination, reflection or questioning. There is no ambiguity. These are products not experiences. Mass culture discourages the audience or public to think beyond the present. The predictability manipulates and promotes a false consciousness which is immune against qualitative change. Art as a product is of one dimensional thought and behavior’ (Story, 2003:19).

The way to empathy may be through the intimate and not the epic. The arts can give meaning to our lives and our experiences because of their focus on particularity and the individual. Formless suffering or confusion is given a shape and moves beyond the obvious to resonate with the shared universal of a story. A narrative is an effective way to relate to an audience and gets its power from the presentation of particular individuals living particular lives and having particular experiences. At the same time, these are lives and experiences with which we can identify. Norman (2004) describes paradigmatic particularity to be the relationship between aesthetic form, especially the narrative, and life.

When we focus on the mundane and the minutiae in everyday life, we embed these in a greater context. War is incomprehensible to a distanced observer when presented as a mass on a
battlefield. Show war as a separation of lovers, a pet cat shot, or family photographs burning, then we can gain insight to loss.

**Entering the Collective**

In this section I clarify how *An Honourable Practice* links to or is different from creative approaches conducted in other print studios, particularly those that are socially engaged such as *Atelier Populaire* and *Just Seeds*, while revisiting Blackburn’s and London's print studio. I identify how the intentions of the print collectives affect the choice of print media and associated social and aesthetic goals.

As a printmaker, I took the print to be a socially engaged practice by default, linked to historical socio-political turns, print clubs and collectives. The handmade print can be flexible, low-tech and graphic, and an inexpensive and easily shared exchange medium as a multiple. However, there are various strands of socially engaged strategies with divergent political and aesthetic goals within the printmaking practice. Print can be community arts or a political response or a sole expression of a fine artist.

Discussing print collectives, I need to define first social engagement, which through community arts is focussed on the activity and degree of participation or interaction of the individual with a group. It can be a collective, unpaid and hopefully not a compulsory activity which reinforces norms. Social engagement also harnesses the ability to work constructively with various groups, creating a sense of community. As a creative practice, socially engaged art builds a temporary community, but seeks often to deconstruct an existing social phenomenon, to present it anew and opposite to norms, as seen in the print collectives.

As such, social engagement in the arts can be defined as a collective practice with a direct involvement with a group of people. It is often considered less than a work of art than a social event. Activities can be workshops, interventions or performances, its output a publication more than a show. Socially engaged art occupies a space in-between the gallery and the public sphere. It is difficult to critique, because how and by what the beauty and efficacy of an interaction is evaluated.
What often unites the above seemingly disparate names of socially engaged arts is the lack of concern for aesthetic value, as if beauty would pander to the assumed elitist commerce of an art establishment. Contrary to this, while still aiming to be socially engaged, An Honourable Practice seeks to honour skills and aesthetic values as they exist in the physical print. Therefore, it is an attempt to balance the aesthetic of an individual expression with the radical, while its content evolves from an involvement with people in a process of deepening relationships, which is akin to community arts.

Print collectives, operating in an emerging form of community arts by their links to groups outside the arts establishment, such as Atelier Populaire in Paris or the London based Poster Workshop rejected the role of the individual artist and their authorial status. An Honourable Practice is concerned equally with artistic quality and aesthetic value in terms of output, and keeps an authorial status, while the social process informs the final print. There is no expressive self-sacrifice of the artist disappearing behind the collective, simply an exchange. Still, the collaborators, the community members, are equal to the artist. Although operating through a precept of service, the final output remains a visceral print, while its idea and story of the collaborative process will be disseminated as widely as possible across disciplines. Thereby An Honourable Practice may be closer to relational aesthetics than community arts. This invites art, in the form of a print, to remain visual and sensory as well as a medium of exchange of narratives and viewpoints. The work is then set up for an aesthetic as well as ethical critique of its value. The public meet an aesthetic together with a social aspect in the image.

Combining the historic collective nature of the handmade print, An Honourable Practice uses the visceral print complementing artists’ similar social practices in different media such as video, photography and installation. Print offers a longer story of the socially engaged, because the technology and techniques of print span centuries of democratic practices compared with the shorter history of photography and video.

**Historical Collectives**

Baines (2010) quotes Poster Collective’s statement that ‘in most respects we have rejected the traditional cultural role of the artist. The artist is a kind of emblem of freedom, someone who is negatively FREE to do anything in the name of art’ (Kenna et al, 1986:18). Activists, both in production of imagery as well as organisation and ethos of the print collectives’ politics, were involved in the setup and running of the studios. The artists responded to local and global politics of a post-world war society in profound change. The print connected to student uprisings,
housing, feminism, anti-capitalism and anti-racial issues. Skills were shared through the teaching of favoured techniques of screen, stencil and block print.

Atelier Populaire operated in Paris during the student protests of May 1968 and it collectively produced posters characterising the time. Atelier Populaire was effectively organized. Visuals and slogans were agreed each day in a general meeting. The collective of art students occupying the print shops of Ecole des Beaux Arts met factory workers, and other members of wider society. Thousands of people passed through, working together with the 300 artists. Rudimentary printmaking was taught in order to bring silkscreen to the provinces, spreading the visual protest. The collective printed by using stencils, lithography and serigraphy to make posters of clenched fists and factory outlines. (see Vol.II.Pg.44:Fig.21) The aesthetics were secondary, the speed and volume of the output were the primary concern. One print, attributed to Karel Appell says, ‘In acting, they have shown the source of their beauty’ (Sanders 470). (see Vol.II.Pg.45:Fig.22) While Atelier Populaire was print-based, and instigated by artists who wanted to work in the service of society, similar to an honourable practice, the difference partly lies in that Atelier Populaire, the collective, was not in any way concerned about the expression of the individual.

Following May 1968, Grapus- a design collective- formed in 1970 in Paris with the aim to 'bring culture to politics, and politics to culture’ (McQuiston 2004: 56). Grapus designed screened posters in the spirit of Atelier Populaire signing their work collectively. The singular artist did not exist. Poster prints were utilitarian and focused on the class struggle. Grapus’ images were to be posted in the streets and the factories, and not to decorate the bourgeoisie’s walls. In London, the Poster Workshop was set up inspired by Atelier Populaire, as were the radical Red Women’s Workshop, Poster Collective, Onlywomen Press and Women in Print.

Atelier Populaire and similar collectives expressed the collectively imagined and rapidly produced posters responding to a sense of urgency. A distinct, recognisable aesthetic did emerge, but not as a result of that tension between individual artist’s expression and the need of the collective. This was a different endeavour to the honourable practice I aim for, which is the result of an individual, interpretive and slower process, with layered techniques of intaglio, chine colle and screen print. Both are equal in authenticity and integrity of intention, which is to act socially, fully engaged for positive change.

Beyond the print, Atelier Populaire and an honourable practice share the dilemma of belonging to or rejecting the institution. The radical legacy of Atelier Populaire collective is not only in the visual language. Being part of something utopian, Atelier Populaire’s spirit reverberates even in
today’s myopic consumer society and aggressive media environment and its advertising. This is connected to the strength of ideas eventually navigating through institutional frameworks, having left the barricades and society’s margins, moving to operate within its structures. Sanders write that ‘[The ]’68ers' began their long march through the institutions - a project less spectacular than defending the barricades on the Boulevard Saint-Michel, but one which, for better or worse, has had an incomparably more far-reaching influence on developments in the West ‘(2005: 458).

Compared to the golden age of printmaking in 1960’s Sweden, as discussed in The History of Print, print collectives focused more on technique and art for the people through government led organisations such as Konsträmjandet, rather than on direct street protest. Yet, this organisation had intentions and reasons to make art in the service of the people, and while the prints were produced by time consuming techniques, mostly intaglio, mezzotint and lithography, they were produced in solidarity with the worker in the spirit of Atelier Populaire. There was no urgency in making the print, as it was not intended for the battle of the moment, but directed at the walls of factories, hospitals, and the homes of workers and even the bourgeoisie. Grafik Skolan Forum (1964-1991), which later became the Academy of Art in Malmö, following a pattern of print collectives turning into formalized, mainstream institutions, was led by the fine art printmaker Bertil Lundberg. The images produced by other artists in the print collective favoured technical virtuosity, sometimes delicate, dreamlike dry-points and bright lithographs. Grafik Skolan Forum was founded, on socialist principles, to make quality art affordable for the masses. The artists dedicated her/his labour making work to the people. Solidarity also lay in the organisation of the production facilities, the labour intensive techniques used in the print shop collective and in the quality of the image, found in its skilled and sensitive production. The print was to be equal to an oil painting. Grafikskolan Forum’s prints and especially Lundberg’s, were idiosyncratic and self-contained, intensely lyrical and quiet, and many of the images resonated with the collective persona of Sweden. Viewing such work led to a conflicted pre-occupation within myself in how to reconcile the print as individual and honourable, formed less by a collective struggle and more through my own expression. Later, I saw the same intent played out, but arranged differently, in Bob Blackburn’s New York print shop. Fine artists worked side by side along the outreach activities because Blackburn believed that the artists and the participants in the community arts scheme would naturally gravitate towards each other and influence the aesthetics in a silent dialogue of images flowing back and forth. Working in the print shop, first as an artist and then voluntarily as a fledgling teacher, I saw little evidence of the desired cross-fertilization and skill sharing. Developing An Honourable Practice, I wanted to open a connection between my own and others’ creative processes, to work dialogically, to be of use and to be truly changed by
collaboration. However, I wanted to retreat at one point in the process, abandoning the collective to make my own images, only to return in circular way, to show and act on the print.

**Current operational collectives**

*Londonprintstudio* has evolved into an institution, yet is remains linked to the radical print collectives of the 1970s, holding on to its Avant Garde past. *The Paddington Printshop* set up by John Phillips and Pippa Smith, was artist led and socially engaged. The artists instigated successful campaigns for tenants’ property rights, and housing collaborating with the local community. Achieving change in housing policies, the work demonstrated the effectiveness of socially engaged printmaking practice working closely with its surrounding communities. Today, the *Londonprintstudio* still operates, with the same ethos using printmaking as a social and collaborative practice. Parallel to the community arts practices, the studio also houses artists working individually, who are exposed to the principles and output of a socially engaged practice. Its gallery show international activist art as well as the results of local collaborations, such as the *World Hug* made with a local school after a project on slavery. Therefore, the ways of operating collectively and individually were applicable and closely linked to my own concerns. However, I did not want to set up a print studio, but to find a way to use the connective language of an institution without having to run it as a physical space. I aimed to navigate both outside and within the margins, albeit, as an institution of sorts.13

*Justseeds Artists' Cooperative*, based in USA, operates through a print collective on and off line, and invites politically engaged artists produce posters and print responding to social and political issues. These range from environmental threats to anti-global capitalism. The intentions of an honourable practice seemingly differ little to *Justseeds Artists' Cooperative*, both seeking to connect to the radical, and society at large. Also, the haptic images of *Justseeds Artists' Cooperative*, can be polished, with a visceral beauty, utilizing block print, silkscreen and sometimes intaglio. (see Vol.II.Pg.46:Fig.23) Nevertheless, the collective seems to favour the politi-kitsch block print, silkscreen and intaglio of heavy, black outlines and block colour fields.

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13 Other Surviving collectives in London, linked to Atelier Populaire and its off shoots in London, would be *Calverts* Co-operative. It is worker owned as was *Grafikskolan Forum*. Calvert’s operates with an ethos of sustainable printmaking in the mostly commercial techniques such as off-set. Nevertheless, it is commercial and responds to clients to produce images for education, the government, third sector and business. Calverts seems to have lost its radical past.

*Aldgate Press* is a workers’ co-operative with a 30 year history. An off shoot of *The Freedom Press*, it is linked to the avant-garde, as the press evolved from printing *Freedom*, an anarchist newspaper based in Margate. Presently, *Aldgate Press* continues to work with local, short run off set publishing in the East End to remain in solidarity with a struggling community.
The visual language is more overt, of fists in the air and starving children in a mix of the heroic labourer and the victims. (see Vol.II.Pg.47:Fig.24)

*Self Help Graphics, Mission Grafica* and *La Otra Gráfica* are vibrant socially engaged print collectives, but focused on South America and the Chicano diaspora, I could not emulate completely their ways of operating, when I wanted to work with a range of other topics outside their concerns. Similarly, *Amos Kennedy Detroit Printing Plant*, uses the print studio to raise awareness around racial prejudice, focused on the African-American, and the struggle for freedom. He makes short-run, handmade and often luscious prints rich in texture and pigment. I could share his striving for freedom and working against racism, but the *Detroit Printing Plant* is wholly letterpress and mostly text based. I wanted to use the image, in an honourable practice, to communicate beyond textual language. Still, I could draw from the richness and playfulness coming out of the *Detroit Printing Plant*. Most of all, I could develop ideas around dissemination. *The Detroit Printing Plant* and Kennedy himself, actively use social media, lectures and travelling workshops to promote the activities and output of the print studio.

Many roads lead to an honourable practice. The humanists Shahn and Kollwitz motivated me to ‘examine the range of an emotional life’ (Norman 2004:134) using beauty, in the quality of line and production of the print itself, as a way to invite the viewer. Doing so, I hoped to establish an emphatic connection, grounded in the operational ways of working of printing collectives, right in the middle of a community, connected, sometimes, to a struggle. Yet, the *politi-kitsch* language, by now, was a seemingly nostalgic and simplistic visual language which felt like a creative dead-end. I was seeking for a visual language which would resonate and linger, conditioned by the lyrical ambiguity of the socialist *Grafikskolan Forum* and the humanist Lundberg’s work.

Connecting the work of *Atelier Populaire, Grafikskolan Forum, londonprintstudio, Justseeds Artists' Cooperative*, and *Detroit Printing Press*, shows that there is no one model of practice to give the answer, but an amalgamation of the ones explored could form a strategy. As a resident alien, I would have to sift ideas of locally situated artists and print shops through my nomadic and restless wanderings towards building a creative space of my own.

What I learnt the most in examining the print collectives, was the need to situate my practice. I could see that it might be a matter of urgency and process which affected the choice of print media and associated social and aesthetic goal. Printmaking, when engaged in immediate battle, and where there is little time to use an elaborate printing technique such as intaglio, etching, dry
point and mezzotint, swerves towards serigraphy and stencil print. Responding to a struggle and using the poster to keep the group focused and united through an activist visual language, the stencil and silkscreen poster responds more quickly in time. Yet, as seen in the work produced in Blackburn’s and Grafik Skolan Forum as well as Londonprintstudio, the aesthetics of a print made by a singular artist, can be made in a response evolved over time and immersed in an issue of social concern. Its outcome can be a print made by labour intensive techniques, such as etching, yet still in solidarity to plight seeking an emphatic connection.

Guiding principles

I have long been concerned with humanism (see Glossary) stemming from a Liberal Arts high school education, centred in literature and philosophy but isolated in myself. According to Norman, the ‘only antidote is … a wider experience’ (Norman, 2004:117). According to the 1952 Amsterdam Declaration on behalf of The International Humanist and Ethical Union (IHEU), humanism acts for the dignity and quality of life. Art is the means by which this can be experienced. When we appreciate that the person we have alienated as the enemy, the outsider, the one who is excluded, is a human being like us, then ‘moral insight dawns’ (Norman, 2004:117). Norman (2004) and Shahn (1957) look at the human condition as the well-spring of culture because ‘humanism examines the range of an emotional life including that which shocks and disturbs as well as the enjoyment of art and beauty’ (Ibid: 134). Shahn and Kollwitz show the humanist quality of the paradigmatic particularity – struggling with, as Carl Zigrosser said in 1942, ‘the dilemma of the radical social artists is this; either he must work with obvious and self-evident symbols appealing to the lowest common denominator – or he has to forge new symbols, the meanings of which are not generally accepted’ (Langa, 2004:72).

It may be that the creative and visceral integrity of the fine art print carries a greater impact, one of a persistent echo, rather than the intent to effect sudden change. Yet it remains to be explored in what form and by what means a transformation occurs. I emerged from a troubled past, a war of my own to an empowered present through print. Initially, the print, for me, was a way out. Today, it is a way forward.
CHAPTER TWO: CASE STUDIES
Plate 1: Frimodig She Still Rules 2.4 by 1.2mtrs 4 colour plate [woodcut and linocut] printed with Charbonell oil based inks on Fabriano paper at KKV, Sweden.
Title: Black History Month Group Exhibition Abolition/Freedom
Print: She Still Rules 2.4 by 1.2 meters, 4 colour plate woodcut and linocut printed with Charbonell oil based inks on Fabriano paper, KKV Collective Artists' studios in Bottna, Sweden on a 5-ton press September - October 2007
Place: SAFE Studios (Spitalfields Arts Facilities and Education) Whitechapel, London
Collaborators: None
Audience: Mixed Bangladeshi, Pakistani and Caribbean-British
Institutional backing: Tower Hamlets Council, CASA Caribbean African Asian and South American Artists and SAFE Studios
Funding: Tower Hamlets Council Black History Month

Introduction

An Honourable Practice may be defined through facets such as integrity in research, moral considerations, social engagement; craftsmanship, collaboration and community, and being willing to test. This chapter discusses the first case study initiated in conjunction with the London Black History Month and the print She still Rules, which was made for the ensuing Spitalfields Arts Facilities and Education (SAFE) show Abolition/Freedom. The visual language draws on the Brooke’s slave ship print exploring slavery in history and the present for an ethnic minority audience.14

Aims and Objectives

The overall aim was to see if a print on the strength of the image itself could engage, without any additional strategies (such as involving the prospective audience in workshops or dialogue prior to the showing in a community arts setting). I wanted to test the image in an environment that was not primarily a gallery but a multipurpose space designed for communal activities. I sought to identify an audience which was not made from culture-consumers, familiar and well-versed in the codes of Euro-centric, visual art, but to connect with accidental viewers and non-habitual gallery visitors.

The objective was to consider a series of visual forms to see if a powerful print could emerge from a composite of current and historical references. An image is the result of a set of codes made from rules, conventions followed and broken. It often consists of an unexamined mix of visual memories. It is not free from the past and its context but wholly interdependent.

14 The visual language explores historical symbols of slavery and oppression. The title alludes that slavery is not eradicated but remains a reality in any country from Sweden to India. Modern day slaves can be garment workers without visas working in UK sweatshops, domestic servants, women and children traded as sex slaves or for organ harvesting by human traffickers, paperless male tribal members on the Burma-Thai boarders enslaved on international fishing boats. Slaves are also child-workers on coffee and cocoa plantations. Current figures show an estimated 29.8 million people are enslaved with the highest figures in India, Mauritania, Thailand and Russia- while extending in smaller, and less, in but real numbers to Europe.
I wanted to see to what degree I could develop, consciously, a clear, connective visual language for the viewer, without being didactic.

Context

As a tenant at the SAFE Studios in Whitechapel, London, I was contractually obliged to participate in yearly shows that ‘use art to be part of the local community’ (SAFE, 2006). The studio complex is a charity-sponsored organisation funded on the premise that art would serve the local Asian community.

Black History Month (see Vol.II.Pg.49: Fig.26.) is an annual event run by Tower Hamlets Council and Caribbean African Asian and South American Artists (CASA) in London. When the Tower Hamlets Arts and Events department offered to partially fund the SAFE studio show by inviting us to collaborate in the Black History Month, it seemed to be a good opportunity to test a print created in a response to a socio-political theme. One of the key questions of An Honourable Practice is to what degree an image can be socially engaged WITHOUT appearing overtly political or simplistic, nor to be the outcome of community art workshops, but to hold a visual impact which draws on the considered social intentions of the artist. The image has to have a stand-alone integrity as a powerful work of art, regardless of its socio-political intentions. The print for Black History Month (2007) was to be part of a live investigation. While being linked to a democratic past, it needed to be placed outside the sanctified space of an uptown gallery. It was the first step in investigating the connective agency of the image.

The Tower Hamlet's brochure for the Black History Month emphasised that ‘Black History Month provides a forum to highlight the positive contributions made by the black and ethnic community and celebrates black history and experience’ (Tower Hamlets, 2007:1). Nevertheless, the work in the show mainly came from the SAFE Studio artists - a predominantly white British and European group.

The artists of the studio collaborated in setting up the show, but my print was a solitary project from an idea, being printed under the tutelage of Stefano Beccari, a master-printer of oversize images at the Swedish print studio KKV.

The print

The final print was an oversize woodcut incorporating visual references to the slave trade, the sea and tools of torture during the Spanish Inquisition. (see Vol.II.Pg.6:Plate.1.) My print drew on the Brooke's Description of a Slave Ship print, (see Vol.II.Pg.50: Plate.27.) in using the human figures devoid of individuality lining the hull.
It is a seminal print from 1787 in the age of Enlightenment produced for the British anti-slavery campaigner Thomas Clarkson. The print played a major part in abolishing the slave trade as it could be read on several levels - visually, emotionally, schematically, textually and factually. As a print it was easily produced and disseminated. Instead of either resorting to melodramatic gestures of suffering, risking compassion fatigue the print shows dehumanization in its careless horror. The humans in the hull have been reduced to mere cargo. It sends a shudder through the viewer, briefly imagining oneself packed and stacked in the dark bow of a creaking ship, moving slowly to unknown shores. To base my print on Brooke's print (which I assumed to be a potent enough image, due to its historical widespread dissemination and reverberations throughout the centuries) could lend power to draw on by borrowing visual elements that would be easily recognisable to a wider audience. In my print, She Still Rules, the figures follow the edge of a sea rather than lining the hull. The figure's head and body came from a torture apparatus, The Iron Maiden, used by the Spanish Inquisition. The form mirrors the slave ship in Brooke's print. I wanted the poetically ambiguous potential of the image to balance the politics. (see Vol.II.Pgs.51-52:Fig.28.,Fig.29.and Fig.30.)

The print was produced at the Swedish Artists Collective Studios (KKV) in Bottna on the Swedish West coast. I know this area well. Dotted along the coast are the homes of my paternal ancestors and to me it stands for both freedom and cultural roots. It was not until the print was finally completed in my East London Studio that I noticed that the colours, textures and shapes of this area had seeped into my print. There they were: the undulating cliffs, the bays and ragged points of the rugged coastline. (see Vol.II.Pg.52:Fig.31.) The indeterminate future of the captive figures (in the Brooke’s print) mirrored my own uncertainty as a working artist and as a woman in society. I was looking for my own freedom through the image.

Evaluation

In October 2007 the SAFE show followed the bicentenary celebration of the abolition of slavery. The studio artists were instructed to make work under the theme abolition and slavery. It was linked with the British legacy of slave trade and liberation struggles. The title became Freedom (although the Black History Month catalogue listed it as Abolition/Freedom), as the predominantly white artists in the studio felt they had no notion of the impact of slavery, but could respond to the idea of freedom. (see Vol.II.Pg.52:Fig.32.)

The show ran from 28th September to 31st October 2007 in the studio gallery, in rooms that also served as Enterprise and Key Skills Training areas for the local community.
The gallery was located in the East London Business Centre where artists’ studios were next door to the Bangladeshi Chamber of Commerce, and charities such as Escape Art Prison Workshop and CIDA – all social outreach art organisations. The buildings are situated parallel to Whitechapel High Street, in East London – a place which has been home to immigrants for centuries - from Huguenots, to Jews, Bangladeshi, Pakistani, as well as a Caribbean- African population. 

The institutional problems around the project became evident in working with the participating groups. CASA and representatives from the Bangladeshi and Pakistani community and SAFE did not meet to shape a commonly shared outcome for the show. The reluctance to join in was most noticeable among the majority of the SAFE studio artists (who could rent subsidised studios on the premise that they would connect with the local community), perceived the show to be an imposition on their creative freedom. In closed studio meetings some artists said they had little in common with the activities of Black History Month, and refused to join the meetings held at the Brady Community Arts Centre with CASA and the Tower Hamlets’ council representative. Therefore, no workshops were developed around the show to explore the meaning of freedom and the legacy of slavery and the abolitionists’ movement. Workshops could have facilitated the participants to link into a personal connection to the show. 

Furthermore, Whitechapel High Street is lined with stalls selling cheap clothing of murky labour origins. This could have been explored to ascertain to what degree clothing was produced in sweatshops, often exploiting women, paperless immigrants and child labour in London, as well as Bangladesh and Pakistan.

I began to wonder about the worth of art which is produced by hapless and poorly underpinned principles, devoid of engagement and socio-political theories. It all felt strangely unintelligent, uninvolved and without methodology. Willats felt that an ‘artist needs to direct his intentional concerns towards what is meaningful in a wider social context, which requires the development of methodologies’ (Willats, 2000:13). As a methodological afterthought, there were questionnaires – devised by an MA student from London Metropolitan University who curated the show, as part of her dissertation research on the effectiveness of socially themed exhibitions. These were completed on the opening night and revealed that visitors were mainly white, and friends of the artists. (see Vol.II. Pg. 53. Fig.33.) People from the local community accidentally saw the artwork when they came for training in the gallery space.
The local community preferred short skills development courses to pictures on the wall. In the end, the show simply became a static backdrop for the workshops in skills and start-up business training for the local community. No questionnaires were completed and no interest in the artwork was expressed.

I had set out to make a print which was neither to be polemic nor to resort to *politi-kitsch*. As such, the print presented both a direct symbolic language derived from *Brooke’s print* as well as my ideas of freedom. It lacked *paradigmatic particularity*, that visual hook of the ordinarily recognisable experience, shared by a group of people, dependent on place and culture. I understood that images need a way in, a visual opening for the audience to grasp its meaning. It became clearer what the next step should be to identify my *honourable practice*.

I needed to turn outward and to the community rather than my journals. There are many good examples of socially–engaged artworks of creative integrity which could lead me on a new path. For example, the installation, *Le Bouche du Roi* at the British Museum (2007) by African artist, Romuald Hazoume (see Vol.II.Pg.53: Fig.34.); *The Seven Powers of the Sea* (1992) by Cuban artist Maria Magdalena Campos-Pons (see Vol.II.Pg.53: Fig.35.) or John Phillips, Artistic Director, at *londonprintstudio*.

In September 2007, *londonprintstudio*’s reenactment of the *Brooke’s print*, directed by Phillips, in a socially mixed inner city school playground, was laid out according to the original scheme of the *Brooke's print*, using children and teachers as the human cargo. This was recorded as a photograph (see Vol.II.pg.54: Fig.36.). Multicultural and openly inviting, these were artistic strategies that suited diasporic audiences with a ‘strategy which is … multidimensional, open to different practices, visual and creative idioms, moving away from a Euro-centric dominant model’ (Kelly, 1984:109). Moreover, Hazoume’s installation and the *londonprintstudio* photograph seemed to be effective in engaging the public either through play, involving multiple senses such as smell and the kinesthetic, while explaining the meaning of the Brooke's print. In comparison, my print was large and I was not convinced by its effect on the audience (see Vol.II.Pg.55: Fig.37).

In the end, show *Freedom* was art with good intentions, reminiscent of poorly strategised community arts but not focused on any long term, positive impact of the work. A weakness of institutions had brought about creative lethargy.
My over-size print, when finally displayed in London, was received well but I had hoped for a debate on slavery. I had sought a reaction, drawing on visual language which combined layers of terror, domination, historical and personal pictorial reference and ambiguity. Although the image made sense to me, I understood that the audience sees an image differently, filtered through cultural, ethnic and educational backgrounds regardless of how consciously planned its visual intent. It is impossible to fully control the final reading of an artwork. *She still Rules* was well printed and of visual integrity, but it did not build a bridge by dialogue with its intended audience. The visual codes consisted of tacit assumptions half-raised outside my own experience. I learned that assumptions must be examined and transformed by investigative research into anchored knowledge.

‘Art has a social environment – which differs greatly from gallery, museum to activity. Mostly it communicates to a predictable audience and the language used is predictive, a restricted code … A restricted code can simply be defined as a coding structure linked to a particular social and geographical context, relying as a means of communication on people acquiring or learning the associative links the code has within a defined world’ (Willats, 2000:110).

To disregard the needs and background of a particular audience is to naively believe that art has an immediate place in any community. Dialogic practices, parried with debate and participatory activities could have lent the print additional power instead of turning it into a monologue. Vision cannot be convincing unless shared.

‘Since our way of seeing things is literally our way of living, the process of communication is in fact the process of community; the sharing of common meanings, and thence common activities and purposes; the offering, reception and comparison of new meanings leading to the tensions and achievements of growth and change’ (Kelly, 1984: 50).

**Conclusion**

However much the artist cares for the community, if an image does not connect to the real needs of the audience, it changes nothing. Art works when it facilitates transcendence. It evokes the freedom to consider alternative ways of experiencing the world (Sartre, 1948). Well-meaning intentions do not make for empowerment and socially engaged art but can become a form of cultural colonialism if the artist does not connect as a participant with the community. *An Honourable Practice* ought to communicate with audience and institutions simultaneously.
'The artist directly uses the audience's world of references and as a result is able to widen considerably the composition of his audience ….Thus the audience relates the parameters’ derivative structure to its own frame of references’ (Willats, 2000:14).

Yet, failing to reach a presumed outcome led to a greater understanding of the needs of the audience and the use of visual language, form and size. Therefore, I could consider strategically, codes, theories and methods around a visual language in the following Case Study 2.

My experiences in Case Study 1, where theory was still simply theoretical and alien to hands-on practice, the reading of Marx and the Frankfurt School had made no creative sense. The principles of other artists seemed to demonstrate that art is not all feeling, but necessitates knowledge and analytical understanding through the filters of theory.

I read about art, moral and dialogic practices. I held the humanistic idea of the *paradigmatic particularity* which visually could be formed into a strategy, but did not know where and how it could be implemented. Yet, this failure of putting a print in the community led me to look more closely at theory and this was a success of the case study. Additionally, realising that the audience completes the artwork and is part of the creative process, I understood that looking is, in a way, a silent dialogue. It was my first fleeting realisation that a print needs to become theatre, breaking down the imaginary walls between audience and artist.

**The Way Forward**

The research would become a tensioned interdependency between the individual (the artist) and the collective (the social), seeking ways to investigate meaning and awaken interaction. A print with intent to be socially engaged, making assumptions about the needs and interests of the intended audience, needs to be eliminated. The relationships between audience and artist need to be developed and planned alongside the making of the image itself, thus the image draws not only on imprinted lines, but also on a continuous exchange, as in a conversation. Artists need to make art part of a discourse. The core of *An Honourable Practice* began to surface through Case Study 1: research, knowledge, craftsmanship and dialogue. Now, I needed to put it into practice.
Plate II. Frimodig 2008 Twente Identity Robe 1.5 meters, [screenprint and thread on pattern material] produced at AKI Academy of Visual Arts Enschede, The Netherlands.
Title: *Borders of Perception: 7 Countries, 75 Art Students*

Print: *Twente Identity Robe*. A wearable print 1.5 mtr screenprint, thread, on pattern material paper produced at ArtEZ AKI Academy of Visual Arts Print Studio, Enschede, The Netherlands May 19 to June 19 2008

Place: AKI, Academy of Visual Arts and Balen Gebouw Gallery

Collaborators: None

Audience: Dutch and 28% of Non-Dutch origin

Project participants: art students and teachers with Dutch and Immigrant Enschede citizens

Institutional backing: AKI, Academy of Visual Arts, Enschede; UWE, Bristol

Funding: International Erasmus Programme European Mobility Fund

Introduction

*An Honourable Practice* uses print instrumentally, functioning simultaneously on two levels - as a stand-alone piece of aesthetic value and a tool of engagement. Case Study 2: *The Twente Identity Robe* explored in what ways a print shifts from being an image to a theatrical prop if activated. A wearable print and thereby a performative or activated image could be positioned kinetically between the artist and an audience requiring an effective visual language. *The Twente Identity Robe* print carried historical facts in symbols on its sleeves and body; images from a textile industrial past shaping a visual language of *paradigmatic particularity* intended to resonate with the people of a Dutch manufacturing town. Eventually, concerns of performativity and visual language lead to an emerging methodology merging the principles and theories of Iris de Leeuw and Maggie O’Neill which were encountered towards the end in Case Study 2, but not fully-embedded in the practice. Working through each case study and formulating new problems, the research works operate by solving each set of concerns of how *An Honourable Practice* navigates aesthetically as well as philosophically into an evolving operational methodology.

Aims and Objectives

The aim of this case study was to directly relate print to place and people by identifying a shared visual language between artist and audience.

The objective was to construct a socially engaged work of artistic integrity communicating the intentions of the institutional project *Borders of Perception* to the audience of Enschede, while experimenting with *An Honourable Practice*.

The print was to be shaped by in-situ research, collected in Enschede, and it was to test a humanist-based visual language of *paradigmatic particularity* avoiding *politi-kitsch’s* simplistic symbolism.
This demanded an understanding of the quotidian, idiosyncratic ways of Enschede as well as its history.

**Context**

In spring 2008, The AKI Academy of Visual Arts organised an *Erasmus Intensive* workshop programme titled *Borders of Perception*. This brought together seven European art universities including Turkey, for students and teachers to explore creatively ‘the possibilities and challenges an artist faces when dealing with abstract dilemmas as boundaries, subjectivity and their relation to different ways of perceiving’ (AKI, 2008). *Borders of Perception* involved the university groups working with each other and the local community by exploring location, identity and industry. The intent of the programme was to link history and pending changes in Enschede through workshops ’where personal and cultural differences will serve as a source of inspiration to all’ (ibid, 2008). I chose the workshop *Enschede Textile City: The border between body and surroundings*. The two-week long workshops culminated in a day of exhibitions shown in free venues across town, displaying artefacts and installations that were site-specifically produced through the AKI project. The mixed grouping of students and teachers mirrored the demographics of Enschede: 28% of the population were of immigrant background, many being related to a 19th Century influx of migrant labourers to its textile mills. 20.7% of the immigrant population had arrived from Turkey, Morocco and Eastern Europe, while others came from former Dutch Colonies such as Surinam and Indonesia. (Desrani, 2011) Enschede was shifting from textiles to education and services, reinventing itself, changing in work as well as demographics.

**The Print**

Initially I planned to make flat prints. Participating in one of the workshops titled *Enschede Textile City and Clothing*. Ways of covering and uncovering the female body could connect the industrial past with the present demographics. Often the eyes are the only parts left uncovered by material when dressing either for the cold or according to religious edicts. The print would witness a town changed from a homogeneous Dutch community to that of a racially segregated town with all the presupposed tensions in tow. I wanted to reveal rifts in the community, an intention which I carried over from my London studio life, in a mixed neighbourhood of women in burkas and female artists in tight jeans. I was seeing Enschede through my London filter, with more prejudice than I cared to admit. I saw discord everywhere which needed placating.
I cycled to the outskirts of town, where I was proved wrong in my assumptions about Enschede by a visit to the mosque. Dutch and Muslim men and women around it vouched on how well they felt they were all getting along in Enschede.

Afterwards, I saw headscarves and hijabs worn by women on market day and that these were either the cover of choice for Turkish matrons, or Dutch pensioners hiding their curlers or just the habit of Muslim women. Daily life took over religious divisiveness in the square. Peaceful haggling by Dutch natives and immigrants flowed over the mackerel in the market fish stalls (see Vol.II.Pg.56: Fig.38). The women focused on buying the best-priced cheese or potatoes. It was paradigmatic particularity in action: hauling home a plump mackerel for dinner, which was more important than religious divisions. My belief that there would be social rifts fell away and I lost my creative agenda. After four days, I wondered what I was doing at the residency just looking at mackerel as opposed to being expected to perform imaginatively and deliver creative insights. I needed to identify a visual research strategy to implement.

What was absent was the method. I already had some observations in a journal that were leading towards a print but I wanted specific symbols from the community to make the connection with Enschede. Looking at the women in headscarves worn by Dutch and Muslim each for their own reasons, I wondered how identity could be clothed. I wandered around the market, and on seeing the golden mackerel fragrant with the smoke of tarred timber in the thin, grey spring light; I missed the west coast of Sweden and the fishing village of my childhood summers. The North Sea kept drifting into my work as it had done in Case Study 1. Floating up from stored memory, the past kept mixing with the present and the future. Images have no linear making and are formulated beyond language in a mélange of recollections and sensations.

Halfway through, lessons learned from Case Study 1 resurfaced; that the audience could once more be unintentionally ignored as a result of a missing method and strategically planned approach. This time, as opposed to Case Study 1, I connected by drawing on visual codes specific to the town and its history. If I were an Enschede native what would I like to carry with me from home if exiled in alien places, even if this was just a space between past and present? What print could demonstrate the crash and collision course of the human experience between the personal and the collective? What visually connected the women of Enschede and me but the covering of heads on chilly market-days?

I found two postcards in cafés, all playing on the ethnicity of the *Girl with the Pearl Earring* (see Vol.II.Pg.57:Fig.39), an iconic Dutch painting by Vermeer. The girl has a scarf wound tightly, turban-like around her head. Vermeer's painting had been paraphrased by anonymous image-
makers in the three postcards. (see Vol.II.Pg.58.Fig.40 and Pg.59:41). In Fig.40, the young woman is seemingly of Muslim origin and the turban has been exchanged for the hijab.

In Fig.41 it is the face, not so much the headdress that has been changed. The young woman looks of Asian origin. A postcard bought in Bristol in 2014 similarly plays on this theme where the headwear is by the designer Burberry. (see Vol.II.Pg.60:Fig.42). Vermeer’s image adjusts to Zeitgeist and history, as does the Brooke’s Slave Ship Print. In the found postcards, changes in demographics were reflected by playing iconographically, highlighting a Dutch concern with either its colonial past or its present as an immigrant nation.

I visited the Textile History Museum to look at the industrial history of looms, pattern books and local clothing. Throughout the decades, folk costumes had evolved by adding discoveries in patterns and colour dyes, under the influences from industry and a colonial past in Indonesia. In the textile museum the women’s costumes all came with white starched laced caps, especially intricate and often discreetly shaped. (see Vol.II.Pg.61:Fig.43.).

Why cover one's head? Is it a sign of respect, and if so, for whom? I wanted to experiment with the reasons and messages in a cap or hood in a ceremonial piece for Enschede. Could I make a new costume, a Twente Identity Robe for the 21st Century of mass-migration? Changes and foreign places were also part of my story. An identity robe for others would be one for me to wear on my sojourns to new places. I would make a print, as a gender-neutral robe with a hood, drawing on the Twente folk costume laced cap, to be worn by anyone. The print could combine symbols such as a heart on a sleeve to say, that we need to remain open, a laced-lined hood, to be acceptable to various religious places that require a covered head. Another symbol could be an ancient Stiepelteeken (see Glossary and Vol.II.Pg.62: Fig.45), a roof ornament found on the gables of farmhouses in this area of the Netherlands, believed to protect against thunder and attack. Mackerel is a popular fish feeding those who travelled across the seas from afar, or the Tree of Life in medieval paintings in the local art museum. The Tree of Life (see Vol.II.Pg.61: Fig.44.) is a symbol shared from East to West but known to me as a Swede as Yggradsil from the Norse sagas Eddorna. (see Glossary). Still used in Persian carpets and Islamic iconography, the Tree of Life could be a symbol on the back of the robe connecting Christians and Muslims.

I cut a pattern for a robe in paper, basing the hood on the laced caps in the textile museum. I screenedprinted using stencils, a heart on one sleeve; three Stiepelteeken with a mackerel along the seam on the back; a mackerel on the hood; and on the other sleeve the fish swimming through an outline of the heart (see Vol.II.Pgs.7-10: Plate II, III and IV). I added symbols of
safety: on the front panels, thunder-protecting *Stiepelteeken* and on the right was the Tree of Life. Two mackerel lay nose to nose on the laced cap.

The print, in its three-dimensional form, was sturdy enough to be worn and packed in a suitcase weighing only a few hundred grams, light like reminiscences. The print was not only an object, but also a vessel for memories, recognisable as a piece of clothing most people could wear. The print had been freed from the wall.

**Evaluation**

I hung my *Twente Identity Robe* on a mannequin in one of the galleries. Iris de Leeuw, the Dutch Godmother of protest and a well-known LUUKS art activist from the 1960s came to the opening, and wrote in an email a few days later: ‘A beautiful robe with a lot of true, simple symbols from the region and of Bess Frimodig.’ De Leeuw made an interesting observation about the manner of display. She wrote in E-mail from June 2008: ‘Imagine Bess' physical appearance inside the garment walking around the city of Enschede on market and places. What a breathtaking image that would be. Then the people of Enschede might catch the content immediately by this functional display of the art.’ In this situation I then understood that an item of clothing needs to be worn to be seen. The Twente Identity as a print was static and not active.

De Leeuw pointed out that a LUUKS interventionist strategy would have been to walk around town wearing the print- preferably naked beneath the robe for maximum effect and *The Twente Identity Robe*, talk of the town. Stationary, it was mute. Let the print loose, to be seen, rained on and blown away in the midst of daily life. Thus it would find its way in to people's memory, but most of all, into the consciousness of the people of Enschede.

The email from Iris de Leeuw continued that:

‘Inspiration, techniques and communication are three different skills in the process of practicing art. I like to comment on your inspiration and communication.

If you were truthfully inspired by people on market, in town and from memory, expressing this by making a thing of beauty: the Twente Identity Robe will never validate your inspiration by failure or success. Art is ultimately and intrinsically subjective and connected to the emotional and ethical values of the artist alone. One might only discuss these values because they differ mutually.

Communicative art needs more than displaying art alone. It might require something completely different, even shock to reach the goal. Art itself is communication from inside (by heart and/or mind) to outside. But how to 'bring' it to the people with whom you want to communicate? If you don't get the wanted effect, blame the show, your lack of skills, not your inspiration, not the people, not the market or the fish, not the artists, not society, not class, not money or museum.
Art as communication is another skill to learn, to perform and to always be in process’ (de Leeuw, E-mail June 6 2008).

Hidden in the folds of its wearable form, discoveries pointed towards more radical creative future ways for me.

Regional imagery may be reflected as historical statements but could also be solely an aesthetic piece elsewhere. Iris de Leeuw had asked something of me that I was not ready to answer, but I sensed that she could show me how print can become theatre. On the day of the opening at the Balen Gebouw Gallery, centred in a cluster of family houses at the old industrial site, I had understood from de Leeuw that the print belonged to the street, motion and strangers.

Cycling through the streets facilitated looking and feeling. I was still the lone observer, but on wheels. Enschede town had become an extension of the workshop space. Free to see by movement, I vacated my journal pages becoming a flaneuse. Biking around town was more productive than spending hours in the workshop space. Revelation came through being lost. I could free the form of the print from the wall as the ideas took shape through observing the life in the city.

Directly connected to Enschede, the visual language reflected a paradigmatic particularity through the symbols. I had avoided politi-kitsch although The Twente Identity Robe began from the idea that women had to cover their heads.

Moreover, Case Study 2 revealed again the necessity to connect with the audience by building relationships, as Kester (1998) and Kwon (2002) discuss in their various works. Starting a dialogue with Iris De Leeuw would turn out to be the most successful outcome of the project. She proved to be an inspiration and an important primary resource for this research.

Spero and de Leeuw, both female printmakers, argue for developing an empowering, humanistic visual language to activate the print as a kinetic form. Thus layered, each action, i.e. the case study, was to be founded on projects where collaborations became more important than working alone.

Conclusion

The Twente Identity Robe was made to encourage the connections to the new home. Immigrants, in alien places whether by force or choice, carry memories like inconsequential objects in stowed away trunks. The meaning of the treasures and things within, remain elusive for outside
onlookers. Codes are disjunctured, collected over a passage of time and journeys, they meld together through a roving eye, seeing and escaping at the same time. The operative curiosity driving this case study was subjective and partially autobiographical. Art is a resistance to loss. Making a portable print worn as an instant layer of identity reflected my own displacement, as with the immigrants of Enschede. Searching for the symbols released the insight necessary to produce the robe. Empathy and then humanism were knitted through Case Study 2.

The print as a finished product is often static whereas in a socially engaged practice its preparation is live and organic, connecting artist with audience until all participate, before, during and after. Either the ideas are activated through conversation, or the print moves in public. The honourable in such a practice, is the courage to learn from the everyday and the stranger. A print exists not only as an instrument in the world, but needs to be made instrumental; to prompt shifts of insights and understandings. Next time, I knew I needed to activate the print to send it out on its own into the public sphere. However, I still wanted to test the power of the image on its own before developing further, more collaborative and action-based case-studies.

The Way Forward

I aimed to identify a project within an institution which called for a socially-engaged image to be used in a large scale project. Thus, I would test politi-kitsch but would add ambiguity to see if it could attract attention, just on its own.
CASE STUDY 3
WALL OF RESISTANCE: STAND UP TO HATRED

Plate V. Frimodig 2009 Stand Up To Hatred: Wall of Resistance produced for Brent Council, 15 x 10.5cm, [etching and screenprint] on Arches paper, produced in artist’s studio, London.
Title: Wall of Resistance: Stand up to Hatred
Print Output: Postcard print 15 x 10.5cm etching and screenprinted on paper, produced artist’s studio, Spitalfields, London 25 January 2009
Place: Brent Council Hall and UK nationwide state schools and libraries
Collaborators: None
Audience: Brent Council Community Arts Groups and UK nationwide state schools and libraries
Institutional backing: Brent House Libraries, Arts and Heritage
Funding: Brent Council

Introduction

Case Study 3: Wall of Resistance: Stand Up To Hatred for Brent Council’s Holocaust Memorial Day focussed on the reception of an image. Using a visual strategy of politi-kitsch, consciously introducing ambiguity in the drawing tested the efficacy of the print as a stand-alone piece.

A postcard sized image, as colourful and bold as possible, had been Brent Council’s brief in its call for entry competition details (2009), encouraging local people to stand up to hatred. The entry form outlined suggestions, using imagery, such as:

‘Celebration (balloons, music, performers)
People holding hands
World maps
Forms of communication (talking, phone, e-mail, computer, letter, books)
Better world (flowers, happy people)
Anti war (peace, rainbows, doves)
Candles, prayer trees
Different cultures, religions’ (Brent Council, 2009)

The outcome would be a display of a wall of postcards to ‘remember the victims of the Holocaust … other victims of Nazi oppression and those who have died in more recent genocides.’ (Brent Council, 2009) A wall as a symbolic, unmoving structure either keeps people in, or out of an area. The standard visual language recommendations challenged me to consider the use of politi-kitsch with a twist. Grabbing at emotions in the way that it used the grand gestures of black and red, horror and romance: a red rose and a skull, my image was confrontational. It made the winning entry.

I was not able to work with the community during the process of the making of the image. Despite lacking prior relationship-building, which Case Studies 1 and 2 revealed as of emerging importance in the context, the print nevertheless connected to a wider audience. This was partly due to a governmental institution working effectively with the dissemination of the images,
through workshops and talks in local community centres. *Wall of Resistance: Stand Up to Hatred* was a show scheduled to travel around the UK for one year. Although the image disappeared from my analytical control in its travels, learning outcomes emerged through understanding that the use of plugging into systems, (i.e. aligning with institutions and their greater, formal networks that apply established community workshop methods, pedagogy and PR machinery) heightens the power of an image.

**Aims and Objectives**

Brent Council sought to address racial prejudice in the borough through the art project *Wall of Resistance- Stand Up to Hatred* by awakening a dialogue on how to ensure that communities stay safe and strong. My aim was to make an image to test direct visual language such as politi-kitsch, playing with activist poster art and the ambiguous, addressing racial hatred.

The objective was to make one post card-sized brick to be added to all the other competition entries to build a Wall of Resistance. (see Vol.II.Pg.63:Fig.46)

**Context**

Brent Council is one of the most ethnically-diverse areas in London. 71% of the population is from an ethnic group other than White British and are of Black, Asian and minority-ethnic origins, with Muslims, Christians, Buddhists and Jews living side-by-side. In 2009, 130 different languages were spoken in the schools according to Brent’s Borough Profile (2011: section 7)

Posted on the council's website, *Wall of Resistance - Stand Up To Hatred* was listed as an arts outreach project. The entry form online stated:

‘We would like to encourage you to focus very carefully on your own community when thinking about acts of hatred. Do things sometimes happen whilst we pretend not to notice? Are there situations that might appear both locally as well as globally? Becoming a refugee, belonging to a different religion? Why not help?’ (Brent Council, 2008)

Brent Council Libraries, the Town Hall, Schools and Local Community Groups participated, and through cross-generational workshops a collection of postcard size images grew. The wall grew through contributions collected from schools and retirees around tables in community centres.
The making of my image was not connected to these activities and had started months before. The print was disseminated in the nationwide travelling exhibition orchestrated by Brent Council and local community groups.

The print

I drew directly on symbolism - a skull with yellow fangs and a blood red rose against a blue and deep black background. (see Vol.II.Pg.10:Plate V.) I wanted to make it as beautiful as possible, but also to incorporate the use of milder shock tactics, drawing on de Leeuw’s recommendations in Case Study 2. Ambiguity could dislodge the simplicity of politi-kitsch. Skulls and roses are loaded imagery and cut through many cultures from Eastern Buddhist iconography to the West in mediaeval art, living in religion as well as the profane music covers and tattoos stretching from antiquity to the contemporary. A skull is death, its mouth opened in laughter which could either be read to be in defiance of hate crimes or of sadistic pleasure. The skull was half-enveloped by a bright red rose, a pool of diffusing blood. Juxtaposing rehashed symbols of hatred and fear, with a focus on quality of line, opened up the print to function on two levels - the obvious and the hidden, the frightening and the beautiful.

It provides a meeting point between the impossible and the possible, between near death and the escape to other countries, like the refugees from the Nazi empire, in an image where the brutal and simplistic clashed in tension with the rose, which I found poetic. I had discovered that ambiguity and its discordance holds power, not through impact, but in what it unsettles. I wanted to find a way to establish an empathic connection through my own experience of hatred in my youth with the racially mixed audience of the London Borough of Brent.

Viscerally, the print on copper was produced successfully by multi-plate intaglio and screenprint on Arches paper. The image subtly transformed standard symbolism, mimicking politi-kitsch through a compendium of private memories in a language beyond the textual.

Evaluation

Entering a competition on a subject which was political and about human rights had seemed ideal as a straight forward way to test the image that I made, drawing on the auto-ethnographic, (i.e. being bullied). I submitted the image and won, it being described as bold and powerful by the mayor and the arts coordinator. At the Award Day at Brent Council Hall, I was handed a prize by the mayor and was approached afterwards by the audience. The impact of the print was discussed by retirees, who had talked about it, in groups about the entries in workshops at the Brent Community Centre.
Although the conversations about the print occurred afterwards when I met the people at the event, I found the informal chats at the reception valuable. A retired Asian council member spoke to me at the Award Ceremony saying how “important it was to not make work together but to be confronted by empowered images … to be shaken up a bit and start thinking.” I was stunned by his response and I wrote it down immediately. It seemed I had made the empathic connection by not only following my creative instincts but also my memories, while at the same time testing the visual language strategies I was exploring in the research.

The project, Wall of Resistance: Stand Up To Hatred helped strengthen my visual language by opening up the use of ambiguity. The language was made more effective by the surrounding activities and long timescale for dissemination by the council. I had benefitted from the organisation of the council’s outreach programmes and collective efforts while being an individual artist, because the project worked within the networks of institutions. I wanted to measure impact and contacted Brent Council for their evaluation and was told that such data did not exist. It made me wonder again how effective community arts projects truly are, when they are first trumpeted as acts of salvation, but no one measures how many were indeed saved from racial hatred though art. Although it is difficult to measure any change within individuals quantitatively, it would have been helpful to meet with some of the community in focus groups, in order to gain qualitative data.

Conclusion

Brent Council had initiated a large positive project but failed to measure its impact. In the future, for the role of art and its use in the social sphere, artists and institutions need to listen to the audience, its needs, predilections and responses, in order to understand how the image moves within both individual and society. At the core of Case Study 3 lie visual language and the audience – asking also if the project has a moral and political impetus. Is politi-kitsch then an appropriate form? It is, when ambiguity is introduced to delay the impact, possibly to resonate with the viewer. It is important to note that simple language cannot be perceived as pejorative, one of the central values to Konstfrämjandet.

Images are arguments to convince an audience to open up to an experience, a strategy used by advertising. Social beliefs are experienced by images that reference values and the audience identifies with, or rejects the values/beliefs in the image (Tyler, 1995). Some images create a ‘non-participatory audience relationship’ (Tyler, 1995: 108) and the image is purely aesthetic, static and frozen in time, out of context of the viewer’s daily experience. The beliefs are displayed, but not necessarily calling for action on behalf of the audience.
In what way did *Wall of Resistance: Stand Up To Hatred* move or change the diverse audience? Eventually, Case Study 3 became a question about the reception. Most artists in my circle find difficulty in defining and addressing a specific audience. Having had a discussion, I found that it led to irritation and a shrug by the artists. Some felt that the audience needed a transformative experience but many just did not seem to care. Yet, ‘just people’ consists of individuals with fragmented needs, reasons and motivations as well as experiences of looking at art. Often, we artists fail to meet the audience once an image has been sent into the world. How do we understand what makes an audience engage in artworks deeply enough that the experience is transformative? How is this effect created, implemented and measured? Audience research, as highlighted by Morris et al, Tate Modern and the Amsterdam Rijksmuseum (2005) look for a qualitative approach.

‘The highest satisfaction ratings are given by those visitors who are the least knowledgeable; the least experienced, are on their first visit, spent the least time visiting and are least likely to return’ (Morris, 2005: 6).

The audience of Brent’s *Wall of Resistance: Stand up To Hatred*, was accidental, as an audience in public places outside a gallery often is - with strong differing cultural and religious backgrounds - it was as multi-cultural as it could be. In this case, the image came to them with a message and was seen through a series of activities in community centres and schools. It was there to be discussed, publically. Seeing it was a process, and far removed from silent contemplation.

Institutions have networks and methods in place such as community workshops, spaces and publicly posted factsheets on the Internet for running arts outreach projects. Although being a community artist was anathema to my search as a socially-engaged, but individual artist of the stand-alone image, I recognised that putting systems in place and working with institutions gave a project more running power. It is not always the making of images that is creative, but making use of official structures by *relational aesthetics* can be just as innovative.

**The Way Forward**

The success of all the case studies brought out the significance of theory combined with practice, challenging me to consider new ways of interacting with an audience and adapting my ways of working. Theory had begun to enrich the strategies around the making of prints. De Leeuw had introduced to me the tactics of LUUKS (which will be discussed further in chapter 3). Professor O’Neill, who I had met in December 2008, introduced me to the notion of *ethno-mimeses* which I intended to merge with my practice.
I would need to pull together the theory with practice, combining my understanding of visual language together with dissemination relating to institutions and audience, so that the image would simultaneously be autonomous as well as relational.
CHAPTER THREE: THEORY MEETS PRACTICE
Introduction

Reading a text or making an image are not innocent activities. Looking at images is a physical, historical, social and cultural act that ‘can reflect critically on its own construction of the world and imagine other possible worlds to be formed’ (Battersby, 1996:240).

Social practice drives the formation of knowledge and analytical understanding through filters of theory. Practice and theory have a dialectical relationship, ‘in which thinking about the work also transforms it’ (Selden, 2005:9). Theory then is related to the social. Selden adds that, ‘to be in a position to understand and mobilise theory - to be able to theorise one’s own practice - is to enfranchise oneself in the cultural politics of the contemporary period’ (2005:9). For me, the way into theory was through praxis.

Iris de Leeuw and LUUKS

I met Iris De Leeuw, known as the godmother of protest, in February 2008. A close working relationship developed as De Leeuw’s work became an important part of my research. Over the years we communicated through a constant flow of email exchanges and she invited me to her home, where I was able to have many face-to-face conversations, as she showed me her creative work. Eventually, we started collaborating on projects.

De Leeuw was a key figure, and the only female in the 1965-67 Dutch LUUKS movement. The group constituted of Ger Brouwer, Hans Mol, Kees Graaf, Iris de Leeuw and Kees Slager, each one a principal player depending on their ability as artist, thinker, printer or journalist. The group operated in Maastricht as an offshoot from Amsterdam Provo’s and the Situationists. LUUKS was inspired by Nieuwenhuys _New Babylon_ (see Appendix.II.Vol.I.Pg.169:Fig.1) and Huizinga’s _Homo Ludens_ (see Glossary). LUUKS is phonetically written Dutch for ‘lux’ or luxurious. Its etymology intends to oppose status symbolism by enhancing the luxurious in the ordinary through creativity and play. Both are seen as important as reasoning and production. Separating work from production by not being playful allows automation to enter. Nieuwenhuys further developed the idea of _Homo Ludens_ into an artist-nomad (see Glossary) in a utopian model of _New Babylon_ (see Glossary), the future city, where life is co-created between play, technology and imagination. Nieuwenhuys believed that when the human being could play freely then she/he would be liberated as a social being. (Nieuwenhuys,1974)

_Homo Ludens_ uses creativity in an advanced technocratic and urban societyto raise questions regarding the relationship between a fully automated environment and how to be playful in daily
life. If the non-artist could be creative in the formation of their own life, the need to make art or images for a gallery would disappear.

Expanding on New Babylon, *graphics became a site of political intervention* (see Glossary) for Nieuwenhuys intended to reveal the dynamics and structures of a late capitalistic society (see Appendix.II.Vol.I.Pg.171: Fig.3.) and ‘to develop the architectonics of a utopian space of creativity in an increasingly computerised society’ (De Zegher, 2001:19). LUUKS, using print as a site of intervention, visualised what the Amsterdam Provos acted in situations or interventions through radical 1960s activism. According to De Leeuw, *Homo Ludens* and *New Babylon* were central to LUUKS. In a February 2012 e-mail, De Leeuw wrote:

> LUUKS weapons were blowing soap bubbles and colour markers intending to break the passivity of the consumer through play. LUUKS stands for truly making space for your own creativity, to make and use things that you can re-do yourself from throw-aways. And to show what it is to communicate and create instead of chasing status symbols, and where money is used for experimentation’ (De Leeuw, 2012).

LUUKS balanced the sense of alienation (see Glossary) in society by seeking the authentic through the creative. De Leeuw explained in an email that it is important “for people to have real choices on how to lead their lives and not false choices by an array of commodities” (De Leeuw, 2012).

LUUKS’ strategies were based on theory connecting Benjamin, Debord and Moholy-Nagy with Nieuwenhuys in a cut and paste manifesto. (see Appendix.II.Vol.I.Pgs.176-180. : :Fig.3, 4.5,6a, 6b and 7.) In April 2013, De Leeuw emailed me:

> ‘[LUUKS] … is the beginning of art in service to create a better world together. LUUKS was first and foremost a group of artists trying to resolve the dilemma of having an authentic voice as an artist in the service of the society and to find ways to communicate effectively’ (De Leeuw, 2013).

Art was first for LUUKS and politics were second. Originating as a form of humanist art LUUKS became politicised in order to affect cultural policy. *LUUKS* worked dialogically within, as well as outside, power structures and entered politics trying not to be beholden to institutions.

De Leeuw pointed me in the direction of the text *The Society of the Spectacle* by Debord. The Situationists, Debord and LUUKS placed their struggle in the ‘banalities of everyday life’ (Rene, 1992:77). It was a theoretically anchored movement brought into daily life. The audience and
the creators, distributing printed work, met in the street where the spectacle, the subject and the meaning intersect.

The spectacle of living through mass–produced images is the main production of present-day society. Social relations are mediated by images, increasing a sense of alienation. The distracted citizen exists under covert control, seduced by mass media in advertised images (Benjamin, 1936). A consumer thinks that buying into the aspirational is exercising free choice, but true choice lies in the creativity of shaping idiosyncratic lives. When life is defined by ownership - not by feeling, doing and experiencing in consciousness, we unconsciously participate in our own suppression. Choice by consumption is to fit into systems unexamined critically. The individual moves through a hall of mirrors, unable to see where the image of desire originates from and what is in the end, a true reflection of herself.

‘Mankind, which in Homer’s time was an object of contemplation for the Olympian gods, is now one for itself. Its self-alienation has reached such a degree that it can experience its own destruction as aesthetic pleasure of the first order’ (Benjamin, 1936: 242).

Benjamin and Nieuwenhuys felt that the petrification of imagination must be contested and the image world revolutionised. Imagination influenced by images, narratives and metaphors can also raise empathy to understand the conditions of others in order ‘to determine the morally relevant and the widest range of possibilities outside one’s own narrow experience’ (Johnsson, 1993:10).

Thinking in dialectical images simultaneously situated in the symbolic and social, is the basis for transforming the collective and the individual by enabling metaphorical thinking and visualising change. (Benjamin, 1992) LUUKS’ images were driven by a humanist impulse to educate. Art was consciousness-raising. The image itself was not just to be shown, but to act and to be acted upon in the streets, since art has a physiological dimension and social spatiality, as identified in New Babylon:

‘Sociologists extend this concept (see Homo Ludens) to the aggregate of social relations and ties that define man's freedom of movement in society, and also, and above all, its limits. This symbolic interpretation of space is not one we share. For us, social space is truly the concrete space of meetings, of the contacts between beings. Spatiality is social. In New Babylon, social space is social spatiality. Space as a psychic dimension (abstract space) cannot be separated from the space of action (concrete space). Their divorce is only justified in a
utilitarian society with arrested social relations, where concrete space necessarily has an anti-social character’ (Nieuwenhuys, 1974:2).

In 1966, LUUKS produced a magazine *Breakfast in Bed* (Ontbijt op Bed). In Amsterdam, the sellers worked together with a magician in the streets to attract the audience. De Leeuw explained in a conversation that using print enabled low-cost production and made for greater dissemination, upholding LUUKS’ credo ‘Communication and Creativity and Freedom.’ Acting through dialogue and play was started by one of the LUUKS printmakers who felt that communication was inherent in print, by image and word put together in a collective environment. Art was put into service through print. Posters became a series of playful, critical meetings, prompting actions and counter actions on the streets.

Printmaking for LUUKS was a socially engaged and theoretically driven subversive movement that examined the role and place of culture as creativity. LUUKS proclaimed, ‘Art is from now on non-object art … [and] … Art is social communication. Art is effect, not object.’ (LUUKS manifesto poster 1967). Education was a form of art to change consciousness and as crucial to the playful service of LUUKS as making art works. Conferences and making work together by sit-ins, posters and fanzines were *unremarkable works of art* and *non-object art* (see Glossary). Constant creativity demanded that it was ‘better to suffer from creomania than egomania’ as De Leeuw said in her email (2013). On 13th November 1966 LUUKS launched the first world Provo/LUUKS congress, *consiglie* (see Glossary) at Castle Borgharen, Maastricht. 1967 LUUKS organized the congress *Socialism is Culture* (SOC=KULT) also at Castle Borgharen. LUUKS challenged NIEUW LINKS, linked to the PvdA Workers’ Party to discuss a strategy for national culture-management. The Minister of Culture Mr. Vrolijk attended and received a *Warning* poster.

(Vol. II. Pg. 64: Fig.47) A feast, *The Black Mass*, followed, and where the divergent strategies of LUUKS melded. A drum beat through the night, the Bible was read at tables and the principles of LUUKS, a mélange of socialism and anarchy, were proclaimed in posters and speeches. A non-repeatable moment of art, the *consiglie*, LUUKS’ only intention was to publicly activate curiosity in a critical form. *The Black Mass* took place in a conservative Catholic area and was scandalised in local newspapers and LUUKS disbanded. What remains are key ideas such as: service is play by sociability; creativity is the true choice by making unremarkable works of art from the banalities in life.

From 1967 to 1975 de Leeuw screenprinted posters for social movements, financing them by taking on commercial commissions. Throughout 1968 the protest of international students was an influence for her on what socially engaged art looks like and how it acts.
‘Even in 1967 the student movement showed its pioneering nature of actions, meetings and organizations with which the sleepy mass citizens were awakened. With passion the leftist formed politicisation in college and beyond. The first Dutch symposia and conferences on Latin America, the rise of fascism in Europe and homosexuality took place in Nijmegen. These new events in this city inspired me greatly. I decided to focus with my art on screen-printing to give this movement a face with posters by starting a print studio in the basement of my newly built apartment. My work remained socially engaged’ (Valkhof, 2007:2).

She learnt screenprinting by doing. It involved ‘a lot of craftwork: drawing portraits and developing photographs; handwritten texts pasted, cluttered with broken recycled Letraset letters. A client was supposed to help; each poster had to be put to dry separately after each layer of colour’ (ibid, 2007).

De Leeuw used high quality pigments, oil-based inks and a labour intensive approach to printing as a craft. The results were luscious, shimmering works. The posters were used to sway public opinion. The poster, This is the Land where Life has been Good, (see Vol.II.Pg.65: Fig.48.) protested successfully against the closure of the Oosterschelde sea arm. It now has a unique dam, that closes only when a huge flood and storm is expected. De Leeuw believed that:

‘A poster was utensil-art (utility art) for me. You pasted them for a short time on walls and doors. They were cheap, cheeky and colourful. They were not made for eternity, or for collectors, museums and galleries. You used them, enjoyed them a moment and then threw them into the stove: art as communication’ (De Leeuw, 2013).

LUUKS and De Leeuw used theory to design their creative strategies and turn the cogwheels of praxis. (see Vol.II.Pg.66: Fig.49.) They were practical artists, not like Debord who did not materialise ideas in building the models and posters that Nieuwenhuys favoured. LUUKS originated viable strategies for a socially engaged creative practice, where the artists remained artists and the end product is non-precious, and often non-object. Connection, with a touch of Dutch pragmatism’s take on anarchism was at the core. Art is, according to LUUKS, a system of communication, which demands flexible forms depending on the situation. That could be in print, or by the artist becoming an institution in order to navigate a bureaucratic environment. The institution is then the creative act and the strategy the art project.
Maggie O’Neill and Ethno-Mimesis

In 2008, having started collaborating with De Leeuw and discovering LUUKS, I presented a paper on prints as data at a sociological conference. Presenting papers at academic conferences proved to be an effective method to test my thinking in reaching out of the discipline of fine art. After meeting Professor Maggie O’Neill, who uses art as a tool for a sociological-based research, I knew my way forward.

Maggie O’Neill is a professor of criminology at Durham University, recognised for her research, which is critical feminist theory-based and ethno-mimesis praxis-based. A cultural turn in sociology spurred a new methodology of ‘hybrid theorising and reflexivity’, responding to a complex and fragmented society (O’Neill, 2002:69). Ethno-mimesis-or mimesis, in an image, can be used in academic research as hybrid texts instead of being reduced to the archival, and is a key component in O’Neill’s work. Starting from image and narrative, as a space reaching backward and forward in non-linear thinking, O’Neill developed ethno-mimesis, building on Participatory Art (PA) and Participatory Action Research (PAR) (see Glossary), combining Adorno’s mimesis and Benjamin’s idea of narrative and Bourriaud’s relational aesthetics. (see Glossary), The images are based on stories of the self, worked out collaboratively with academics, artists and the researched subjects, such as prostitutes and their neighbours. (see Vol:II.Pg.67:Fig.50.) A project involving sex workers and the local community connected young women, authorities and voluntary agencies, tearing down barriers. Her findings often drive debate and policy changes. Ethno-mimesis seeks change using art and imagination to enable utopian thinking similar to LUUKS.

Ethno-mimesis moves from immersion and interpretation to commentary and criticism. It is a performative praxis (see Glossary), combining hermeneutics with phenomenological investigations and drawing on an inter-relation between art and ethnography. Practically, ethnomimesis uses life stories to stage exhibitions or performances. Data is interpreted ‘based on key themes, images, rhythms, moments; parts of the many stories contained within the transcripts that were meaningful and resonant to them and this can enrich analytical frames’ (O’Neill, 2002:82). This can then ‘transgress conventional or traditional ways of analysing and representing research data’ (ibid: 69). Presented theatrically and by photography, poetry and visual art, findings can shift public opinion around controversial issues. Engaging with (or

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15European Sociological Association Conference University of Krakow: Performing Biographies, Memory and the Art of Interpretation, with The Pauza Foundation which uses art to promote the idea of humanism
mediating) the critical tension between experience, emotion and materiality and constructive rationality can ‘help us to better understand the ‘micrology’ of realities, such as the sex workers within the meta conditions and structures of our collective lives’ (O’Neill, 2002:81). This is a demonstration of *paradigmatic particularity* in academic research.

Lifting the mundane and hidden to a shared vision explored in their subjectivity is rich in the universal. The researched subjects have not been made into the one-dimensional ‘other’ but can together with researcher construct imaginative ways to enable change through outcomes and dissemination. A prevailing condition can be understood at a macro and micro level by multiple perspectives and polyphonic civic voices. It offers participation and is a pragmatic and critical theory that communicates authentically (O’Neill, 2006:140).!

Through O’Neill I was led to explore the notion of relational aesthetics, where art is a social product setting up safe spaces to meet and understand each other. Dialogical and multi-vocal texts reveal submerged inner structures of anonymous, moody and factual experiences. The emotional and contradictory living experiences of researched subjects produce difficult data to quantify. In contrast, a consciousness which engages with complexity is nuanced and thereby, curiously- more precise. It is a praxis that inspires, through ‘politics of feeling, provoking instutionalised epistemology as well as the audience of a post-emotional society’ (O’Neill, 2002:74) where the *empathetic connection* has been lost.

In a post-emotional society news is entertainment, where a discrepancy between media, art and suffering result in cynicism, according to Sontag (2003). The meaning of the impact of suffering has been lost. The sociologist Mestrovic (1997) defines a post-emotional community as: ‘types (who) are able to feel a vast array of emotions without necessarily being motivated to action. In the post-emotional society feelings have not disappeared but rather - a new hybrid of intensified, mechanical, mass produced emotions have occurred on the world scene’ (O'Neill, 2006:26).

Meaning emerges in the dialectic between rationality and mimesis. Nevertheless, mimesis is not the panacea which unveils myths of freedom. A late capitalistic world organises work modes and leisure time in an ‘almost totally administered society’ (O'Neill, 2006:80), by a flood of images disabling imaginative thinking, which could envision new models of existence. While mass media streamlines emotions *ethno-mimesis* ‘embraces plurality, ambiguity, ambivalence, and uncertainty, the contingent, transitory, disruptive, critical and oppositional

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16 New skills are demanded of the *ethno-mimesis* researcher to take imaginative leaps while engaging in qualitative analysis in a scientific method. (O’Neill, 2008)
against uniform, standardised culture. There is the abandonment of any claim to universal standards of truth, goodness and beauty’ (O’Neill, 2002:78). Hegemonic thinking is thus challenged in society through academia. Eventually ‘such work can also reach a wider population, beyond academic communities, facilitating understanding/interpretation and action/praxis in relation to certain social issues’ (O’Neill, 2002:70).

*Ethno-mimesis* provided *An Honourable Practice* with tools for wider dissemination by interdisciplinary engagement and performativity, combining academic theory with art-praxis. Framing an art-practice with an action-based research approach, within a sociological praxis that seeks transformation, is at the core of the search for the *honourable*.

**Conclusion**

*Ethno mimesis* invites artists to collaborate. LUUKS were artists drawing on theories and modifying them into practice. Both endeavor to be of service to society. Now, it was time to test the ideas, as De Leeuw believed: talking means nothing and problems get solved by doing and not by merely thinking.

I could place *paradigmatic particularity* in ethno-mimesis by focusing ‘upon what is ordinarily overlooked, the small scale, and the ‘minutiae of lived experiences’ (O’Neill, 2002:78). I increasingly understood how to do this in print, but now I could use the idea of *paradigmatic particularity* within the framework of theoretical analysis.

Holding LUUKS and *ethno-mimesis* in mind as building blocks for a new method of my own, I started shaping my research, working with the organic without being lost within it. By hybrid theorising, alternative ways of analysis and data collecting lead to a richness of perspectives. Combining LUUKS and *ethno mimesis* could be the working mechanics to an interpretative and philosophical quest. Theory is then framed by a set of operating parameters or, as in LUUKS, by principles. Thus the two would complement and enrich each other by interdisciplinary discoveries. The methodology itself would be a dialogue; conjuring images that may lead to *sensuous knowing* (see Glossary) that visualises experiences and emotional constructs.

I could activate the print in public living rooms, giving it *social spatiality*, in the square and the street, into academic communities, policy makers and community arts centres, bridging disciplines. On a personal level - I could use the art and research to create a space for rewriting
my own life experience – a resident alien (see Glossary) visiting the other, this being academic theory as art (ethno-mimesis) or art acting on theory (LUUKS).

The question was where was the next burning issue for the print to take form? It had to be something of widespread concern in the UK, for Case Study 4 to find creative strategies through the dynamics of daily life; somewhere I could identify and understand this yet unmet community’s traits and needs.
Plate VI. Frimodig 2009 *To Let Subverted Estate Agent Sign* [screenprint] 55 x 80cm on Arches, produced at londonprintstudio.
Title: Hidden Impact: Prints in the City and the Value of Property
Print Output: Six silkscreen and linocut posters printed on paper, mounted on boards to poles and railings, produced at London Print Studio, August 2009 12-19 September
Place: Great George Street, Bristol BS1 5RH and Bristol City Tourist Centre
Collaborators:
Creative: Anna Harley
Dialogic: A.P. from Marie Stopes Sexual Health Centre
M.B. from Lindley’s Solicitors
N.S. from the Diocesan Church House
G.F. and N.P. from Acanthus Ferguson Man
S.W. from Professional Associations Research Network (PARN)
Audience: Office workers, pedestrians and participants of the Impact 6 Printmaking Conference
Institutional backing: UWE, Bristol and Spike Print Studio, Bristol
Funding: self-funded

Introduction

When art is driven by social engagement, the borders of galleries and civic spaces are transgressed. Art enters the street. The artist and the viewer become flaneurs, freed from the opposing roles of active maker and passive observer. Placing work in a cityscape calls the artist to use the streets as open walls, and the images are only discovered by moving through a city with the pedestrian’s roving and distracted eye. Hidden Impact: Prints in the City was a Bristol wide event, where artists installed a trail of site-specific prints in shops, restaurants and on the streets. Collaborating with artist Anna Harley, I made subverted estate agent signs, titled The Value of Property, responding to the subprime mortgage crisis and the start of a credit crunch, and developed dialogically with the inhabitants of 18th Century Great George Street in the centre of Bristol. The location was selected because of its mix of property uses - from rentals, to offices and residential. The usual headings of commercial estate agent signs evolved through the feedback of Great George Street’s collaborators from ‘For Sale’ ‘To Let’ and ‘Sale through Auction’ to ‘Freedom’ and ‘To Live’, connecting feelings of home ownership to the historical past of Bristol and the Georgian-era slave trade.

Aims and Objectives

The aim was to engage a local audience to become collaborators in reflecting together on property values and the meaning of ‘home’. The creative outcome was to connect visually between us the artists, the inhabitants and the audience on the street. The question was ‘What is the cost of a home in emotional terms?’ Through a series of e-mail exchanges, conversations and then prints, the feelings invested in homeownership and rental properties during a recession of job cuts and repossessions – the notions of security, longings and anxieties over value and
mortgage payments were interpreted visually in screenprinted posters. The strategy of the project was in a structure, borrowing from the dynamics of a societal phenomenon. Using the railings of Great George Street, (see Vol.II.Pg.71: Fig.57.) the project sought to break down the distance between performer and audience, between the gallery’s sanctioned space, linking the image to the hurried attention of passers-by.

The objective was to create six art prints, posters or signs borrowing from the style of estate agent signs. (see Vol.II.Pg.68:Fig.51) The same material, position, and iconography were to be used and placed within the Hidden Impact area. Our signs would take fewer elements from the commercial signs, because driven by content, the final visual language was to be shaped through interacting with people working and living on Great George Street. Their responses to a series of questions would lead the design of the signs. The prints were to be made to the same size, while using materials and substrates found inside private homes such as lino, wallpaper and wooden floors. Thus, everyday textures and patterns from floors to walls would interpret the inner lives of the properties.

Context

The artists’ atelier and print studio Spike Island in Bristol put out a call in collaboration with the UWE Impact biennial international print conference in March 2009 for participation in an artist-led project entitled Hidden Impact: Prints in the City. Spike Print Studio was looking to explore, not only a diverse range of print techniques but also innovative ideas for location, idea and production while encouraging collaborative work. Ros Ford, the idea maker and co-coordinator of the project from Spike Island wrote on the entry form:

‘Each artist will choose a different unexpected location with public access such as shops that do not usually display art and craft e.g., music shops, chemists, toy shops, clothes shops, supermarkets, places of worship, bus stops, public toilets, outdoor public places as well as the usual alternative locations for artworks- cafés, libraries. The work can be site specific or have already been made. It will be installed to integrate/ relate/ to / create tension with each environment. This is not about having an individual exhibition but using the space creatively to show one print or a series’ (Ford, 2009).

Anna Harley, a fellow student at UWE, and I collaborated on this project. We needed to approach the venue by ourselves, and once identified, we proposed to install subverted estate agent signs in order to explore the local hopes, dreams and anxieties related to property. With the proposal accepted, we walked up and down Great George Street, knocking on doors and handing out fliers calling for participation. Office workers and architects volunteered to be part of our project.
One of the most interesting properties, from a creative, critical point of view (with the rubbish outside) was the student let, because of its contestation and irritation to others. The management company of this property did not respond, nor could the students be convinced to participate. Ironically, it was the student let property, which seemed to start most conversations with people, on the benefits of owning or renting a property. Many agreed that renting, was in principle, a good idea, but only if the landlord was diligent in maintaining the property. We tried to get the students and landlords in the mismanaged rental properties along with the people in the offices to talk with us, but it came to nothing. After repeated attempts at contact by speaking and leafleting, the students remained uninterested and the landlord simply ignored us.

Lured by a free print which they would have collaborated on, five office workers agreed to participate. In April 2009 they were e-mailed questions and told: ‘your ideas, experiences and feelings related to living and/or working on Great George Street are important to us. Our fine art prints aim to be interactive so you will be part of this process’ (Frimodig and Harley, 2009). We sent out a questionnaire. The questions developed into a dialogue over four months with some of the responses below reflecting not only the occupations of the workers, but also their pre-occupations.

Question 1: Are there any issues about the properties on Great George Street that you would like us to address in our prints?

S.W: Their size and scale. Some are very grand! They are mixed usage – offices, accommodation, and the chapel. The way they will have changed over the years, being divided inside but still retaining the old façade.

N.P: I like the diversity of use – student accommodation, international companies, local businesses, arts venue, etc.

N.S: Part of the history of Bristol. I am curious about the Dutch looking houses opposite us.

This showed that the participants were thinking about the history and past lives and the changing use of the buildings.

Question 2: Please write a few sentences about your experience of working/living in Great George Street.

S.W: I love working here. It’s central, vibrant, historic and beautiful.
A.P: It’s a great place to work, beautiful old building, big garden at the back which foxes use, great people to work with, and it’s central so the shops can be a bit too tempting! I especially love the trees lining the street, and being so close to Brandon Hill is fab.

N.P: Privileged. Access to open space, great concert venue, surrounded by elegant and beautiful buildings.

N.S: Great location and sense of urban maturity i.e. old buildings and mature trees, lots of wrought iron.

They said the buildings were beautiful and I wanted this to be reflected in the final outcome.

Question 3: Is property ownership important to you?

S.W: I love my flat, and I love not having to give money to rental agencies for a terrible service. If something goes wrong I fix it.

A.P: Yes. It’s nice to have a place you can call your own that nobody else has an influence over.

N.S: I’d like it not to be but it is so tied up with way UK property market organised it’s hard for it not to be.

M.B: Yes given that I am the owner.

A strong sentiment about ownership being of value was revealed because it seemed to be linked to freedom, although it was also expressed that home ownership was too central to economics, I understood that working with symbols of safety, and freedom and money were needed to be part of the design.

Question 4: What are your thoughts about rental property?

A.P: My own experience over living in a block of flats is that some of the people who are renting don’t take as much care of the communal areas as those who own.

N.S: It’s an excellent idea and should be encouraged more in UK.

M.B: I tend to think people take better care of what they own.

S.W: My experience of renting, especially through agencies, has been that tenants (who are typically the poorest people) are horribly, horribly ripped off, feel completely powerless to do anything about it, and have to put up with holes in ceilings, mouldy bedrooms, broken central heating, and leaks, because the agency never does what it promises to do, then takes
money out of the deposit when the tenant finally escapes for ‘cleaning’ when they’ve left the place a million times cleaner than when they moved in.

The responses were mixed and would call for incorporating ambiguity in the print.

There were signs that indicated a growing financial crisis and therefore the participants were asked:

Question 5: What are your thoughts when you see a ‘For Sale by Auction’ sign?

S.W: If it’s a run-down cottage in the country I fantasise about buying it really cheap and turning it into my perfect house.

N.P: Honestly?! I think that someone must have died and that’s why it’s gone to auction!’

N.S: Repossessed property, misery.

M.B: It usually means an unusual property is up for sale or in these bad times, distressed selling.

Their answers demonstrated that home ownership carried a strong emotional response and one of my signs needed to draw on feelings of longing and fear. (see Vol.II.Pg.71. Fig: 56)

The print

Incorporating the ideas from participants in combination with looking closely at the many estate agent signs crowding the line of view in Bristol prompted additional details to be incorporated in the prints. Aesthetically, the cold, commercial signs lack flair and are clumsily designed.

Their responses directly made the participants co-creators in the process of building an image. A comment would set off a series of associations. S.W.’s words started my search for torn wallpapers in buildings about to be refurbished, collecting scraps as souvenirs of inhabitants living and transiting rented properties. I remembered living on a glass veranda in Kansas, as an undergraduate at university in the cheapest rented room available, next to the campus. The view was great, good light for painting but open for all to take a look. Each evening a parade of drunk, young men peeked in, hollering football songs, while by the edge of my bed, cockroaches scurried. Later, these cockroaches, fat from filth, tumbled dying out of the kitchen cabinets, after extermination by a reluctant landlord. If I had not been poisoned from the pesticide, the boiler was about to blow and finish my student days. After weeks of headaches not accounted to hangovers, the landlord agreed to a gas inspection. A large leak from the boiler was discovered.
I did not seek further advice, not knowing my rights and continued to pay for a room without heating during a Kansas ice storm winter. S.W’s thoughts mixed with my own, and crawled into drawings of cockroaches across the To Let print. (see Vol:II.Pg.68:Fig.52. and Pg.70:Fig.55. and Pg.71:Fig.57. and Pg.11:Plate.VI.)

The participants, who rejoiced in working in the area, and their unsettled emotions at seeing a For Sale By Auction sign, shaped my design, To Live, making it a tribute to Great George Street and all the homes in it. (see Vol.II.Pg.12:Plate.VII and Pg.69:Fig.54) Trees lining the street and its grand past still present in the buildings were a source of pride for the office workers. It seemed fitting to give S.W. the image titled To Live which used fragments of wallpaper as memory indicators. The patterns were torn signs of past generations. I added a blueprint of a theatre building, setting the stage for a life to be lived. If a stranger looked closer, a cloud in the attic of the theatre – a vapour formed by dreams and lives they might also gain a reminder of the shifting use of the buildings from homes to offices. Across the sign, a reflective face looking inwards dominated the brighter colour fields. Specific comments dictated one sign to be more direct in a critique of society’s way of operating. M.B influenced my For Sale/Nest Egg print. (see Vol.II.Pg.13:Plate.VIII). Seeing the sign advertising ‘For sale by Auction’ did not dishearten M.B but made him consider it an investment lead for a client. It was a transaction and a consumable rather than emotional investment. I drew an egg and a feathered nest, playing on the term of property investment as a nest egg and to feather your nest with a red line below as a crack and a fragment of a financial investment graph.

Evaluation

After deciding that my idea for using the signs would make a starting point, the collaboration between Anna Harley and myself in collecting, managing and driving the project began. This project was a site-specific installation. In March 2009 we walked Great George Street, collecting names and visual data. We shared a file of contact details and actions tracking developments. On the second visit, we handed out fliers: Art in the street that involves you! There was a simple listing of questions such as ‘What is this? Where will the art installation happen? What are our intentions? What can you do?’ It gave answers outlining the purpose of the project. We then contacted the people who had expressed interest to be involved, and collected agreements for participating. The language was free from art-speak and directed at people outside the printmaking community. We were not selling anything but an idea and the only cost would be the participant’s thoughts and time. Still, some people appeared to be reluctant and suspicious.
Once we had overcome their apprehension, by clarifying the topical aspect of the project, we received phone numbers and email addresses.

Once an influential architect of well designed, shared city spaces, agreed to participate, the rest of the street followed. He felt it was a worthwhile project and being allowed to informally mention his name opened doors. G.F. wrote in an email, that the project sounded fun but he did not wish to be mentioned by name in this report. He wrote: ‘Yes, I hate all those To Let etc. signs that we see littering our street as well as the litter that the To Let flats premises seem to attract esp. no 9. You are welcome to put something on our railings but prefer not a rubbish one!’ (G.F. June 2009).

In September 2009 the people working and living on Great George Street displayed the print estate agent signs that they had directly influenced outside their properties. We had written emails to keep people engaged from the beginning of the project, and I posted progress and comments on my blog, An Honourable Practice. I had started the blog in 2006 and this was the first time it became a useful link in the process. (see Appendix.1.Vol.I.Pgs.163-8.) Visually, my To Let sign became the most complete in both idea and outcome, due to rental properties sparking the more heated opinions. For Sale appeared to be associated with the security of home ownership rather than my concern about the current credit crunch or people defaulting on their loans.

The For Sale/Nest Egg sign was installed mounted on a wooden pole right near the entrance to the Marie Stopes Sexual Health Centre and caused a reaction which could not have been foreseen. (see Vol.II.Pg.72:Fig.59.) Twice, the sign was removed and thrown down to basement level. (see Vol.II.Pg.73:Fig.60.) According to the manager, it was an ardent pro-life protester who ripped it off the railings, mistaking the nest egg for an embryo. I could not verify the reason as the removal happened at night, but the protester was often seen outside the clinic. Still it was feedback, a response of sort – hinting that the reading of an image changes according to where it is placed. A change is forced beyond the control of the artist, which can lead to a further examination of the clarity of the visual intent. An ambiguous visual language avoids the didactic and opens up to wider reactions. The removal activated the print into one theatrical gesture and changed its message.

Dismantling the signs after a week’s display, the project took on a life of its own, going viral on street art websites around the world. (Wooster Collective, 30/09/09) Besides popping up on similar sites for street art and reaching an unexpected audience, Hidden Impact and the Value of Property, can still be seen four years later, on two blogs featuring arts and cultural events, these
being www.artandculture.com and www.aliasarts.com. (see Vol.II.Pg.74:Fig.61,62 and 63) For about three months the signs were posted on North American, Italian and Japanese sites. The Bristol Tourist Centre at the Watershed also asked to display the signs at the end of September when the project had concluded.

S.W. wrote to me a few months later outlining what impact the project had had on her:

‘I think it benefited in a number of ways, although not in a major way.....the first questions you sent through highlighted differences in the way each of us thinks which was very interesting, and typical of what we knew about each other; it was something a bit different and so interested certain members of the team without taking up too much time; it felt positive to be involved and nice to be asked to be involved. We got to know things about each other we probably never would have found out otherwise.’ (S.W.2009)

Was this dialogue worthwhile, and if so, in what way could it be measured? It was a small scale project which went viral on the internet. I not only made contact, but above all, I found ways to connect with the audience.

Dreams and anxieties around home ownership were prevalent in the news. Homeownership is partially aspirational. Mirroring existing estate agent signs enabled us to work with a recognisable subject matter close to the British heart, stirring up hopes and fears. It enabled the project to use a paradigmatic particularity as a visual strategy. Nevertheless, the misinterpretation of the pro-life protestor, who tore down the For Sale/Nest Egg twice, led me to consider the positions: Location, Audience, Place and how the viewer completes the work through a gendered, geographical, and cultural filter. The egg had become an embryo under threat. Audience and location are functions of each other.

I had applied findings from Case Studies 1 and 2 and, underpinned by theory, combining ideas and practice in to a better-executed strategy. The method drew on Kester’s idea of dialogic art, O’Neill’s feeling forms and LUUKS’ method of the print as street theatre.

Using the street to install prints made three dimensional onto railings, I could disseminate the work outside the sanctioned place of gallery walls. Lewishon argues that in the street, there is no ‘fetishisation of the image… in the street, the works appears from nowhere, is viewed quickly, and then is gone again’ (Lewishon, 2008:127). This requires other tactics to connect with an audience who encounter the artwork unexpectedly amidst advertisings’ visual clutter. Street art interacts directly with the city. The audience looks at work in the same manner as it processes advertisements, and therefore the language of the images does not offer much time for the
prescribed contemplation in the gallery or museum. Art in the street works with place, scale and repetition to make up for loss of contemplative time, but the viewing is beyond any control by the artist. The artist is no longer an editor in the indirect dialogue with the viewer. Remove the museum walls and the price tag - and all you are left with is the impact or non-impact of the image. Bringing the print unto the street becomes ‘a form of mediation which works against the exclusives of the art system and society, and in this way encourages the linking of social spaces and the transgression of their borders’ (Maset, 2001: 31). The street extends the dialogue, albeit in an uncontrolled and spontaneous manner. Maybe the street is the final art frontier in an image-saturated consumer society.

Putting art on the street is a way to disrupt habitual responses. Lewishon concludes that the artist entering the cityscape may be an act of mild anarchy in a capitalist society. The street is a shopping place of experiences without a price tag. Street art has no other aim than to stir up reflection, counteracting the advertising, that

‘steers us towards purchase, both by repetition, scale and seduction through promise and beauty ideals. Street art doesn’t instruct, but proposes reflection. The quality of the work affects its effect. It is a refusal of apathy: being a creator instead of a consumer, forging an identity on the walls of the city’ (Lewishon, 2008:92).

My blog functioned as an extension of the street. Ideas could take to the roads and portals of social-media, connecting life on the communal street and at home in solitary searches. I had tested findings and theory effectively. Nevertheless, I was hindered by having to pay for the work out of my own pocket and therefore needing to keep the work small scale. My projects were becoming increasingly complex and costly, in time, equipment and materials. Having a longer time to visit Bristol and push the message in person by meeting groups continuously and staging events could have enriched the outcome. When I wanted to do something big – pushing the scale, repetition and dissemination for greater impact, how could I finance the freeing – up of time and obtaining materials? I had not considered budgeting the production as carefully as the idea. Funding would have given me an artist’s salary and covered travel costs as well as production time renting a press in a print studio.

A strategy for the sociallyengaged print also necessitates something so inevitable as capital. A project involving the logistics of working with groups and production cannot exist through talking alone. It needs a physical manifestation in the outcome of artwork which demonstrates the input by the non-artist co-creators. Yet, would seeking grants tie too much in to an institution’s agenda and directives, lessening freedom and the opportunity to act on sudden improvised moves? Would the freedom of expression become institutionalised by buying into
the agendas of the money-givers? Judy Chicago voiced at *The Arts and Society* Conference in Venice 2010, that in order to change institutions, the artist needs to enter the institution and change it from within, whether it be the museum or society. Case Study 4 became an exercise in questioning what institutions within society or the art world I wanted to be part of. But most of all, what did I want to achieve? Change? Dialogue? Connection? And what for? Was it not the world itself I wanted to be part of there on the street, speaking directly with the audience providing new images to discuss issues concerning us all as citizens?

The posters worked well as an aesthetic operation. The project was efficiently organised by Ros Ford and the Spike Island Print Studio team. Passports with stamps collected by the audience discovering the prints in situ were also planned by the Spike Island team, advertising a prize to be won with the first completed passport. This would have been an effective method to meet a greater audience beyond the personal relationships that we, Anna and I, had established by offering participation in playful hands-on activity but unfortunately, it did not materialize.

Together with Harley and Spike Island, a sense of community and camaraderie manifested with the people, allowing us to put up signs outside their buildings. In the end the effect of its dialogue was not immediate, but revealed itself over time, bouncing back as conversation. Case Study 4 showed the benefits of an extended collaborative practice, not only with artists, but also with institutions and a temporarily formed community. Such practice requires longer lead-in-time combined with careful planning in order to nurture communication and collaboration. Connecting with people is not theoretical, as learnt in Case Study 2, because reaching out and stopping strangers in their tracks requires courage and a good idea. Dialogue grows from a hands-on approach, by direct contact in person, or to correspondence in which new meetings are organised.

The impact of effective art resonates; it is for how long it resonates which makes it powerful, just as the *Brooke’s Slave Ship Print* still reverberates throughout centuries. Therefore, the project does not end with displaying artworks, but lives through the dialogue hooked into future ideas; by collecting feedback while further disseminating insights. Although, the effectiveness of the blog to stimulate dialogue would have to be tested further. Overall, practising diligent execution from idea to conclusion of the project would manifest in rich material and data that could be evaluated and used for future work.
Conclusion

By leaving myself open to change, I had become an investigatory artist rather than a projector of a set idea. Case Study 4 proved that combining dialogue, planning, collaboration with institutions, artists and community while exploring new media for dissemination, empowered the intent. The print acted as an instrument centred in the context of the everyday, integrating playfulness with social commentary, delivered by the artist, involving the audience as co-creators. This proved that the ‘practices of everyday life could be transformed into aesthetic practices’ (Maset, 2001:30). *Hidden Impact and the Value of Property* demonstrated that:

‘it is in the everyday the form and intent of a socially engaged practice develop as a cluster of methods, procedures and techniques … One makes use of an operation ... It is the operative scheme of a specific artistic or aesthetic work that has a number of connotations ‘act, efficacy, influence, force, agency, procedure, process, transaction, campaign’(Maset, 2001: 31).

Instigating a method for the efficacy of a print is therefore complex, layered and constant. Producing the image itself is one of the components of the overall, long-term process. It is as dynamic and intricate as running or working through an organisation, an institution with issues of interpersonal relationships, budgets and projects. A next step would be to not only work with institutions, but to become one - in the name of freedom of creativity and expression of myself and others. My artwork was not just the print but the acts of making and delivering, even in becoming my own institution. I could change systems by entering them and control the financing, while building a strong network. I needed to make myself official.
CHAPTER FIVE: FREEDOM HOUSE-ART
A MODEL FOR AN HONOURABLE PRACTICE

Plate VII. Frimodig 2010-2014 Road to Freedom and The Longest Print sketch 15 x 20 cm, [Etching, and Chine Collée] on found Victorian copperplate map produced on travels.
Introduction

As I worked through the case studies, I became increasingly aware of issues around the institutional frameworks surrounding each project. Case Study 1 flagged up the detrimental effect on creative output when backed by a poorly organised institution that failed to define and engage with its audience. Lack of funding in Case Study 4 hampered production in terms of scale and lead-in time, so lacked sufficiency to develop and sustain relationships with the community. On the other hand, Case Study 3 demonstrated the value of wide dissemination through formal networks by the council and also revealed the importance of following through to post-project evaluation. Collaborating with De Leeuw, who in the past had set up her own institutions to drive complex projects throughout her life-long socially engaged practice, I recognised the strategic value of mirroring a bureaucratic framework. On de Leeuw’s initiative, I joined in, formally establishing Freedomhouse–Art (FHA), a foundation for print-based artists promoting human rights. FHA would provide a tangible form to frame a relational praxis operating creatively, ethically, politically and practically. Being an artist within an institution enables creative and bureaucratic manoeuvring for funding, and consequently, wider dissemination. At the same time this would be building a track record of positive impact proved by applying follow-up evaluations to hone strategies. Concluding my case studies had crystallised the aim to place my practice within an operational structure to test ways of navigating within society, as well as from its margins.

Envisioning Freedomhouse Art

In 1947, President Roosevelt laid the foundation for the Human Rights Declaration\textsuperscript{17}, by formulating four basic tenets: ‘Freedom from Want’, ‘Freedom from Fear’, ‘Freedom of Worship’ and ‘Freedom of Speech’, calling them the ‘Four Freedoms’.

In 2008, de Leeuw attended the \textit{Four Freedoms Awards} in Middelburg, The Netherlands, presenting her posters used to publicise the ceremony. (see Vol.II.Pg.75:Fig.64.) De Leeuw met Theresa Roosevelt (Franklin D. Roosevelt's great-granddaughter), and a conversation sparked the idea of establishing an artists-based foundation, bridging local and international \textit{Four Freedoms Awards} biennial events in The Netherlands and New York. In adapting the ‘Four Freedoms’ as creative principles, and taking the name from Freedom House, a non-governmental organization established by Eleanor Roosevelt in 1941 to advocate human rights, freedom and democracy, our

\textsuperscript{17} Extended and made official on the campaigning by Eleanor Roosevelt in 1948 at the UN.
organisation took shape.

De Leeuw established FHA with the motto: ‘in pursuit of happiness’ on 22nd September 2010. FHA aligned itself strategically with the awards, as well as the annual *Maan van der Vrijheid* (Month of Freedom) in May, in Zeeland. By then, De Leeuw had raised both interest in, and the possibility of funding for the idea of using art to promote human rights. While funding was discussed, without legal structure, money could only be used towards paying bills and not for artists’ salaries and ideas development. De Leeuw and I went to the notary where we officially registered the Freedomhouse-Art as a non-profit making, printmaking foundation. Officially de Leeuw is the director, project manager and treasurer; I am the secretary and (unofficially) strategic thinker. Djeihoun Ostowar, a graduate of The Roosevelt Academy, is president.

Our aims for FHA were that it should promote human rights through print-art and teaching. Its inception was and continues to be supported by the *Maan van der Vrijheid* Festival in Zeeland, Der Drvckery Bookshop, the Provincial Government of Zeeland, Middelburg Municipality, Zeuws Museum, Roosevelt Study Centre and Delta. Financial backing supported the setting up of a website, running workshops, shows and publishing catalogues. It also helped fund the FHA conference *Art as a Tool for Freedom* in May 2010. Operating through the structure of a non-profit organisation simplifies seeking funding through grants. FHA acts as a humanist and non-political organisation, inviting collaboration. Its institutional structure is but a place to put innovative ideas forward to official decision-makers without having to fit in to existing official agendas.

Artists are invited to participate in annual shows18 drawing attention to the nature of freedom, and to run schools and community workshops. Councils willingly fund schoolchildren’s workshops and that frees up funds to sponsor the travel of international artists (to facilitate the workshops), show their work, and publicise and extend their networks. FHA especially seeks out artists struggling under oppression. Artists identify themselves in many ways, including social media, such as Facebook, which eases connecting, discreetly, with practitioners under oppressive regimes setting up future cross-cultural, collaborative projects. Each show produces a catalogue designed by de Leeuw, with a foreword by a well-recognised academic or public figure.

FHA offers a platform for artists concerned with freedom to collaborate within a sympathetic institution. Incidentally, artists are well positioned to examine freedom. Gregos writes in her

18 See Appendix.III.Vol.I., for Freedomhouse-Art Time Line: participating artists
introduction to *Newtopia* an exhibition of artists working with human rights in the Dutch city of Arnhem 2012, that:

‘The relationship between art and human rights has a long history, from the period of Enlightenment onwards. Art largely depends on an atmosphere of openness and tolerance in order to thrive. The context of human rights affects it, because art is about freedom: freedom of speech, freedom of thoughts and the unrestrained expression of the spiritual and intellectual faculties. - As such, human rights remain and will remain one of the major projects of humanity’ (Gregos, 2012:15).

Within FHA I am engaged in with strategic thinking for the foundation, networking, facilitating, public speaking and working as a human rights activist and artist. Significantly, FHA offered a structure within which I could place my own creative agenda, so that I could promote, guilt free, Gregos’ term ‘unrestrained expression of the spiritual and intellectual faculties’ of my own and others. Freedomhouse-Art effectively gave me a room of my own.

**My practice within Freedomhouse–Art**

**May 2010 Conference speaker - Art as a Tool for Freedom**

I first acted within FHA as a conference speaker in May 2010. De Leeuw arranged with Hans Krabbendam, co-director of the Roosevelt Study Centre: Institute for Twentieth-Century American History, in Middelburg, to host FHA’s *Teach-In: Art as a Tool for Freedom*, on 18 May 2010, its first inter-disciplinary conference. (see Vol.II.Pg.76:Fig.65.) The conference focused on how art could be used effectively for teaching human rights. I was speaking about the social role of print, focusing on Roosevelt’s WPA Graphic Division. The Roosevelt Review recounted that ‘at this meeting American, British and Dutch artists and scholars offered practical examples of how art in the voice of the average, creative citizen has tackled human rights violations in neighborhoods all around the world’ (Roosevelt Review, 2010:4).19 Professor Oomen, a human rights lawyer opened the conference. She is active in the debates about the relationship between law, society and cultural diversity, being Chair of Legal Pluralism at the University of Amsterdam. Oomen pointed out that Eleanor Roosevelt believed human rights to begin close to home, quoting:

‘Where, after all, do universal human rights begin? In small places, close to home - so close and so small that they cannot be seen on any maps of the world. Yet they are the world of the individual person; the neighborhood he lives in; the school or college he attends; the factory, farm, or office where he works. Such are the places where every man, woman, and child seeks equal justice,'

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19 Conference speakers were, John Phillips, director of Londonprintstudio, Huub Sanders, IISH research staff member for collection development at International Institute of Social History in Amsterdam and author, Favianna Rodriguez, a freedom fighter print-activist from Los Angeles who participated via Skype.
equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere. Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world’ (Roosevelt, 1958).

Oomen added that bringing the awareness of human rights by commissioned artists, by placing work in a museum or gallery often fails to bring positive change. Art on walls remains separated from the reality of human rights abuse in peoples’ own homes and neighbourhoods. It is in our own back yard that the work for freedom and human rights has to be orchestrated.

Linked to the conference, Der Drvckery held an exhibition of posters by Amos Kennedy and John Phillips. In conjunction with the exhibition I got my first 1960’s Situationists’ training as a playful activist in the square outside Der Drvckery bookshop and gallery.

May 2010 Playful Activist- Selling freedom at the Square

De Leeuw and I walked around the square trying to talk with people, offering Freedom postcards that FHA uses as interactive print icebreakers in workshops. We asked: What does freedom mean to you? Can you write it down on the card? Strangers growled: “Does it cost anything?” They refused to participate. We responded: “The postcards are free, but you cannot keep them. It is an exchange on the meaning of freedom.” We approached a group of men and women who were wheelchair users of various ages. They engaged with us, in spite of speech impairments. One man wrote: ‘freedom is to sit in the sun’. Others wrote: ‘freedom is when the sun shines’ and ‘freedom is space’.

We stood behind an empty market table, and shouted: “Come and buy Freedom - for Free.” Now, people felt comfortable enough to stop. Nearly whispering, they asked for post cards. Our colleague, Kennedy, tried to hand out some posters. Only two female students accepted this gift. A pensioner insisted to on paying 10 Euros for the poster, despite Kennedy saying that she could have (a) freedom (poster) for free. Being a consumer came more naturally to people than participating. The market square intervention demonstrated that people were made uncomfortable by interaction and more at ease with transaction. The posters were fetishised through purchase.

Selling Freedom for Free brought the idea of alienation to the surface for me. Marx said that ‘alienation is essentially experiencing the world and oneself passively, receptively separated from the object’ (Fromm, 1961:5). Alienation is also the loss of one’s own creativity.
‘Commodity man knows only one way of relating to himself to the world outside, by having it and consuming it. The more alienated he is, the more the sense of having and using constitutes his relationship to the world …and … the less you are, the less you express yourself’ (Ibid: 5).

Venturing out as a playful activist and participating in the conference as an academic, led me to another facet to my practice. Alongside De Leeuw, I was to be invited by Professor Oomen to The Hague to an Inspiration Day to network and share ideas.

September 2010: Networker Inspiration Day, The Hague

The Inspiration Day in The Hague at Societé de Witte on 15th September 2010 explored how to enhance human rights education in The Netherlands. Parliamentarians, lawyers, and members of the European Commission for Human Rights attended, along with museum and teaching staff. De Leeuw and I were the only practising artists.

The Inspiration Day was ‘to focus attention on the way in which human rights acquire meaning in small places and close to home - based on global citizenship where a city or a village connects to the wider world’ (Oomen, 2010). Schools would be a good place to start, but what would be the way to spread the message across society and into groups that may have victims of human rights abuses – in The Netherlands as well as in the places from which they escaped?

A series of workshops invited presentations and debate. De Leeuw and I participated in the workshop entitled: Human Rights Made Visual, together with museum directors, curators and educators. (see Vol.II.Pg.77:Fig.68) The workshops were followed by roundtable discussions on how to focus on human rights education in the curriculum. There, high school teachers quickly rejected our idea to use print as a pedagogic tool, insisting in voices laced with irritation that there was no time for hardworking teachers to take on extra activities, such as a print workshop, on top of the curriculum. I argued for the use of art as part of positive change and developmental dialogue, drawing on my research so far from examples in history, sociology and neurology. I built my case by citing A study of the Effects of Visual and Performing Arts in Health Care published by Westminster Hospital in 2003, as well as on-going studies in healing war veterans’ trauma by the American organisation, Art and Healing. Debating with policymakers and educationalists alerted me to the fact that, when pushing a creative agenda, presenting a fully formed argument derived from research is an effective method.

The findings in Case Study 3 actively informed me that to effect a positive change, wider dissemination was imperative. I began to apply such strategies that I had learned from the methods of ethno-mimesis and the LUUKS movement, this time both as an artist and as an academic. Eventually, the teachers accepted an integrated approach to art, where, for example,
Freedomhouse-Art would join a history or social science class to augment learning through making images and engaging in dialogue. De Leeuw and I suggested a possible method that could impact on the knowledge, skills and attitudes that Oomen wrote about in her inaugural speech:

‘Nevertheless, for all the books and policy documents promoting the introduction of human rights education, or related topics like peace education, education for global citizenship and education for democratic citizenship, little is known about what interventions are best suited in this field and significantly impact on the knowledge, skills and attitudes pertaining to human rights or global citizenship’ (Oomen, 2011).

De Leeuw and I believed that the notion of human rights could be learned through art. In May 2011, I made prints to draw attention to this idea, for a show at Der Drvckery in the Maan van der Vrijheid, 2011.

May 2011 Printmaker: Sprezzatura Prints, Cookalogue and Sociability

Sprezzatura (see Glossary) is the strategy of paradox and play. On 12th May 2011, Sprezzatura - Art of Living, a show organised by De Leeuw under the theme: ‘Freedom from Want’, opened at Der Drvckery – a bookshop, brasserie and gallery. (see Vol.II.Pg.77:Fig.69. and Fig.70:)

I made 13 prints titled Coffee Moments for this show.

Drinking coffee is a relatively inexpensive pleasure, across generations, gender, ethnicity and class. Coffee production is also linked to past and modern-day slavery and therefore images about coffee drinking could be used as starting points to discussing breaches of human rights and past colonialism in The Netherlands. Developing the prints started in September 2010, by talking with people I met on trains and in cafes about their thoughts and feelings on the meaning of freedom. Throughout the year I travelled between London, Brussels and Antwerp, watching, drawing and speaking with coffee drinkers. Sometimes they posed for a photo, the meeting resonating in the print I was developing. Moving in and out of incidental encounters and recognising people’s emotional responses, was a good method to inform the prints. My prints showed snatched moments of private pleasures, of being still, or talking with a friend, or a stranger. The visual language combined a paradigmatic particularity with social realism and some playful abstraction. (see Vol.II.Pgs.14-26:Plates.VIX-XXI.)

The first print, Take me, was produced for an adult audience, (see Vol.II.Pg.14: Plate.VIX.) and showed an eroticised coffee bean. The idea of a sexualised coffee bean intrigued the audience.
and sparked a conversation around the production of coffee and slavery. *Cherries on Top* (see Vol.II.Pg.15: Plate.X.) was also made for a mature audience.

For the school-aged viewer, the print, *Plenty* (see Vol.II.Pg.16: Plate.XI.), an image about cows providing milk for our coffee was along the theme of ‘Freedom from Wan’. This led to a discussion around food production, milk-lakes in the industrialised nations and the scarcity of food in developing countries.

Parallel with the erotic, and the playful, I integrated the visual language I had seen in Konstfrämjandent’s prints in my uncle’s house, along with Roosevelt’s WPA Graphic Division’s social realism. *Sprezzatura* could be understood on two levels, simply for what they showed: people drinking coffee, talking and eating; or the prints could be seen for what they stood for, abundance and ‘Freedom from Want.’

The most effective print, by the way of empathetic connection, was *The Man On The Train from Antwerp*. (see Vol.II.Pg.17:Plate.XII.) This print resonated with the audience. It depicted a tired man in work clothes stained by mud, relaxing and drinking an instant cup of coffee from a paper cup. He was warming his worn hands, blackish-red, dark with grime, around the hot cup. The first print-run of 40 completely sold out.

The prints were all anchored in seemingly insignificant acts, pleasurable and banal, offering glimpses of our everyday lives: having coffee and cake, coffee and orange juice, having a takeaway coffee, reading a newspaper while drinking coffee and smoking while drinking coffee on cold platforms in train stations, on buses and in cafes.

Adding to my prints, I up-cycled cardboard boxes, by screen-printing them, to become affordable frames in warm grey and gold for the prints. This idea was taken up by *Sprezzatura* and De Leeuw, with whom I printed the frames and made *passe-partouts* (see Glossary) from off-cuts of her 1960s and 70s posters.

Mimicking the swirls of baroque frames from the Dutch colonial heyday, the print could immediately be placed on the wall. This was *LUUKS* made real, creating the luxurious (lux) from discarded materials. (see Vol.II.Pg.78:Fig.71. and Fig.72.)
Coming home: meeting the office print collectors club

Grafikens Hus Art Gallery (see Glossary), who had represented my artwork previously, asked to sell the *Coffee Moment Prints* later that year. The prints sold out at Grafikens Hus, Office Print Clubs (Konstfrämjandet) in Sweden. I had come home, by the way of images. From being surrounded by the Konstfrämjandet’s club-activities as a child, I was now part of the movement. In September 2013, I met members of a Print Collectors Club at an architectural office in Stockholm. I asked why they had purchased the *Man on a Train from Antwerp*, rather than any other of my large-scale, more dramatic prints that were available. (see Vol.II.Pg.81:Fig.77.and Fig.78.) One woman replied, “because it feels normal, it is an everyday thing to relate to, this man and ourselves.” Kuryluk wrote in *A Plea for Irresponsibility* that, ‘a contemporary beholder is more likely to ignore a colossal statue of a pharaoh than a statuette of his cat. Life is a paradox, and so is art. In the end, only the smallest may be truly immortal’ (Becker, 1994:14).

Within the confines of the bookshop and gallery was a brasserie serving food and drink. *Sociability or Conviviality* (see Glossary) was expressed in the making of a combined cookbook and catalogue - *The Cookalogue*, an exchange of recipes between De Leeuw, myself and friends. Prints and recipes were placed side-by-side. The story of *Sprezzatura* and the *Four Freedoms* was printed on the tablemat, which served as the brasserie menu. The head chef had composed a special *Sprezzatura* menu. (see Vol.II.Pg.79:Fig.74.) The overall *Sprezzatura* strategy was to offer some experiences outside consumerism. The visitor could look at prints, take a free bookmark, buy art, drink coffee or eat locally produced seasonal food, and talk about ‘Freedom from Want.’ There was also a raffle, the prizes being one of my prints and one of De Leeuw’s.

I was interested in finding out how the audience responded in Der Drvckery. On May 12th, 2011, I sat down at 11am and spent the rest of the day observing people looking at the 26 prints hanging on the wall. According to Der Drvckery, 400 visitors flow through per day, and sometimes double or triple that amount, depending on the weather, making for a substantial audience. From noon to 2pm, one person arrived every 3 minutes. Every other person stopped for 20 seconds moving from one print to the next. As the day progressed, more shoppers arrived to drink coffee and read magazines. Looking at the prints was a secondary activity for the majority. The audience in the bookshop/gallery had not arrived with the intention of looking at the art. (see Vol.II.Pg.79:Fig.75.) This needed to be taken into account in future projects.

Evaluation
During 2012, I was not actively involved in FHA. I had time to reflect on what was learnt from the beginnings of Freedomhouse-Art and how this could be filtered into developing a model for An Honourable Practice. Nevertheless, with over four years of activities starting in 2010 with the academic, then the creative and the educational - a performative track record was built. Gaining an official presence made it easier to seek raise interest for emergent projects and funding. Local magazine articles featured the conference and the council put Freedomhouse-Art’s shows and workshops into their yearly reports and on government funded Zeeland websites. De Leeuw gave catalogues to policy makers and funding providers. Attending conferences led us to be named in human rights programmes; de Leeuw and I got listed as human rights fighters and were invited to increasingly higher-level events. Navigating institutions had become easier. The way forward would have a stronger emphasis on networking, activity and adjusting to varying institutions’ language, while developing spectacular ideas. The Maan van der Vrijheid in May 2014 would see it all come together solidifying the development of my model. This will be fully outlined in the final conclusion.

**Networker, strategist, artist and human rights activist**

De Leeuw and I started networking together in Middelburg from December 2013, when I returned to the Netherlands to finalise my research for this thesis. We were invited to The Hague, to celebrate the 60th anniversary of the Human Rights Declaration. Next, we were asked to attend the Roosevelt Academy’s celebratory dinner for Citizenship in Education with local teachers. We collected names and exchanged business cards. Doors were opened and we arranged future meetings to put forward our ideas. On 17th January 2014, we gathered in the office of the Alderman for Culture in Middelburg, to gain sponsorship for the upcoming FHA annual show.

We were looking to fund two international artists’ travel and visas from Afghanistan and Iran, and to be part of the show. While de Leeuw was asking the Alderman for funds and backing, I looked at the copperplate map of old Middelburg on the walls, wondering – what would be the vehicle to get out on to the street and with the public? How could I make a print, a theatrical print - connected to Freedomhouse-Art and the Maan van der Vrijheid? The Alderman, De Leeuw and I discussed the map. I admired its beauty, the visceral surface and its precise lines. The Alderman, whose hobby was the history of Middelburg, pointed out where the Protestant Zeelanders had driven out the Catholic Spanish oppressors, which began the liberation of the Low Countries in the 16th century. The Declaration of Freedom of Worship followed in 1568. “Then this, is the Road to Freedom” I said, and suggested we would draw, physically, on the
road, to publicly signify liberation during *Maan van der Vrijheid*.

De Leeuw and the Alderman discussed the symbol of the shell seen on houses, as iconographical forms of freedom. These could link to a possible route for our *Road to Freedom*. The shells were used to trade with indigenous people during the era of Dutch Colonialism. A shell had no real value for the colonisers but came to be a symbol of wealth for the Dutch merchants. Shells represent a duality of history and meaning. A print intervention could add a more nuanced debate around freedom, by drawing attention to the colonial breaches of human rights by the Dutch, which has been largely suppressed in basic education history books and discourse. In addition to the *Road to Freedom* I would make a print, entitled *The Longest Print*. It too would be a liberation route, but not of the Dutch masters. The Alderman vouched that the streets would be closed for the day of the staging of the event. Meeting with the director of the Zeuws (Zeeland) Museum soon after, we gained support from their educational department for the *Road to Freedom* and *The Longest Print*. Talking and listening in meetings and at networking events, it was clear- people wanted to be part of the project.

Staging a show is pivotal to the activities of FHA during the *Maan van der Vrijheid* festival. This year the show titled *World Citizenship in Education* will be connected to workshops for schoolchildren and adults, artists, academics and journalists. This will be coordinated through local galleries and the Zeuws state museum. It will also encompass a street intervention and a LUUKS show, a publication and a *Warning*. *Warnings* were silkscreened, text based posters by LUUKS addressing topical issues and used as tools for change. *Warnings* were posted on the streets and presented directly to policy makers in interventions that disrupted official procedures.

**Speak truth to power**

On 22nd January 2014, we went to The Hague, invited by The Dutch Ministry of Foreign Affairs, Justitia et Pax and the Human Security Collective, to attend the event *Speak Truth to Power* at the Foreign Ministry. (see Vol.II.Pg.82:Fig.79.) We were to discuss innovative ways to promote human rights in conjunction with EU directives. According to the Foreign Ministry, it was to find ways to offer moral and practical support because ‘human rights defenders play an essential role in defending fundamental freedoms and democratisation all over the world’ (Dutch Foreign Ministry, 2013). De Leeuw felt it was a good opportunity to raise support for the Afghani and Iranian artists, to be part of the FHA show. (see Vol.II.Pg.80:Fig.76)
We gained direct access to high-profile policy makers such as the Director for Peace and Justice, as well as human rights defenders from various ethnic minorities and conflict zones. I would have found it difficult to meet them if not acting as part of Freedomhouse-Art. During the debate, a man from West Papua stood up and shouted, “We need a voice. Give us a voice. We were part of Holland. Now you ignore us.” I had never known West Papua, a former Dutch colony, as a place for breaches of human rights. During the reception, I sought out the man and woman representing the West Pапuans in The Netherlands. They told me of a silent genocide by the Indonesians and Western interests that was carried out in order to mine the rich gold reserves in Papua New Guinea. I gave them my business card which had a coffee bean print on its front. The man was intrigued and told me that the Dutch colonialists had grown and traded coffee in the area from the end of the 17th century. A twist in coffee history led to the first Fair Trade agreement, prompted by Max Havelaar, from The Netherlands, who wrote a book in 1860 exposing the oppression of villagers by the plantation owners. It led to a change in views by the Dutch general public on colonialism and a prototype for a fair trade agreement. However, coffee production is still linked to modern day slavery where the workers are exploited and child labour exists. Coffee, I saw, would be the second symbol for The Longest Print alongside the shell. I discussed with the West Pапuans how Freedomhouse-Art could possibly support them adding to their voice. Talking about the Road to Freedom, the West Pапuans suggested that they would join us on that day. “We don’t do images. We dance and make music instead. This is our art.” They suggested that they would wear native costumes at the day. As a result of meeting unexpectedly, collaboration was formed. Returning to Middelburg, De Leeuw invited Femke Gerenstein, a young and well-respected local female artist, to lead the street intervention, because she is well connected and she would open even more doors for us.

The Way Forward - May 2014: Artist and Activist: The Longest Print

Combining print, movement and drawing, Road to Freedom and The Longest Print will become an intervention through the streets in Middelburg. Gerenstein will walk ahead (with four participants), orchestrating the drawing of lines on the road, symbolizing the Road to Freedom. Each participant will use a different coloured chalk. The colours signify the Four Freedoms and Gerenstein will add a fifth colour, representing the declaration of human rights. Intermittently, the drawing stops, where historical significant movements in the liberation struggle took place. I will follow Gerenstein, making a print produced by rubbing the paving stones onto an unfolding roll of paper. At these points, I will invite people to print by frottage, or make a block-stamp, using the shell or the coffee bean design, adding a foot or handprint. (see Vol.II. Pg.83:Fig.80. and Fig.81.) The 2014 spectacle will be supported by Zeeland Council, Zeuws Museum, and
possibly the Justice and Peace Foundation.

Conclusion

To draw *Road to Freedom* in Middelburg is a convivial event, Freedomhouse-Art will celebrate Zeeland as a place which, historically and currently, claims to uphold human rights and liberation struggles. *The Longest Print* is for me, an ethical undertaking, aiming to re-visualise, as print did in the past, the pages of history books that only have a place for the victors. (see Vol.II.Pg.83:Fig.82.)

Freedomhouse-Art is a strategic positioning because institutions back institutions. For me, it provides an umbrella to act beneath and ways to set up *an honorable practice*, with creative principles as parameters, turning them into tools of communication. Being an institution packages the creative process, which is organic, dialogical and a wavering process.

From LUUKS and collaborating with De Leeuw, the concept that art and education is a way to raise awareness through play will be applied. Art then is *non-object* and a method founded on sociability. When artworks are made to be *unremarkable works of art*, they celebrate and connect through the banalities in life. That way, the surrounding activities to the *Sprezzatura* prints, such as drinking coffee with strangers, making a menu for the brasserie, and exchanging recipes operated as *relational aesthetics*. To this, I added from my understanding of *ethno-mimesis*, that there are many possibilities for wider dissemination through inter-disciplinary engagement. Additionally, that *performativity* can be activated by combining academic theory with art-praxis. Drawing on my own findings, I can purposefully use a celebratory, visual language to explore *paradigmatic particularity* and *ambiguity*, despite the politically loaded topic of human rights. In May 2014 and in *The Longest Print* I can act effectively, having identified an operational model by presenting myself as part of an institution.

Finally, I embrace the need to engage with the public by building a sense of community or by staging work in public spaces. Social media is also an extension of the relationship building that may lead to future collaborations. Outside the fine art and print community, I will speak publicly at conferences and networking events as an academic, thus being able to connect with policy makers to gain backing. Networking at events can put me in the path of interested parties who may well enrich my projects beyond expectation.
The multi-layered strategy incorporates print, the theatrical and the bureaucratic and moves from gallery space into schools, town squares and streets. Socially engaged work may need this social activity. It also needs to ‘cultivate the science of human relationships - the ability of all peoples, of all kinds, to live together, in the same world at peace’ (Roosevelt, 1945).
CONCLUSION
Setting out on the journey

I had set out on a journey that used printmaking as a strategy for social engagement. I searched for a method which could integrate the moral with the visual and the medium.

The research question had asked, in what way and to what extent could the artist’s print be a strategy for social engagement as *An Honourable Practice*. (see Vol.II.Pg.84:Fig.83.)

I explored the historic and current role of the artist/printmaker, while assessing the value of such work and considering its benefit to society. The multiple strands made the term *An Honourable Practice* challenging to locate. Starting with a search for an artist’s social role, one which could be translated as a service through engagement, without compromising the freedom of individual expression, I crafted a tool box. This contained a step by step strategy for complex socially engaged projects. I found the fine art print to be at last, instrumental in contributing to society at a wider level.

My aim had been to identify a theoretically anchored and pragmatically applied definition of the ‘honourable’ through the working practice itself. This drew on theory from fields outside the printmaking disciplines, such as sociology (ethno-mimesis) and the avant-garde (LUUKS). The research looked at the dynamics between the individual and the collective, the personal vision and the audience. These were embedded in the history and practice of printmaking.

An operational model needed to be shaped through defining an ethical position, both theoretically and pragmatically, through identifying an analytical platform.

My objectives were to identify situational and everyday concerns, such as home-ownership and human rights, molding them into case studies. These led to hands-on projects which engaged with causes broader than my own individual artistic expression, without losing sight of the aesthetics and visceral final print. The attempts to extend the print to become a form of dialogue tested how the interplay between the artist’s individual practice and a socially engaged ethos can make for an empowered, individual art form of artistic integrity in the service of society.

My dilemma was that I did not want to lose myself in a bourgeois, singular distraction of the gentleman’s art that intaglio evolved into at the end of the 19th century. Nor did I want to become a fully immersed member of a print collective, adhering to its existing modus operandi and visual language. I wanted to be at service, to be connected to society in a radical, vociferous and individual way. I wanted to transform the seemingly mundane through creativity and imagination in order to examine the structures of society. It would be a way to invent new forms by elevating ‘the language and images of everyday life into meaningful ideas’ (Zeitlyn, 1974: 29). I borrowed
strategies from print collectives, as well as Konstfrämjandet to make prints for the people. I came to the conclusion that an honourable dialogic practice involves not only making the image but also knowing how to operate with and through the fine art print. The print would be activated in new strategic forms applying effective ways to connect with an audience and decision makers.

**Revisiting the Resident Alien**

I created ‘a new kind of knowledge, grounded in experience, which does justice to the complexity of the human existence’ (Wolff, 1990:76), operating as a resident alien. Remaining nomadic, I made use of the temporal, outsider’s perspective to engage through a flow of exchange and encounters. I used intellectual work to tie together a personal narrative with the analysis of research. I followed a path of printmaking as a way to test and manifest ideas in open print studios around in the world. There, I could see that print invites collaboration in a shared space because the techniques, equipment and history of the multiple image, the print, enables such a working method. These insights drove a dynamic research experiment which came to life in *The Longest Print*. I saw that there is no ‘outside’ in a humanistic and socially-engaged practice; there are only relationships. I became shadow–in-the–ink. My role was to stage collaborative projects and make my own prints, which were enriched by the relationships that I had formed.

I had entered a complex and widely articulated debate on arts social practice and its context-dependency on audience and politics. Half way through the research, I found Bourriaud’s notion of relational aesthetics informative. Other practices with the same intent to transform a situation and to connect with an audience have been called community arts, social outreach, dialogic arts or dialogic aesthetics.

An Honourable Practice takes the position that a dialogic and process-based social practice could result in aesthetic value, in opposition to the art world’s view that customary forms of expression are wholly individualistic and a commodity.

I examined the world applying guiding principles, the empathetic connection, a paradigmatic particularity versus politi-kitsch and ambiguity. Wanting to work through authenticity and with integrity, I had long been concerned with humanism when it acts to enhance the dignity and quality of life. Printmakers Shahn and Kollwitz model the humanist quality of the paradigmatic particularity by moving away from obvious, simplistic visual symbols to forge new and empathetic connections. Ambiguity draws the viewer into a longer reflection of an image as it
presents a layered experience. *Paradigmatic particularity* connects to the banalities of life, the narrative and the minutiae which make us human. Translating *empathetic connection, a paradigmatic particularity, politi-kitsch and ambiguity* into guiding principles gave me parameters to drive the aesthetics of my work.

Print, being a flexible and multiple medium in its own right, directly related to issues that deeply concerned me about the social purpose of art. In order to demonstrate its social relevance, I drew on the existing literature, looking at print’s history and its connection to intellectual development and social justice, to present models of practice. This knowledge was added to my guiding principles which were explored through the case studies. I sought to resolve my dilemma by testing the use of print, to conclude at what point and by what strategy the image gained agency.

**Evolving through Case Studies**

The first case study, *Black History Month* showed me that working as an individual artist in the KKV studio in Sweden to produce an image for an exhibition concerning freedom and the history of slavery, did not match my initial objectives. I had hoped to instantly connect with and disturb the audience by the power of my woodcut’s visual language. Large scale, and striking, the image did not spark a debate on the right to freedom, because I had not built relationships with the community. Print was not yet a dialogical practice. CS1 revealed that, if an image does not connect to the real needs of the audience, it remains mute. This led to a greater understanding of the nature of an audience, the use of visual language and the importance of relationships. The case study prompted a step in my developing strategy to break down the distance between audience and artist. Most of all, I understood that the relationships between audience and artist had to be developed prior to and alongside the making of the image itself.

Following CS2, *AKI Twente Identity Robe* I took the print off the wall. Shaped by in-situ research, collected in the Dutch city of Enschede, I aimed to directly relate the image to place and people by identifying a shared visual language. When the project also connected me to the avant-garde print activist Iris de Leeuw and the theoretical underpinnings of LUUKS, I found a way to make the print theatrical. The print developed through connecting the notion of being an immigrant. A print could be worn and made kinetic, as a robe communicating an old and new identity with the silkscreened imagery printed on sleeves, back and front. The operative curiosity driving this case study was subjective and partially autobiographical.
Art can be a resistance to loss, and the robe reflected my own displacement, as with the immigrants of Enschede. Empathy and then humanism ran like a thread through Case Study 2. I understood that the print as a finished product is often static whereas in a socially-engaged practice its preparation is live and organic. However, I still wanted to test the power of the image on its own before developing further, more collaborative case studies. I was still dissatisfied with the idea that the image itself was not enough to awake action. Thus, I would test the more hard hitting visual language of politi-kitsch, playing with activist poster art imagery, but adding ambiguity to see if it could attract attention.

In CS3 *Stand up to Hatred: Wall of Resistance* I addressed racial prejudice through a community based art project which also invited artists to submit their own images. The audience of *Wall of Resistance: Stand up To Hatred*, was accidental, as an audience in public places outside a gallery often is - with strong differing cultural and religious backgrounds – and as multi-cultural as it could be. The image succeeded in winning the competition, but gained strength through the institutional backing of a council which enabled wide dissemination connected to series of activities in community centres and schools. I recognized the importance of navigating institutions and activating wide dissemination, as well as measuring its impact by following up and revisiting the project. Making use of official structures can be just as creative as making an image. I gained insights and identified operative steps such as building in long lead-in time to form relationships. My practice was becoming dialogical. Making the image was a step on the way to identifying clear objectives, instigating preparatory and community activities and organising dissemination. Finally, this led to a prototype. Before that CS4 *Hidden Impact: Prints in the City and the Value of Property* tapped into dissemination and relationship building through the World Wide Web’s social media. Metaphorically and practically, the print continued to break free from the walls of the gallery.

The aim of *Prints in the City and the Value of Property* was to engage with a local audience to become collaborators in reflecting together on property values. Using the railings of a street in Bristol, the project broke down the distance between performer and audience linking the image to the attention of passers-by. I had become an investigatory artist rather than a projector of a set idea. CS4 demonstrated that intent was empowered by the combination of dialogue, planning, and collaboration with institutions (International Impact Conference hosted by UWE and Spike Island Print Studio). Relationships with the community were facilitated by the use of social media for dissemination. This case study helped me understand that adequate funding could have enlarged the project further in scale and working time. The next step was to become an institution in order to be given greater access to funding streams. Case study by case study, I
unfolded a narrative of insights and a model emerged. By this time, theory sharpened the facets forming the model and introduced further, untested methods of dissemination, such as education. Instigating a method for ensuring the efficacy of a print is therefore complex.

**Theory met Practice by LUUKS and ethno-mimesis**

The case studies successfully brought out the significance of aligning theory with practice in order to clarify the strategies around the making of socially engaged prints. I considered new ways of interacting with an audience and adapted my ways of working. LUUKS introduced to me strategic, political and practical tactics. *Ethno-mimesis* unveiled the potency of cross-disciplinary dissemination and the importance of narrative. I placed my guiding principle of *paradigmatic particularity* within the framework of this theoretical analysis because *ethno-mimesis* focuses on ‘the minutiae of lived experiences’ (O’Neill, 2002:78).

LUUKS used art and education to raise awareness. *Ethno-mimesis* researchers invite artists to collaborate with the ‘research subjects’ and LUUKS were artists who modified theory, making it practical through building meaningful relationships. The print became dialogical visualizing experiences and emotional constructs. In the final chapter *Freedomhouse–Art: A Model*, I tested my guiding principles. I had a blueprint for a model which became *An Honourable Practice* strategised through *Freedomhouse–Art (FHA)*. Blending theory with practice I transformed service into an aesthetic, dialogical and collaborative practice. Making prints with the community, showing work in exhibitions, staging events and provoking officials, we, the FHA collaborators had an agenda, up front, ready to be debated in conferences, and in classrooms. The image could simultaneously be autonomous as well as relational. Embedded in a complex manifestation *Road to Freedom* by FHA, the making of *The Longest Print*, the research came alive in the public realm.

**The Longest Print**

I wanted to draw attention to the teaching of human rights and the misrepresentation of slavery in Dutch history books. Working with clear objectives, in this instance, human rights, *Freedomhouse-Art* places its practice in Zeeland. Zeeland claims to uphold liberation struggles both historically and today. Based on the principles of LUUKS and *ethno-mimesis*, I developed a complex project together with De Leeuw, drawing on the Four Freedoms, titled *Road to Freedom*. Part of this project, was *The Longest Print*, which was an ethical and creative undertaking on freedom and slavery. (see Vol.II.Pg.84:Fig.84.)
The central print-based event was an intervention, where I unrolled and made marks by frottage on a 33 meter long roll of mulberry paper. (see Vol.II.Pg.89:Fig.92 and 93.) I made a print on the spot with strangers (see Vol.II.Pg.90: Fig.94) and will then re-interpret it in a print studio, drawing together the narrative of the aims and outcomes of the project. *The Longest Print* started as a publicly engaged intervention, and will evolve into a second, artist’s print, an etching with silkscreen details, which would visually embody the process of *An Honourable Practice*.

**Road to Freedom, The Longest Print and a Warning in Middelburg**

I and De Leeuw set the scene working with institutions and schools, as well as participating in the *Liberation Day Festival*.²⁰ (see Vol.II.Pg.85:Fig.85-86)

A week later FHA staged the intervention, *Road to Freedom* and *The Longest Print*, through the streets in Middelburg to lead the citizens into the Abbey Crypt for the opening of the FHA exhibition *Citizenship in Education* about Human Rights. (see Vol.II.Pg.86:Fig.87) A Dutch artist Femke Gerenstein walked ahead, orchestrating the drawing of lines on the road, symbolizing the *Road to Freedom*. (see Vol.II.Pg.86-87:Fig.88, 89,90) I followed, making a print produced by rubbing the paving stones onto an unfolding roll of paper.²¹ I invited people to add to the print. I wanted strangers to bend down to the road so that the barriers between us would be dissolved. Printing together gave opportunities to discuss the Dutch colonial slave trade.

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²⁰ Every year in May, in the Dutch town of Vlissingen, a *Liberation Day Festival* takes place commemorating the withdrawal of Nazi troops from The Netherlands. FHA set up a tent staging a public debate on Freedom from Fear. I and two other artists drew on the ground the contours of people laying down based on the Brooke’s Slave Ship Print. A seminal print still, it kept showing up as a ghost image in my research, as it harboured a rudimentary form of an honourable practice. Brooke’s Slave Ship Print reverberates because in its time, the image was used politically and socially, at events and in the everyday, while widely disseminated as a poster at debates and plastered in coffee houses and pubs.

²¹ Frottage, or rubbing relief and indentations, is one of the earliest forms of printmaking.
Along the road, cowrie shell symbols decorated the cornices of houses built during the Dutch Golden Age, when the wealth of Middelburg was funded by spice and coffee plantations worked by slaves. Both the cowrie shell and the coffee bean were symbols of oppression. Presently, coffee production remains a conflicted area of modern day slavery. One man refused to bend down, but agreed to add marks to the frottage print if I lifted it to a bench. He denied that Middelburg’s wealth was based on slavery, but then said: “Yes, 27,000 slaves were traded by Middelburg merchants”, equalling the number to the 17th century cobblestones in the historical district. He added this number to the paper roll.

Throughout the day, drawing and printing engaged the community and drew them closer to the opening of the show in the crypt. (see Vol.II.Pg.91:Fig.96 and 97) and (see Vol.II.Pg.88:Fig.91)

The Commissioner to the King and governor of Zeeland, launched the Citizens in Education Exhibition. He also received a ‘Warning’ and declared that he would support a programme to develop human rights education in Zeeland. FHA could now follow through more effectively with workshops, having gained official backing. Additionally, the West Papuans met with the governor, spoke together of their cause, unfolded their flag and were photographed together. In an instant, the West Papuans had gained official support, posting the image on their social media network sites. (see Vol.II.Pg.92:Fig.98)

Education
The Longest Print continued to be used in workshops. The 2014 FHA Citizenship in Education educational programme for secondary schools was supported by Zeeland Council, Zeuws Museum, Shelter City and Delta. Starting in June and completing end of July, each workshop began with the exhibition and concluded with printmaking activities. Teenagers visited the show to discuss human rights, a debate which continued in the classroom. (see Vol.II.Pg.93:Fig.100) We loaded the car with wood letterpress equipment, matrices made from trash and used food packaging, paper, inks and rollers. It was a rudimentary version of Blackburn’s print-mobile, rolling the print studio to the schools. (see Vol.II.Pg.93:Fig.99) During two sessions, Muzafar Ali, the Citizenship in Education show’s Afghani artist, participated via Skype from his refugee camp in Indonesia. (see Vol.II.Pg.94:Fig.101) Using modern media, Ali taught despite having been denied a visa to The Netherlands. Drawing on the strategies of

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22 Kees Slager, member of LUUKS, and author of earlier ‘Warnings’, a recognized, socialist journalist, author and a former member of the Dutch Senate, had penned the text together with De Leeuw, addressing the cowardice of the establishment in not supporting human rights education throughout all strata in society.

23 Ali had to flee with his family from Afghanistan having been threatened by the Taliban when he started promoting girls’ schools in his photographs to the international aid workers.
FHA, Ali has set up his own school in the refugee camp.

**Dissemination**

Long after the day event had passed, I was invited to speak about *The Longest Print* and *The Road to Freedom* project at conferences to academics, council members and sponsors. It was a way to reflect and test further by public debate, the insights gained and changes achieved. I presented *The Longest Print* and *Road to Freedom* to the Rijksmuseum in Amsterdam at a symposium on Dutch artists’ activism from 1955 to 1977. I also spoke at the KKH Royal Academy of Arts in Stockholm for artists, journalists and architects seeking new ways to be socially engaged. I presented my research as a step by step strategy.

Concluding the multiple activities collected under the project *Road to Freedom* and The Longest Print I aim to withdraw to the print studio to make a second print, using my own drawings, combining influences and mood gathered from the day and the patterns of the streets. I will use what I have learnt by collaborating with the public to consider the final narrative of the print in new ways using textures, symbols and numbers. History gave me cowrie shells, coffee beans and slave ships. The audience’s imprint brought cobblestone textures and storm grates that could transform into prison bars. Technically, I will have to resolve how to maintain the long format, the 33 meters, which gave the first print such power. The print will move from being a dialogical event into an individual, creative, expressive interpretation of the preceding events. It will be a fine art print to show, and unfold, disseminating its story at conferences, in classrooms, in articles, and on the Web. Completing the print will necessitate a halt to my nomadic existence and a return to the print studio. So the circle will close, between historical techniques of the print and a current approach to its formation, moving from the collaborative to the individual, but working in a shared print studio. The fine art print is a cross disciplinary conversation piece and gives the research an operative form. (see Vol.II.Pg.95:Fig.102)

Having identified a broader institutional framework within which *An Honourable Practice* is possible, the artist/printmaker can assess the value of such work. I could see that the print could act within my own institution, the FHA, as well as in education, government, print collectives, cultural industries and in academia. The print may be finite, but in a social practice it evolves through the process of narrative and endures through dissemination. A social practice upsets a static relationship between the object on the wall and the audience. It introduces a set of tensioned dynamics between the print, the viewers who become collaborators, and the artist.
Both the process - the initial collaborative print and surrounding activities, as well as the final print which it shapes, can be used to apply for funding. Evidencing outcomes, it can be shown in future workshops as well as exhibitions, and discussed in lectures debating efficacy versus aesthetics in arts social practice.

Summing up The Longest Print: testing the model

The Longest Print prompts a discussion around the tensioned relationship between the collective and singular authorship, between aesthetic quality and a democratic practice. The difficulty of conducting a visual analysis of art as a social practice is magnified when the collection of data, or proof, are various photographs of the audience and workshop participants in the middle of a process. A policy change such as investing in the development of a new curriculum in teaching human rights, would add to the agency of An Honourable Practice. The proposition was not a part of the council’s political agenda, but was presented by FHA. This idea moved from the margins into institutional frameworks. The multi-layered strategy incorporated print, the theatrical and the bureaucratic, going from gallery space into schools, town squares and streets. Specifically, I used the print to form working relationships, with communities and official institutions. The Longest Print within The Road to Freedom drew together human rights activists, drunk male labourers, mothers, academics, journalists, pensioners, a middle class couple, one woman in a wheelchair and a blind man, university students, giggling teenage boys, a governor and a director of a national museum.

I had asked if a critically-engaged practice acts best from within society or its margins. The results showed that belonging to an institution could be helpful in implementing complex projects. The model was put into practice, through Freedomhouse–Art, as it had emerged that navigating institutions are as much about skill as making a print and giving it an active role in society. Working through Freedomhouse–Art is a strategic positioning because institutions support institutions. It provides an umbrella to act beneath and ways to set up An Honourable Practice, with creative principles as parameters turning them into tools of communication. Being an institution formalises the organic creative process, facilitating dialogue with officials. Socially engaged printmaking (or printmaking as a social practice) is a complex process, time consuming and demanding curiosity, awareness of audience and context, strategic thinking, the ability and tenacity to work within and outside institutions, financial funding and flexible relationships. An Honourable Practice uses the flexibility of print’s portable nature and its numerous techniques be they frottage, intaglio, or silkscreen and artfully embeds craft in sociability, situations or

**Contribution to Knowledge**

Social practice may benefit from a strategy which provides a structure for the process. Although much socially engaged work is carried out in collective and open access print studios and through community outreach work, a comprehensive strategy which spans across creative, social and academic fields, the educational and the political through *print-as-doing* as well as the individual artist print, opens up more opportunities to deliver impact. *An Honourable Practice* demonstrates how it is possible to combine a yearning to balance service with a creative expression where an individual aesthetic is not lost in collective activities. Since an honourable intent to be socially engaged is found in both collective and individual approaches, but they seem to fight each other, as well as not operating strategically and long term from the margins through institutions, the model presented in my research may ameliorate the conflict, adding efficacy to the central aspect of making an image.

The Five Step Strategy of *An Honourable Practice* offers a structured and adaptable model for using print as social practice. Each completed project presents outcomes that can be broken down, analysed, and refined and built upon for future projects. It also offers proof, through aims and completed outcomes in a structured form. The research benefits print-based artists who wish to extend their collaborative, inter-disciplinary and cross-cultural practices through an understanding of the function of the print in contemporary society as an effective and principled socially engaged art form. These are the key strategic steps that provide a set of considerations that could be used to assist other artists wishing to pursue personal practice in a social context:

- **Identify clear objectives**
- **Instigate preparatory activities through workshops and training**
- **Connect through public engagement and community activities and education**
- **Present, reflect and disseminate across disciplines**
- **Embed knowledge in practice by making and showing own work**

These key strategic points evolved through the case studies and came together in *The Longest Print* and *The Road to Freedom* as a working model.
CS1 (Black History Month) failed to connect to the local audience and lacked clear and focused aims. Road to Freedom and The Longest Print, being based on the original agenda of developing a human rights curriculum for Zeeland, demonstrated a strategy of clearly identified objectives.

CS2 (Twente Identity Robe) and CS3 (Stand up to Hatred: Wall of Resistance) had shown that continuous contact with a wide range of groups through meetings and workshops built involvement with the theme of the project. CS3 gained ground because of the council organizing community discussion groups on racially motivated hatred. CS2 broke down a wall of alienation, albeit hesitantly, between myself and the people of the city and built an emphatic connection. In order to set the scene and draw interest to the aim, Road to Freedom and The Longest Print was launched with a series of preparatory activities through workshops and training, working with institutions, such as the Zeuws Museum, Shelter City at the Liberation Festival, councils and collaboration with local schools.

CS2, CS3 and particularly CS4 (Hidden Impact: Prints in the City and the Value of Property), all emphasised the need to activate the image by various means: meeting the audience, sometimes through an intervention, making the print theatrical, freeing it from the wall, tapping into social media, extending sociability globally, informing its visual language by dialogue and processing it collectively by educationally supportive projects. Having laid the foundation for Road to Freedom and The Longest Print, a multi-faceted project, I continued to connect through public engagement and community activities and education.

I exhibited the Twente Identity Robe (CS2) at a gallery in Enschede, however, as De Leeuw pointed out, the print would be more powerful if presented theatrically in the street. Furthermore, the ideas of LUUKS and ethno-mimesis had solidified the notion that the socially engaged artist must be able to present and argue effectively across disciplines in order to be able to use the fine art print as a socio-political tool. The Longest Print was made in the street and presented publicly as a print as well as a video documenting the intervention. I was invited to teach and speak publicly, at conferences to academics and historians at the Rijksmuseum and to journalists, architects and artists at KKH (Royal Academy of Art, Stockholm). Continuing through the year, I re-engaged with sponsors and head teachers to build on the insights and shape new projects. In these ways I present, reflect and disseminate across disciplines and continue to do so.

In Hidden Impact (CS4) and the Sprezzatura prints for Freedomhouse-Art, I explored, enriched and consolidated my fine art practice in a social context, both exhibiting and selling work. Thus I embedded the knowledge gained from my public interactions in my practice, making and
showing my own work, developing a visual language and format which would not have been possible without the social engagement.

These prints can then be used operatively as tools, illuminating an issue at hand, such as ‘Freedom from Want’, by offering a discursive and informed interpretation. The image consequently works as a way into society, acting as a shared focus.

These key strategic steps provide a workable structure for a socially engaged practice which encompasses the social, collaborative and political as well as the aesthetic of the individual expression.

Future Research and The Way Forward

Using the Five Step Strategy I aim to continue my research now embedded in my practice academically and creatively. One outcome of the research was the realization of the importance of wide, interdisciplinary dissemination. Academically, I am negotiating a post-doctorate at Amsterdam University and the Rijksmuseum to do further research on LUUKS and how artists shape cities.

Applying the Five Step Strategy, I am instigating large-scale projects in Europe focusing on human rights and sustainability. Responding to the outcome of the Road to Freedom and The Longest Print, I am developing a curriculum on human rights using fine art printmaking. The FHA 2015 project Solidarity, will produce an illustrated magazine working with teenagers, artists and teachers in Holland and Indonesia and with Muslim women in Cisarua refugee camp. The project aims to fund the expansion of an Indonesian refugee camp school.

I have been invited to represent Sweden in a pan-Nordic printmaking project entitled 20 Coastal Cities based on Hiroshige’s Fifty-Three Stages of The Tokaido. The 18 month long project aims to develop new technical and visual approaches to ‘mokuhanga’ (Japanese woodcut). I will work with local fishing communities to produce a series of prints on the impact of marine pollution. The whole project results in a group exhibition, a series of public lectures and workshops and a book about the project published by the North Norway Modern Museum of Art.

I will collect plastics drifting in the sea to produce a matrix. I aim to connect with the traditional Japanese printmaking techniques, such as ‘gyotaku’, to use found materials around marine ecology and the ‘plastic soup’ present in waters and fish. Food packaging and natural forms make for flexible and intriguing print matrices- the substrate could be discarded sheets of paper. During the projects I will be printing with trash, fish and seaweed with the public to develop final images.
In Barcelona, I am shaping a collaboration with a professor in plant physiology investigating the impact of stress on plants and humans, titled *Inner Life of Plants: Stress and Healing in Plants and Brains*. The project harnesses the power of images and the abilities of artists and scientists to collaborate with the public to visualize solutions to stress. I will develop a series of large-scale wood cuts and *naturselbstdruck*, prints made from plants.

In Southern Sweden, I will work with the local council on human rights and the right to dignity, addressing alienation felt by marginalized groups, asylum seekers and the unemployed.

Starting from my own concerns, I can apply *An Honourable Practice* and its research outcomes to collaboratively produce well–informed prints anchored in other people’s realities. These will extend into the public realm through wider dissemination.

**Bob Blackburn and the Connection**

My research has been about connecting my creative practice, with communities and institutions, in order to debate ideas, shift awareness and to operate meaningfully as an artist. I now realise that freedom can be found by integrating history, experiences and imagination.

In 1992 Bob Blackburn asked me as a printmaker, “How are you connected? What are you about” I can answer this question as a result of this research into identifying *An Honourable Practice*. I am connected to society and printmaking in complex and various ways. My social practice is simultaneously embedded in society and within myself. Starting at the margins, the research has been a journey home only to prompt me to set out again. The print that I develop collaborating with people, scraping down to a shared meaning and marking its thought onto an etching plate of my own making, helps bring print back into the wider community and the institutions, to continue a dialogue together.

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25 The engagement with the public, students and scientists will inform the final layout of a herb garden, a series of prints, video interviews with locals how they manage the ongoing recession and unemployment in Spain based on ‘Freedom from Want’. Its outcome will be to offer a healing space for all senses by movement, smell, sight, touch, taste and sound, and of course, prints.
GLOSSARY OF TERMS

A

**action research**: A study or the formation of knowledge and understanding achieved in action through a project with the aim to improve the situation of the ones involved.

**aesthetic operation**: Achille Bonito Oliva from *Imaginary Dialogues*. (1992) An aesthetic operation acts, and is a cluster of methods which has efficacy, influence, force, agency, procedure, process, transaction, campaign (1992 314) to re-imagine systems by implementing transformative scripts. Warhol made his aesthetic operation serial.

**agitprop**: from Russian *agitatsii i propagandy*. Political propaganda disseminated through literature, drama and art, or music.

**alienation**: Marx, ‘the transformation of people’s own labour into a power which rules them as if by a kind of natural or supra-human law. The origin of alienation is commodity fetishism – the belief that inanimate things (commodities) have human powers (i.e., value) able to govern the activity of human beings’ (www.marxist.org). Eco writes in *The Open Work* and *Form as a Social Commitment* that ‘alienation is a chronic condition of human existence, but it has become particularly prominent in our modern industrial society’ (1989:136). The antidote to alienation would be to either integrate ourselves in the world, as per Hegel, or escape reality, leaving it exactly as it is, only to increase alienation, because it is a form of weightlessness and not freedom.

**an honourable practice**: Bob Blackburn. Bess Frimodig. A methodology incorporating the ideas of LUUKS and ethno-mimesis, underpinned by the intentions to engage with causes broader than an artist’s individual experiences. The practice aims to form knowledge and new insights through a creative and dialogical practice incorporating individual creative print based output with academic research, educational projects and humanist principles navigating within and outside institutions to achieve wider dissemination and positive change. Draws on an empathetic connection and a paradigmatic particularity.

**anarchy**: Mikael Bakunin (1874-76) and Peter Kropotkin (1842). A society which is run by a cooperative and where there is an absence of state and top-down governance. In the context of this study, anarchy is not lawlessness, but a viewpoint that society acting through the state is immoral - not according to religion or sexuality - but by allowing society to be stupefied and made passive. Anarchy encourages the questioning which prompts the re-ordering of society.

**art**: from Old French in 10th century and Latin ‘artem’, meaning skill as a result of learning or practice, by joining or fitting together. Later develops to be a skill in scholarship in 13th Century. Connected to fine arts first found in 16th Century. Art can therefore be the formation of knowledge and meaning by joining together disciplines or through collaboration.

**art-as-doing**: Ellen Dissanayake (1992). Art’s sole nature is not individual expression or worshipful looking but to be experienced in action together. Going to a football match can be art because it is an experience created collectively. Art is, according to Dissanayake, making togetherness in spaces of sociability. Manual contact with the world we share is wired into the brain, because we are toolmakers and users. In making, we gain a competence for life.
art-as—worship: John Carey (2010). Going to a gallery or museum and standing quietly in front of an art work as if the gallery was a sanctified space. Art has been elevated to the unreachable and divine, having lost its connection and relevance to the social and the everyday.

art-is—interplay: That which is reciprocal, a mutual action and re-action, or interaction in circumstances, events, or personal relations through artistic expression. To act or re-act on each other creatively.

artist-nomad: Constant Nieuwenhuys, a concept found in his idea of New Babylon (1954-1969). An expression of the artist who moves nomadically, playing creatively, across land which is owned collectively. The artist-nomad moves across borders that erased by modern communication. Work is fully automated and therefore the need to work is replaced with a nomadic life of creative play. Artist-nomads work for a society based on creativity, freedom and play.

artishock: from Dutch 1960’s LUUKS and Provo. Iris De Leeuw (2008). Using art to communicate more than through the display of art alone, which might require shock tactics to reach this goal.

aura: Walter Benjamin (1936). The aura projects the rarity, originality and authenticity of a work of art that has not been reproduced mechanically and in multiples. Modernity and new forms of media change the work of art from the singular and precious to the endlessly multiplied.

authenticity: 1. To maintain integrity as a human being by being of an impeccable character. 2. In material consciousness, to only use material and method of highest quality. 3. To be strong enough to be genuine and lasting.

auto—ethnographic form/auto—ethnography: ‘An approach to research and writing that seeks to describe and systematically analyse personal experience in order to understand cultural experience. This approach challenges canonical ways of doing research and representing others and treats research as a political, socially just and socially conscious act. A researcher uses tenets of autobiography and ethnography to do and write auto—ethnography. Thus, as a method, auto—ethnography is both process and product … Auto—ethnography is one of the approaches that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist’ (Ellis, 2010).

collaborative: 1. To work together in order to achieve a shared outcome. 2. Bourriaud: a creative practice by artists who propose artworks’ outcomes to be that of sociability.

commodity fetishism: from Marx— the subjective, abstract aspects of economic value have been objectified. An abstract value, such as an experience, gains a price to be a real thing of intrinsic value.

community: Who you interact and form relationships with – whether it be two persons or a thousand, defined by demographics, place, belief systems or shared interests. A group that is organised and working around an idea and its project.

community arts/community practice: An interactive arts practice based on cultural democracy with the aim to contribute to a positive shift within the group, i.e. community by social inclusion and social or political means. Community arts often target marginalised groups. The process is
used for stimulating dialogue and documenting non-mainstream narratives. According to Scott Marsden ‘community art, by its very nature has no common aesthetic standard. The aesthetic of this art is fundamentally grounded in its content and its culture’ (Marsden, 1996:195).

Inspire Arts (2014) states that it is any art form that creates a public art piece with an artist as the facilitator passing on skills to community members. A creative outcome is less important than building relationships and forming a collective identity.

Community Art / Art outreach originated in the 1960s and 70s during a period of radicalism to subvert the tendency by the establishment to exclude the marginalised. Owen Kelly traces its development in the 1960s in part to ‘the movement by groups of fine artists out of the galleries and into the streets … and … the emergence of a new kind of political activist who believed that creativity was an essential tool in any kind of radical struggle’ (Kelly, 1984:11). During the 1980s, increased awareness of the potential of community art as social adhesive led to a more instrumentalist approach to it in government policy, in which activities were charged with benefitting socially disadvantaged participants.

craftsmanship: To have skills, to be a skilful person. See art. Also, making is thinking through craftsmanship, which aids the formation of knowledge. Three basic abilities are the foundation of craftsmanship. This is the ability to localize, to question, and to open up. The way forward to a new form is also made from establishing adjacency, such as the viscerality of the print and the dissolvability of the Internet connecting the two. (Frieling et al, 2008: 29) Each application of different media is a step in transforming consciousness. Similarly, theory is formed as a craft process in itself. The above key threads revealed an honourable practice because when making is thinking the formation of knowledge can be produced jointly, through collaborations by art-as–doing.

cultural democracy: Art for all, celebrating and incorporating cultural diversity.

cultural worker/kultur-arbetare, from Swedish: the artist places herself as an interpreter and observer of society with the intent to instigate change by revealing pretentions and the unjust by moving into service.

conviviality: 1: In social terms: being friendly and lively, to have amiability and sociability. 2: By Bourriaud and in art practice: an experimental production of social bonds departing from art as fixed objects separated from the living body. 3: Invented models of sociability.

consiglie: from Dutch for Counsel: originating from Italian consiglio to advise, counsel from Latin consilium.

co-creator: Creating jointly to achieve a shared outcome. Used in arts as well as business.

creomania: Iris de Leeuw/LUUKS. ‘Creomanina’ means working for freedom and in playful service. Sometimes, artists are not more creative than anyone else, and suffer from ‘egomania’ rather than ‘creomania’.

D

dialogism/dialogic art/dialogical aesthetics: A creative practice defined by an interaction between the artist and the community but where the role of the audience differs. The audience is no longer made passive. The audience become co-creators in the art piece, which develops through an ongoing dialogue and/or sociability. The artist Riley believes that beauty exists in the dialogues between human beings because art is a social act. (Jones, 5/07/2008:33)
**einfühlung**: from German, used as a philosophical term to apply to empathy sprung from participation. A theory of understanding (verstehen) where mimesis functions in opposition, as in the story of Narcissus, who, entranced by his own image and a passive gaze, was transformed into stasis. Instead, mimesis in *einfühlung* is the starting point to grasp the reality of the other.

**empathetic connection**: from Greek meaning affection or *einfühlung*. The ability to identify emotionally and intellectually with the experience of another. Also, through imagination by finding feelings and attitudes in a work of art that reflect back on to the beholder.

**ethno-mimesis**: Professor Maggie O’Neill. A performative research method incorporating artforms with sociology and the ethnographic. It involves PAR (Participatory Action Research) and is rooted in four key concepts: the inter-relation between feminist thought and praxis involving a methodological process of immersion, interpretation, commentary and criticism; a transformative praxis of cultural sociology; ways to understand through praxis by macro and micro-realities; as well as critical feminist theory. In short, it combines theory, experience, praxis and inter-disciplinary dissemination.

**ethos**: from Greek. The fundamental spirit or character which forms a culture or that informs the practices and beliefs of a community. One or more guiding principles to steer by in a printmaking practice.

**everyday art**: Whatever is created combining craft or skills with creativity, and can be anything from basket weaving to making a cup of coffee well.

**exchange medium**: An intermediary instrument to facilitate a trade or exchange between parties. Commonly referred to in economics. Money is an exchange medium, which holds a promise to be realised, such as buying a house regardless of time and distance. As such it replaced the barter system where goods could only be traded in kind. A form of a generally accepted standard that can exchange one kind of goods, or function for another. Art is an exchange medium which shifts a feeling or an understanding to another.

**eye porn**: Empty images that seduce the citizen to buy into more emptiness.

**feeling forms**: Stejpan Mestrovic. (1997) A term from sociology also used in psychotherapy. Invisible feelings are turned into form by Theatre, Music, Poetry, Visual Art, Dance, Literature, Film and performance art that can be experienced together.

**feminist praxis**: Women’s experience expressed on and through their own terms. A counterweight to patriarchal ways of collecting, analysing and forming knowledge, considered being binary and hierarchical.

**Freedom House**: Founded in 1941 and supported by Eleanor Roosevelt. Freedomhouse is an independent watchdog organization dedicated to the expansion of freedom around the world, empowering people to exercise their fundamental rights.

**G**

**gesamtkunstwerk**: from German. A work made together -makes the performer- artist and audience one. (Frielings et al, 2008: 28)

**Grafikens Hus**: from Swedish: House of Graphic Arts, an international centre for fine art printmaking in Sweden near Stockholm. See www.grafikenshus.se
**graphics-as-a-site-of-intervention**: A pragmatic way of using the visceral print, negotiating its efficacy in order to examine society in the increasingly technocratic, commoditized environment that Nieuwenhuys and Debord had foreseen.

**H**

**haptic**: Recognising objects and the world through touch. Haptic perception is active exploration.

**herbarium**: A collection of either dried or illustrated plant specimens from late middle-ages. Later organised by taxonomy. First forms of an emerging medical and pharmaceutical science found in bound books of woodcuts.

**homo ludens**: Johann Huizinga (1938) from *Homo Ludens: A Study of the Element of Play in Culture*. Applicable to both human and animal life, and just as important as reasoning and making, namely, playing. Connected to ludic practices.

**hötorgskonst**: from Swedish meaning kitsch. Literally ‘art which is sold on hay markets’.

**humanism**: Richard Norman (2004) and *The Amsterdam Declaration* (1952), A philosophical and ethical mode of operating in the world according to critical reflection rather than blind faith. Making decisions based on ethics for the wellbeing of all that is sentient and alive, from man, animal to nature. Acting on dignity because humans have an interdependent duty of care. Personal liberty is connected to social responsibility. Humanism affirms the use of the arts in ways to enhance quality of life by creating meaningful and fulfilling lives for ourselves. Dignity forms the core in humanism and drives the *Humans Rights Declaration*.

**I**

**identity**: A set of characteristics by which a thing, or a person is recognizable or known.

**interaction** versus **transaction**: Using art in a free exchange, De Leeuw and LUUKS offered viable strategies for a socially engaged creative practice where the artists remained artists and the end product was not of value as a transaction but as an interchange, emphasizing interactivity.

**ipseity**: The particularity of an object is enhanced by its truthful illustration. A definition or description that cannot be exactly repeated introduces distortions in understanding. Early prints superseded vocabularies in that the particularity of an object is enhanced by its truthful illustration, demonstrating an individual identity. Science in a written form is classified and often made inaccessible by name-giving that merely ties together in associations an object and a word. Science in a visual form communicates across language barriers.

**J**

**K**

**Konstfrämjandet**: a Swedish social organisation which facilitates and promotes art for the benefit of the people, established in the 1930s.

**L**

**localism**: Political philosophies that favour the local. Kester (1998) ‘The process of shared dialogue proceeds if the artist is a co-participant and not a privileged outsider who is infinitely involved in the concerns of the community, or the people they work with’ (1998:15).
LUUKS: Dutch art movement signified by a particular twist of pragmatic, playful anarchism in Maastricht 1966-67. Linked to the Amsterdam Provos and Situationists. LUUKS is a system of communication demanding flexible forms depending on context, producing unremarkable work in everyday materials such as textile for clothing, paper for print and up-cycling recycled goods.

Maan van der Vrijheid: Dutch for Month of Freedom, in the month of May that celebrates liberation and the Four Freedoms. This features many activities in Zeeland using the arts.

making special: Dissanayake, linked to art-as-doing/ art as behaviour. An artist places an activity or an artefact in a different realm from the everyday, making it special and giving it significance. Making art is the ability to shape and exert some measure of control over life- its crisis and chaos, moments of uncertainty and suffering- through shared rituals, from making pottery to theatre.

mediation: Art mediates feelings, transforming the overwhelming to the workable. The relationship of art to the world is mediation.

mimesis: Imitation or mimicry. A repetition or representation of actions of humans or the natural world. Adorno also argues, (as interpreted by O’Neill, 2002:80) that mimesis is ‘the playfulness of our being in the world in critical tension to constructive reality and reason.’

neuro-aesthetics: Explores the neural bases of the aesthetic experience. A scientific discipline which integrates and draws from the intersections of art, philosophy and science. A sub-discipline of empirical aesthetics that takes a scientific approach to the study of experiencing art, music and theatre explaining these experiences on a neurological level.

New Babylon: a concept originated by Constant Nieuwenhuys. The drifting city, a term twisting around a connotation of Babylon cursed city. New Babylon turns the term it into a utopian, playful space founded on creativity, freed by communication through new media. Developed from 1956 to 1969, the concept examined the synthesis of arts and creativity running through daily life and how this shapes architecture, ways of living and politics.

non-object art: from LUUKS manifesto 1966. Art is not a thing, but all is art.

OP

participatory action research/PAR: Paulo Freire and the book Pedagogy of the Oppressed (1970). A social science based research method often using art forms and rooted in principles of inclusion that create a space for the subaltern to become actively involved in change, in transformation. Methods are intervention and action-oriented, interpretative, and involve reciprocal research and shared ownership of outcomes. PAR can offer a platform for civic participation.

participatory art: Art which makes it possible ‘to change, to contribute, to enact, to dialogue, to translate, to appropriate, to tag etc. to co-ordinate, to compromise, to research, to organize, to interview’ (Frieling, 2008:350).

paradigmatic particularity: from humanism. Richard Norman (2004) In focusing upon the minute, a broader phenomenon is easier to hold and manage emotionally. Recognising and
making visible the universal through the individual and insignificant in ‘narratives that shape our lives and to give them meaning and that are fragile, provisional and particular’ ‘The arts enable us to give meaning to our lives and our experience because of their focus of particularity’ (Norman, 2004:149-157). A narrative gets its power from the particular experiences and lives that we can identify with through the particularities. ‘To focus upon micrology – on ‘the minutiae of lived experience and upon living a damaged life, through the ambiguity and ambivalence of modern and hyper modern times’ (O’Neill, 2002: 81). Using, in images and narratives ‘fragments [that] can be more evocative than an epistle as the mind empathizes and holds the complex and polyphonic’ (O’Neill, 2002:79).

**participation**: To take part in, or to be in the moment, fully engaged with the task at hand.

**passe-partout**: from French. A mount or a mat, a piece of paper, usually a cardboard sheet, with a cutout, which is placed under the glass in a picture frame.

**performative praxis/performativity**: A practice which is adaptive and improvisational rather than fixed. The practice responds to changing conditions. An action or utterance that leads to a result or a consequence outside speech and semiotics. Therefore, a new reality can be formed.

**pictorial strategy**: Mapping out meaning beforehand. Making images to deduce what symbols and approaches are most effective to connect with an audience.

**politi-kitsch**: Ben Shahn (1957:40) A visually bombastic language involving grand gesture of clenched fists, close to political propaganda. A didactic language of only red and black with mouths open in protest, featuring grand gestures that are devoid of ambiguity. It is social realism gone the way of a Hollywood blockbuster, feeding the audience escapism while it alienates, because the connection to the banalities of life, the everyday, and the minute that makes us human, is lost by overwhelming visual language.

**positionality**: Academic (1980). Describes an artist’s, or researcher’s own social position in relation to the people they are working with and describing in order to observe their own subjectivity and how it could affect the analysis of the outcome.

**post-emotionalism/post-emotional society**: Stejpan Mestrovic (1997) . A society where feelings have been made synthetic by the mass media and mainstream leisure industry. A society which is dis-enchanted, but in the process of being re-enchanted by mass-produced emotions controlled by the leisure industry. Suffering is consumed as entertainment and cannot be acted on to cease or change for the positive. Images are absorbed as commodities in states of habitual distraction. Spaces to think and feel critically are diminishing.

**pragmatic**: Taking a hands-on approach to problem-solving by minimising talking in favour of action. To manifest ideas with a physical result.

**praxis**: Ways to develop purposeful knowledge through action, interpretation and transformation.

**print-as-doing**: Print is activated to engender a response.

**provo**: A Dutch creative counter-culture movement linked to the Situationists and anarchists from mid-1960s to 1967. Provo was a non-violent practice that provoked often draconian responses by the government but achieved some of its goals to improve the social conditions of Amsterdam through the **White Plan**. Q
reception: The value of the work is in the reception of the work and that then is recreated at every moment of in the meeting between art and audience in radically changed circumstances. (Caygill, 1998)

relationships: The connection between people that makes life possible or impossible. The interrelation of all matters, and life to each other, from nature to quantum physics.

relational aesthetics: Nicholas Bourriaud (1993). An aesthetic theory consisting in judging artworks on the basis of the inter-human relations which they represent, produce or prompt. Relational: A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space. The principles of relational aesthetics are inter-subjectivity, being-together, the encounter and the collective elaboration of meaning. These can take place through meetings, events, collaborations, games, festivals and places of conviviality.

resident alien: Janet Wolff (1995). The female artist or writer develops her creativity and vision by an accidental or forced position of marginality. Exile is the catalyst for shaping a voice.

sensuous knowing: Bourdie (1993), (2002). O’Neill and Taussig (1993). Knowledge formed by sensations as opposed to the practical and the building of skills. Sensuous knowing is aroused by music, feelings, theatre and imagery, possibly leading to transformation. Representations that make visible emotional structures and inner experiences that become moving to the audience, and that can potentially spur a viewer to action.

shadow–in–the–ink: Torsten Lilja. (2007) Lilja was financial adviser, the shadow-in-the-ink like the masterprinter Blackburn or Tyler were to Rauschenberg, Jim Dine and American pop-artists. To be the shadow –in-the–ink, a person, either as advisor, teacher or master printer becomes part of the other’s positive personal or creative shift by selflessly transferring knowledge through skills, experience and ideas, technically and meta-physically. Through working closely with the highly skilled and dare devil printers such as Tyler, techniques were experimental and the prints became layered, complex and monumental. The master printers pushed the artists, especially Rauschenberg, to expand creative and technical boundaries. According to Lilja, the relationship between the artist and the printer was symbiotic – the master printer being the shadow-in-the-ink.

situationists: An international, avant-garde art and political movement active from 1957 to 1972, and based in Paris, Copenhagen and Amsterdam. It aimed to critique an advanced capitalism where the Marxist ideas of alienation and commodity fetishism had become embedded in mainstream society leading to a degradation of everyday life. Connected to Society of the Spectacle. The text alerts us to the danger that we may be caught in a never-ending chain of constructed dependencies presented in objects with little true variation. In an advanced capitalistic society, social relationships are being replaced by the mediation of objects. The citizen has been made passive through the hypnotic quality of the Spectacle instead of experiencing, first hand, life as an adventure.

social engagement: A voluntary participation in the collective where action, interaction and social exchange are key aspects.

littoral art, interventionist art, participatory art, collaborative art, contextual art, social practice, relational aesthetics; art which acts in the public interest through political activism, social issues and collaborations.

**social space/social spatiality:** From *New Babylon* by Nieuwenhuys. *Homo Ludens.*

‘Sociologists extend this concept (see Homo Ludens) to the aggregate of social relations and ties that define man’s freedom of movement in society, and also, and above all, its limits. Social space is the concrete space of meetings, and of the contacts between beings. Space is a psychic dimension, an abstract space which cannot be separated from the space of action, the concrete space. Concrete space necessarily has an anti-social character, where social relations have been arrested’ (1948).

**sprezzatura:** From Italian by renaissance courtier, Baldassare Castiglione in 1528, in *The Book of the Courtier*. *Sprezzatura* is the strategy of paradox and play for an artful life reminiscent of the anarchic mischievousness of LUUKS. *Sprezzatura* is an art, which does not seem like an art, as in LUUKS where art is non-object, but a series of interventions and interactions. Webster dictionary defines *Sprezzatura* to be ‘a well-practiced naturalness that underlies persuasive discourse - a perfect conduct or performance of something as an artistic endeavour without apparent effort.’ *Sprezzatura* demonstrates the exquisite in the ordinary.

**stiepelteeken:** A Dutch farmhouse ornament attached to the gables of the roofs, often found in the Twente region. Holds a magical significance to protect against evil and outside attacks. The origin of the *stiepelteekens* could go back to the early medieval pre-Christian Saxon times.

**target soup:** From an UK governmental survey report on audience: Target soup is the result of vague aims and objectives, instead of having clearly outlined an initial research strategy for a show and lacking a workable framework.

**teach-in:** Iris De Leeuw (2009) Conference LUUKS style and a cross-disciplinary academic and artistic event.

**trans-perspectivity:** Steven Winter in *Moral Imagination* (Johnsson, 1993). To look at images is an act by a physically, historically, socially and culturally situated self that can reflect critically on its own construction of the world and imagine other possible worlds to be formed.

**ukiyo-e:** *Images from the Floating World.* Japanese woodblock prints of the Yoshiwara district in Edo- now Tokyo, an entertainment area of lower grade geishas, teahouses, and Izaka-kaya (Japanese tapas) restaurants frequented by actors, artists and men of all social backgrounds. Prints also depicted Kabuki and Noh actors, foreigners, everyday man, erotica and ghost stories. *Floating World* is a Buddhist concept of life, an existence which is wholly transient.

**unremarkable works of art:** LUUKS. Arriving at new aesthetics by making the everyday, either by action or in matters and objects, an artful experience. Art which does not seem like art, but gives a meaning for quality of life.

**visceral:** Relating to the nervous system, in the context of this study the surface of print is alive, the plate breathes through its pores. Conducive to material consciousness. Direct, intuitive, instinctive, primitive, animal and primeval.
**Yggdrasil**: From Norse. *Tree of Life* which connects earth to heaven and hell by its crown, trunk and roots, recounted in the Norse sagas *Eddorna.*
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**UNPUBLISHED MATERIAL**

*Emails and Interviews*

Baines, J (2014) E-mails to Bess Frimodig, October

De Leeuw, I. (2010-2014) E-mails to Bess Frimodig


Partanen, J. (2013) *Prints in people’s homes*. E-mail to Bess Frimodig, October

*Questionnaire*

*Interviews and Conversations*

APPENDICES

Pg.163. Appendix I: An Honourable Practice Blog and CS4 Hidden Impact
Pg.169. Appendix II: LUUKS and Manifestos
Pg.181. Appendix III: Freedomhouse-Art Time line
Hidden Impact: Into the world posted on September 3rd, 2009

One week to putting up the signs. The images are completed. Left- is to construct the installation, and so, what was once an idea becomes a sign.

So far- an exchange with strangers have made the images. Now- they enter a greater arena, a dialogue on the street which I will most probably not hear. But then - you never know, when the words and ideas come back to you, once the visual thoughts have been put in the world. Time to let go. The image and the people who participated - are now the star performers. I end, for today- with a quote by Bruno Munari from his 1966 book ‘Design as Art’:

‘Today it has become necessary to demolish the myth of the ’star’ artist who only produces masterpieces for a smalll group of ultra-intelligent people. It must be understood that as long as art stands aside from the problems of life it wil only interest a very few people. Culture today is becoming a mass affair, and the artist must step down from his pedestal and be prepared to make a sign for a butcher’s shop ( if he knows how to do it). The artist must cast off the last rags of romantiscism and become active as a man among men, well up in present day techniques, materials and working methods. Without losing his innate aesthetic sense he must be able to respond with humility and competence to the demands his neighbours may make of him.’(2008 edt: pg. 25)

Completing the picture

Anna has finished her third image in response to the feedback. It’s Arcadia ‘ Not For Sale”. People speak of the importance of a comforting home, or a happy working enviroment as opposed to a property, a possession, a workplace or an office. It is the safe space of a home, and the laughter shared in the office which makes a space. This is not ‘For Sale.’ Living - is an experience, - to experience. In the same vein, my image to come, celebrate the positive feelings people have about working, being and living on Great George Street. This will be the last week, the last hours to complete the work. Next, the ‘participants’ will choose what images to adorn their railings. On the 12th of September, Hidden Impact kicks off! All shall be revealed……

Meanwhile- some more comments:

Question: Are there any issues about the properties on Great George Street that you would like us to address in our prints?: “Only the architectural style of the buildings – some such as ours seem to have a Dutch influence and of course the existence of the mature trees.”
The trees keep coming back in to the conversation. Therefore, the trees come in to the images… posted on August 27th, 2009

Anna’s Image-Answers

The dialogue rolls on - between the people on Great George Street - and between myself and fellow artist/ collaborator Anna Harley. She explains her responses as follows:

‘Here is a bit of background on the prints- the historical context of the street has become important to these prints, inspired by the feedback questionnaire where some people mentioned how much they liked the history of Great George Street. Aside from the obvious 60’s hippy/daisy link, Peace and Love references William Wordsworth and Samuel Taylor Coleridge who are reputed to have first met at the Georgian house on Great George Street ‘Lyrical Ballads’ is a collection of poems by the pair, published by the Bristol bookseller Joseph Cottle and is generally considered to have marked the beginning of the English Romantic movement in literature. The immediate effect on critics was modest, but it became and remains a landmark, changing the course of English literature and poetry’ (source-wikipedia) the phone numbers are their birth and death dates. Freedom references Pero, a black slave bought in Nevis in the West Indies by the plantation owner John Pinney, who lived at who named him Pero Jones. Pinney brought Pero back with him when he moved to England in 1783, but left his two sisters, Nancy and Sheeba at the sugar plantation in Nevis. Pero lived, worked and died at number 7 Great George Street- according to the Georgian House; Pero enjoyed an unusual level of freedom ‘for a slave’. Again the contact number is his birth and death date. In 1999 a footbridge, named after Pero, was opened in the docks area of Bristol, so his name is well known to Bristol folk. The bridge ‘is one of the few public monuments to the Black and Asian presence in the whole of Britain’ (http://www.nationalarchives.gov.uk/pathways/blackhistory/journeys/virtual_tour_html/bristol/bristol.htm)

posted on August 16th, 2009

On the streets

Moving home is on the top of stressor in life. I wonder how many house moves- or loss of homes - the credit crunch has forced. Others asked to. I saw this painted on a wall in Shoreditch: ‘If you lost your home who would help you?’ Compare these with the answers from Bristol when asked if owning a property is important.
‘I love my flat, and I love not having to give money to rental agencies for a terrible service. If something goes wrong I fix it. ‘

‘Yes. It’s nice to have a place you can call your own that nobody else has an influence over.’

‘I’d like it not to be but it is so tied up with way UK property market organised its hard for it not to be.’

Home - is a temple to share….

posted on August 11th, 2009

Answers!

The posters finally go up on the street. This is no chocolate box gallery, nor a mean street but a nice place to walk. What people think when they see the posters we can’t find out- for now. That will be the focus for the next project- paraphrasing Sartre that the viewer completes the print. People are coming back with answers. My assumptions tumble, and once again, I am reminded to suspend judgement. The answers are far more positive than expected, and therefore, I have to change an idea from critical to celebratory. (That means making my banksave poster is for later, and for myself, and for another event…) However, there appear to be a consensus that letting property is a theoretically good thing which doesn’t work. The properties are not cared for, neither by landlord not tenants. It doesn’t need to be that way, as a large part of Europe happily rent and live in well-managed flats. This is not always the case in the UK. People of Great George Street comment on Question Nr. 4. What are your thoughts about rental property? ‘My experience of renting, especially through agencies, has been that tenants (who are typically the poorest people) are horribly, horribly ripped off, feel completely powerless to do anything about it, and have to put up with holes in ceilings, mouldy bedrooms, broken central heating, and leaks, because the agency never does what it promises to do, then takes money out of the deposit when the tenant finally escapes for ‘cleaning’ when they’ve left the place a million times cleaner than when they moved in. ‘My own experience over living in a block of flats is that some of the people who are renting don’t take as much care of the communal areas as those who own.’ ‘It’s an excellent idea and should be encouraged more in UK.’ ‘I tend to think people take better care of what they own.’

posted on August 10th, 2009
Waiting for the answer

People at Great George Street have started to collect their answers to the questions about property. The prototypes for the subverted real estate signs have been printed, but without the answers, there will be no images, no drawings. This is dialogue in practice between the maker of the images and the people of the lived experience. I am waiting, with great curiosity, for the thoughts from the people along the street. At this point, I don’t know what the next turn of the project will be. Anna is getting ready to print. Spike Island Print Studio is spreading the word. An office is working out the answers. There seems to be a murmuring of creativity, and excited anticipation growing, in this community of undecided boarders. To you - I give you the first print.

posted on August 5th, 2009

Questions to pictures

Phase two starts. The questions below form the basis for the images. This means- no answers - no pictures! Or many answers- many ideas and drawings to come the Bristol Way! Please answer - and be part of art in your street

1. Are there any issues about the properties on Great George Street that you would like us to address in our prints?

2. Please write a few sentences about your experience of working/living in Great George Street.

3. Is property ownership important to you?
   If so, give reasons for your answer

4. What are your thoughts about rental property?

5. What are your thoughts when you see a ‘For Sale by Auction’ sign?

Any other information you would like us to know, that we can use for a basis of our prints.

posted on July 21st, 2009

The project is moving up one level. After knocking on doors on a cold, grey day and pushing fliers through the door, we are getting an overall positive response. G. F., the great architect, community activist and founder director of Academy of Urbanism was the first one ( and four
more so far) to say yes to subverted ‘For Sale’ signs on the railings of Great George Street - as long as it is not a ‘rubbish one’!

‘The value of property’ is a collaborative project between Anna Harley, I in conjunction with Spike Island Print Studio and the UWE Impact printmaking conference. The project explores, through fine art printmaking, the feelings around home ownership in Bristol. It will be a series of Fine art prints will be produced to simulate and subvert the ‘For Sale’ and ‘To Let’ and ‘Sale through Auction’ placards that are placed outside private homes. The images will explore the hopes, dreams and anxieties people have in relation to their property; issues that are central to ordinary people in the current economic climate of falling house prices, the threat of redundancy and home repossession. The prints will be the same size as the placard and will be produced from materials and substrates found inside private homes, such as linoleum, wooden floors, rugs and wallpapers. Using print processes of intaglio, relief and silk screen, the materials of the house will be echoed in both process and end result. The visual language of stencil graffiti and flyposting will be integrated in the process, as this seems to be one of the last bastions of honest protest in the eyes of the people.

We intend to interview people on the street and home owners in the area; the latter may be asked to display the print/placards outside their properties. Our aim is to create a visual link between the inhabitants and the audience on the street, evoking thoughts and feeling around what a home means, what it is worth and how much it costs in emotional terms.

Spike Island and Ross Ford introduce Hidden Impact:
HIDDEN IMPACT: prints in the city
12th – 19th September 2009

Artists living, working, exhibiting or studying in Bristol will install prints in unexpected locations in central Bristol. From the wine vaults of Avery’s wine lodge to Brandon Hill overlooking the city, HIDDEN IMPACT will take you to places you may not have visited. Shops, stores and cafés on and near Park Street from the FOPP record store at the bottom by the Council House to Howies clothing store at the top near the Royal West of England Academy will be displaying prints. Towers of books will be found in the Cathedral, there will be etchings at Temple Meads Station and bicycles with print will tour the area. You may have to search for the work or it could be self-evident. Many forms of prints will be shown including the use of commercial placards, recycled materials, leaves, bus tickets, wine labels and digital screens. Traditional print methods such as lino cut, etching and silk-screen will also be seen. Indoors and out all the venues will be marked on a map. Just make your own route and have fun spotting the
work when you’re out and about. A map marking the venues and all the print exhibitions in the city will be available. Information and a map will be on Spike Print and IMPACT 6 websites from August. HIDDEN IMPACT: Prints in the City is an artist-led project co-ordinated by Spike Print Studio, Bristol in conjunction with IMPACT 6 International printmaking conference organised by the University of the West of England.

From M. B. on the ‘artartart’ article Sun, 28 Feb 2010 posted on blog w.honourablepractice.com March 4th, 2010

“I found you in an article on Matt Roberts e-magazine, and have been reading with interest about your attitude to art, particularly the connecting affect of printmaking, and how it seems to suit modern technology/communication. I trained as a painter back in the mid eighties (graduating from Bristol in 86!) and am still at it. One of my main worries about the role of artist is the working in a bubble bit, and then expecting people to like my work on gallery walls. You talk of an honourable practice - I like this idea ‘being able to be an individual in a collective environment.’ This is something I battle with! - my love of nature (walks/cycles) seem cut off from society’s core values and symbols of status.. I have just shown in a Haiti fundraiser exhibition here in Brighton and only one person’s photo sold, albeit we raised £350 on chocolate brownies and cupcakes and camomile & straw tea!!’

I especially like Maxine’s comment on making money from the tea and cakes! Why not say that this is art too? A cup cake and a cup of tea can give someone a moment of pleasure - and it is an act of making and sharing, just like a painting. I am starting to call my printwork an exchange medium. I believe now that the cupcake is also an exchange medium!”
App.II: LUUKS Graphics and MANIFESTOS

App.II.Fig.1.Pg.84.

App.II.Fig.2.  **LUUKS**  October 1966
[screenprint] one-sided 24.9 x 70cm.  De Leeuw, I. (then Slager, I.) and Slager, K.  Copyright © Iris de Leeuw.  Used with permission.  Work also held in [http://provo-images.info](http://provo-images.info) by Jan Pen

**Warning**  Poster against art schools:  ‘Artists should be trained to become the designers of a playful society’  Displayed in Maastricht.
The poster was a manifest on art as well as the announcement of a conference at castle Borgharen with e.g. Arthur Lehning, Paul Panhuysen, Jan Kassies, Henk Peters and Cammelbeek, proclaiming 'Manifest-socialism is culture - from the static to the dynamic.'
LUUKS pre-manifest

Iris de Leeuw (then Iris Slager), Arthur Lehning, Paul Panhuysen, Jan Kassies, Henk Peters and Cammelbeek, 1966 developed the future manifestos from the initial ideas of the LUUKS pre-manifest:

‘Luus, sober - inter communal, without ‘isms'

-everything is possible

everything is needed-

demonstrating and the creative

___________________________

-the simplicity of decoration

-not weighty as Great Art-

not the individual art of Paul Panhuysen- Bastard!

it should not be like that- not enthusiastic-

___________________________

we should propagate differently.

function- volvo- blue suit- international contacts

___________________________

blue suit: for all

-volvo for all

Ger did not like it anymore

___________________________

sky-blue suit-

spees!!

________

shiny - silver
he said:

order yourself a fitting suit in London
a well expensive one

Bach over Bach
be it ever so Bachly

you're getting a strong fisherman's tale
compromise!

inorganic time
to reach in a Luuks way

Damn, we must try to get what we want

if things does not go the Luuks way then we do it the dodgy way
-political- people enough (10 over rood, L.V., Dippel)

Everything should become Luuks on a Luuks way.

experimental- playful laboratory (luuks laboratory)

-transition time is needed for people-
balls in the river Maas you can pull-
in Maastricht you need to have fun-
miniskirts I like a lot-
-no performance-

no travelling circuses-

-paint the walls-

Saturday afternoon at 3 o'clock-

you should paint the fence during the high mass-

the largest possible group + director-

-you do manifesting-

-do first-

-smiling- all packing the fridge

2 x is a statue-

_______________________________________

easier to provoke coarse

_______________________________________

precarious rights from the city government

to paste posters

_______________________________________

to draw on a roll of paper on the Vrijthof Square…

still new aesthetic.

_______________________________________

Heerlen in the theatre

bubbles machine-

again addiction-

_______________________________________

paper rolls from the balcony
using old aesthetics

------
in order to arrive at new aesthetics

-----
f.e. color (what he likes)

--------------------
God is Luuks.

--------------------
synthesis hé!

lovingly over it-

- a delicious cake.

--------------------
we must get access to the factories at the Maurits coal mine
talking with the people ______ exchanging ideas.

--------------------

_______We are working at the height of our creativity

We make our own God’

App.II.Fig.4: LUUKS Non Object Art Manifesto for the Luuks Labor Conference. Iris de Leeuw and Kees Slager (then Iris Slager) 1967 [screenprint] poster 30 x 60 cm

Copyright © Iris de Leeuw. Used with permission. Work also held in http://provo-images.info by Jan Pen.
I am curious to know what would happen if art were suddenly, seen for what it is, namely, exact information of how to distort one’s psyche in order to anticipate the next blow from our own extended faculties.  

Marshall McLuhan.

Kunst is als mogelijkheid gevoelens, frustraties en maatschappe-lijk ongenoegens te uiten overlaydig geworden. Opgesloten span-ningen zijn af te raakken aan tafel, in bed, op het toilet of op tribunes. Ik heb mij zelf als kunstenaar opgeheven; ik geef infor-matie, mijn privéleven gaat niemand een donder aan.  

Henk Peeters.

My desire was to go beyond vanity into the realm of objective validity, serving the public as an anonymous agent.  

Laszlo Moholy Nagy.

Kunst is gevaarlijk, communicatie is gevaarlijk, gevaarlijk voor mensen en hun bezittingen. Wie zich met kunst inlat, riskeert kommunikatie.  

Lab. Instant ART Maastricht.

Nedat in deze ecu generations kunstenaars de kunst hebben ont-wikkeld tot een non-objectieve kunst, waar niet meer de eis ge-steld werd, dat de kunst verbeelding van de werkelijkheid moet zijn, en het kunstwerk kon worden tot zelfstandig beeld, tot vorm gegeven werkelijkheid, is nu de tijd gekomen het kunstwerk van zijn materiële gestalt te ontdoen, waarbij het wazig van de kunst, de informatie en communicatie, die niet geformd hoeven te worden aan een voorwerp, dat door zijn dingmatigheid tot mis-val, in keiden, centraal gesteld wordt en vrijwel zonder materiële substantie, actueel en vluchtig. In het leven van ieder-een en van allemaal kan geen functioneren. Ontdaan van het, van het wazig van de kunst vervreemde, effect dat de voorwerkelijkheid van het kunstwerk noodslekelijke-wijze in zich draagt, kan de kunst als onmiddellijke werkelijkheid een onontkoombare invloed krijgen, die de konvencionele; aan de materie gebonden, kunst mist (op grond van de mogelijkheid tot het verwisselen van vorm en inhoud en tot het over het hoofd zien van een van beide, al of niet samenvallende werkelijkheden. En ook deze inkoordrukte moet als een mogelijkheid tot ontwij-ken gezien worden). Een dynamische non-object-kunst van akti-uele en vluchtige effecten is beter op zijn plaats in een samenle-ving in ontwikkeling dan een kunst van stabiele en statische voorwerpen. De technische ontwikkelingen bieden ongeheerde mogelijkheden voor deze non-object-kunst. Paul B.M. Panhuysen.

Politicians, priest and psychiatrists often face the same problem: how to find the most rapid and permanent means of changing a man’s beliefs. When towards the end of World War II, I first be-came interested in the similarity of the methods, which have, from time to time, been used by the political, religious and psy-chiatric disciplines, I failed to foresee the enormous importance of this similarity for our own day. I now think that one of the reasons for the political failures of the last two decades is that they failed to balance the process by the study of the new psychoanalytic procedures.  

W. Sargent.

De inhoud van de kunst staat altijd in relatie met het maatschappe-lijk leven. De kunst is een vorm van maatschappelijke bestemming en kan daarom nooit naast, boven of buiten de samenleving staan. Dit kunst is de mobiliserende factor van de samenleving en een van de krachten die de samenleving en de samenleving van krachten uitmakend zijn.  

W. Sargent.

The so-called ‘‘unpolitical’’ approach to art is fallacy. Politics is taken here, not in its party manifestation, but as a way of realizing ideas for the benefit of the community. Art may press for a socio-biological solution of problems just as energetically as social revolutionaries may press for political action.  

Laszlo Moholy Nagy.

App.II.Fig.5.  LUUKS 1967 stapled-on take-away photocopies for 1967 manifesto with texts on art by Marshall McLuhan, Henk Peeters, Laszlo Moholy Nagy, Laboratory Instant ART Maastricht, Paul B.M. Panhuysen and W. Sargent.  

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App.II.Fig.6a. LUUKS 1967 stapled-on take-away photocopies for 1967 manifesto with texts on art by Marshall McLuhan, Henk Peeters, Laszlo Moholy Nagy, Laboratory Instant ART Maastricht, Paul B.M. Panhuysen and W. Sargant. Copyright © Iris de Leeuw. Used with permission. Work also held in http://provo-images.info by Jan Pen.
The research of new ways for intercommunication is neglected by almost every social group. It is stopped or discussed as a illegal act.

Most of the social groups are using language, written, meaningless, incoherent talk, line and prose.

The Lukks laboratory starts from a point of view that new forms of intercommunication will come into existence in new environments, new environments to live within, to work in, to walk in.

In these new spaces, these new environments, a new kind of behavior will originate. New forms, new changes, they will force to behave in a new way. The old way manifests in the way we inhabit the world.

In former days the furnishing of the surface of the earth was constructive and instrumental to intercommunication. Nowadays the sitting up of rooms, houses, streets and towns, etc., preserves a lifeless intercommunication. The town became the grave of yesterday's men. Squares are degraded to garages, or are interesting sights for tourists who travel around the street is the escape-route of clearing deadlocks.

The Lukks laboratory will be the centre for everyone who sees that the old way of sitting up roses, streets, etc., is in the way of the use of new forms of intercommunication. The Lukks laboratory is the very place where human beings, human beings, the environment, creative behavior is fulfilled, worked, mixed, regulated, developed, developed and multiplied. This new behavior occurs new feelings, new feelings without purpose to be with another. Feelings related to our body, our social body, matter around us, all these feelings only can have a chance in a new environment.

The old environment is rational, calculated, calculated, calculated, calculated, in it we are bored. New terms have to be developed for the new environment thoroughly tested forms.

The testing takes place in the Lukks laboratory.

In this new space objects like a chair, a table, a lamp, a carpet are no longer the points, are no longer the things that count. Sitting on the chair, we are putting away (of other things), and lying down and the light as a contribution to the communication between A and B, A and C, and B and C, and A, B and C in X, Y and Z, and....

Objects should no longer exercise a strongly stabilizing influence, especially not if they are in the way of new developments.

App.II.Fig.6b. LUUKS 1967 stapled-on take-away photocopies for 1967 manifesto with texts on art by Marshall McLuhan, Henk Peeters, Laszlo Moholy Nagy, Laboratory Instant ART Maastricht, Paul B.M. Panhuysen and W. Sargant. Copyright © Iris de Leeuw. Used with permission. Copyright owner De Leeuw, I. Work also held in http://provo-images.info by Jan Pen.
The 1967 Manifesto declares that ‘Art is from now on non object art’ and ‘Manifest on the no longer existing distinction between art and non-art’, ‘Art is the indoctrination of reality’, ‘Art is the legitimate degradation of the existing order’, ‘The strategy of art moves towards maximum mobility and degrades strategic structures’, and ‘Art is public.’ The poster had stapled-on layers of photocopies that could be removed and kept by the reader. The majority of LUUKS printed matter had an interactive element to them, by unfolding, or removing layers and inserts such as the hand-held posters below:

Images read: ‘Beware of massive hysteria’, ‘He refuses to talk about it’ and ‘I worked hard for it, though.’ Interactive graphics kept in a pocket attached to a larger fold out lose poster inside the magazine. Images and wording were mysterious, almost truncated and playful. The mini-posters could be removed from the magazine, kept as bookmarks, handed out to strangers or glued- wherever was found suitable, in books or on street lamp posts.
2010 FREEDOMHOUSE-ART
Established as a foundation on 22 September 2010 on the initiative by Iris de Leeuw to promote human rights through printmaking and education.

Workshops
Amos Kennedy and Iris De Leeuw.

Show
17 May 2010 De Drvkkery’s poster art show on Freedom by Iris de Leeuw, John Phillips and Amos Kennedy.

Conferences and Academic Events
Teach-In: Art as a Tool for Freedom, 18th May 2010, organised by Iris De Leeuw as a Freedomhouse-Art event together with the Roosevelt Study Center in Middelburg. Speakers were Professor and Human Rights Lawyer Barbara Oomen, Social-movements Historian Huub Sanders, Academic Director Hans Krabbendaam, Artists and Academics John Phillips, Bess Frimodig, Amos Kennedy and Flavia Rodriguez.


Catalogue
-

Social Media
Website designed by Iris De Leeuw
Facebook

Interventions
Printing on the Square, with Amos Kennedy, Iris de Leeuw and Bess Frimodig later attempting to Sell Freedom for Free across empty market stalls

Funding
Provincie Zeeland (Provincial Government of Zealand)

Documentation and Dissemination

2011 SPREZZATURA
Workshops
-

Show
Sprezzatura: The Art of Living. Based on Freedom from Want: graphic artists Bess Frimodig and Iris de Leeuw presented 26 prints subtitled Coffee-Moments and
Vegetable Goddesses celebrating the good things in life, and drawing attention to the pleasure of having freedom from want.

**Conferences and Academic Events**

**Catalogue**
Recipes were collected and bound alongside the prints in a Cookaloog (Cookalogue) with the subtitle, Eating with Friends. Foreword by Huubs Sanders, Historian from The Institute of Social History in Amsterdam,

**Social Media**
Website
Facebook

**Interventions**
Iris de Leeuw and head chef at Der Drvckery brasserie compiled a menu inspired by Sprezzatura, based on local and seasonal ingredients. Printed on menu with explanations of the show and the Four Freedoms.

**Funding and Sponsors**

**Documentation and Dissemination**
Photographs from Sprezzatura show by Bess Frimodig

**2012 GOING GLOCAL**

**Workshops**
Freedomhouse-Art, De Leeuw, gave two printing workshops under the title Road to freedom to Refugee Zealand Centre and the Ravenstein school.

**Shows**
Help! Freedom is Burning. Artwork by Iranian artist Masoud Nikdel created specifically for Freedom House. Printed on a 5 meter long cloth and displayed at parallel events in the creative art-space Timmerfabriek.

HumanQualities, Collages by Jon Heath, Heidelberg and shown at the Drvkkery in Middelburg.

**Conferences and Academic Events**

**Catalogue**

**Social Media**

- **Intervention as Installation**
Road to Freedom banners, hoisted on tall posts, showing the *Four Freedoms* art posters by Iris de Leeuw were displayed along the road to the Timmerfabriek in Vlissingen.

**Funding and Sponsors**

-
2013 CARNIVAL OF FREEDOM (CARNAVAL VAN DE VRIJHEID)

With the question "What does freedom mean to you?" Freedom House-Art under the organisation and creative directorship by Iris de Leeuw, led several activities during the Month of Freedom titled Carnival of Freedom. The activities ranged from workshops in mask-making and printing for children that connected to two exhibitions and a new edition of the catalogue.

Workshops and Education

Making masks:

In a large tent, and a library, Freedom House Art used mobile printing where children made masks and texts by print.

Artists’ books:

Work-Learn Printing of Emergis Centre. Led by Iris de Leeuw and Bess Frimodig. Starting from a discussion on Freedom and by using masks as images, a series of limited artists books were created from the words such as acceptance, infinity, rainbow and the right to be yourself together with the co-creators (participants) struggling with brain injuries and mental disabilities.

Shows

Freedom and Independence on the May 18 in Der Drvkkery, Middelburg. The title Freedom and Independence is derived from a series of etchings by artist Brink from the book Congo by David Reybrouck. Printmakers Michael Brink and Hennie van Ham and multi-artist Ingrid Linden looked at the other extreme of freedom in art – the right to total expression while the metal masks expressed vulnerability and the need to protect freedom.

‘Wat betekent vrijheid voor jou? ‘(What does Freedom mean to You?) Carnival of Freedom concluded by a Freedomhouse-Art exhibition of all the work of the workshops since 2010. The exhibition was held in the medieval church of ’s-Heer Abtskerke and opened on 24 May by the organization War Child’s Jelle Riemersma.

Conferences and Academic Events

Human Rights Declaration Celebration December 2013 in Witte Academy in Den Haag, attended by Iris de Leeuw and Bess Frimodig

Catalogue
Second catalogue

Social Media
Website
Face book
**Interventions**
Liberation Wall: The kickoff began in ’s-Heer Abtskerke Primary school, where students made their own liberation-torches alongside birds and outlines of themselves stencilled on plywood to build a temporary wall at the Liberation Festival in Vlissingen. The visuals on the wall were based on their interpretation of what freedom means to them. This ranged from “to be myself” to “play outside”.

**Funding**
Zeeland Delta Fund and the Month of Freedom

**Documentation and Dissemination**
Video Liberation 2013
Postcards

2014 PLAY & FREEDOM
The project Play & Freedom will connect the Four Freedoms Awards in Middelburg on the 24th of May and the exhibition Luks Laboratory in the Rijksmuseum Amsterdam from September to December 2014 at the Rijksmuseum Amsterdam through the humanist creative vision of Freedomhouse-Art supporting the expression and education of human rights. Freedomhouse-Art bases its activities on the Four Freedoms that lay the foundation for the Human Rights Declaration: Freedom from Want, Freedom from Fear, Freedom of Expression and Freedom to Worship. Freedomhouse-Art offers projects that operate on four levels of the: creative and imaginative, educational, academic and humanist-political.

Play & Freedom offers workshops, interventions, and shows in collaboration with the Province of Zeeland, the Municipality of Middelburg, Art Education Zeeland, Music School Zeeland, Kipvis, Zeeuws Museum, Rabo Bank, Rijksmuseum Amsterdam, Decreet, Zeeuws Archief in Middelburg in the Province of Zeeland.

**Workshops and Education**
Invited artists will give workshops for children Primary and Secondary School children drawing on the artist’s work from the conjoining exhibition Citizenship in Education which is connected to one of the Four Freedoms. Each artist collates a portfolio of five images made by the students with one of his / her own. After the workshops, these works are exhibited in various public places in Zeeland. The portfolios will also be given in return to funders and supporters.

Scheduled workshops are:
World Citizens in Education workshops at the Zeeuws Museum, Middelburg.

Luks Laboratory Workshops for students from Zeeland in the Educational Department of the Rijksmuseum in Amsterdam taught by artists from Zeeland from September to December 2014, to take place at Rijksmuseum Amsterdam, Cabinet Constant Nieuwenhuis in the Department 20th century.
Luuks Laboratory: A group of artists, journalists and academics will make a magazine together in the spirit of the magazine Luuks’ Breakfast in Bed (Ontbijt op Bed) using documentation and art work from Road to Freedom (Geuzenpad ) and The longest print with Iris de Leeuw, Femke Gerenstein and Bess Frimodig. Luuks Laboratory will take place in Gallery Mon Capitaine, Middelburg, during a weekend of May 31.

**Shows**

**World Citizens in Education:**
The show looks at how artists use art and the creative process to draw attention to human right issues under the umbrella of *Four Freedoms*. It also looks at how to educate students for world citizenship by connecting to a wider world by artist as first hand witness to human rights breaches. **World Citizens in Education** takes place in the Crypt in the Abbey of Middelburg, Zeeland from May 18 until June 30, 2014 with a display of 50 works of five artists:

- Bess Frimodig (Sweden) - mixed media photographs-Bangkok Heroes Portraits of waste collectors in Bangkok, a one year long education-project carried out in Bangkok by Bess Frimodig, drawing the attention to trash collector workers and their vital role but poor working conditions.
  Four Freedom Themes: *Freedom From Want.*

- Masoud Nikdel (Iran) – in situ land art and photographs of art classes in Iran with students using scarce resources in the landscape to consider freedom—an art installation performed under threat of imprisonment by the totalitarian regime: Help ! Freedom Burns.
  Four Freedom Themes: *Freedom of Speech and Expression.*

- Jon Heath (Germany) – collages: Starvation as Education. Juxtaposing children and students with the realities of war.
  Four Freedom Themes: *Freedom from Fear.*

  Four Freedom Themes: *Freedom of worship.*

- Amos Kennedy Jr. (North America) - letterpress printing: Dear Mr.Kennedy, I want to be a printer. Letterpress posters made with children from Alabama and Detroit linking the history and present of the civil rights movement to enabling each citizen to have a voice.
  Four Freedom Themes: *All Four Freedoms*.

Luuks Laboratory 1
A retrospective of the 1966-67 Dutch Luuks Movement. LUUKS used graphics, interactive clothing –*Spacesuits*- and interventions to create a positive society. Luuks was connected to the Amsterdam Provos and is the missing link in the vibrant 1960’s Dutch art history. Freedomhouse-Art is inspired by the playful practices of LUUKS.
Curated by Harm Stevens, Historian, Rijksmuseum
Place: Gallery Mon Capitaine, Kinderdijk 56, Middelburg
Time: May 18 until June 30, 2014

Luks Laboratory 2
A retrospective of the 1966-67 Dutch Luks Movement drawing attention to its legacy in Dutch social and art history: Rijksmuseum Amsterdam, Cabinet Constant Nieuwenhuis, Department 20th century.
Time: September to December 2014

Conferences and Academic Events

Part of Freedomhouse-Art activities is also to attend events on human rights to share ideas with policy makers and human rights defenders.


Laboratory Netherlands (Conference)
An upcoming event looking at the role of Luks and its connection to Constant Nieuwenhuijs’ work on the utopian societ, New Babylon. Freedomhouse-Art draws on Nieuwenhuijs’ ideas on freedom and Homo Ludens (the playful human). Takes place at the Rijksmuseum in Amsterdam in September 2014.

Catalogue
A catalogue of the exhibition World Citizens in Education, designed by Iris de Leeuw with a foreword by Harm Stevens, historian, to be published by Freedom House-Art.

Social Media
A blog is published and designed by Iris De Leeuw to demonstrate the development of Freedomhouse-Art and to attract sponsorship.

Website
Facebook

Interventions
Opening Ceremony for exhibition - Public Art Event Road to Freedom (Geuzenpad) and The Longest Print: Drawing and printing a path in four lines by chalk and frottage (rubbings) on the road where a colour represents one of the Four Freedoms from Kinderdijk Street at Gallery Mon Capitaine to Abdijplein (Abby Sq) of the Abbey in Middelburg, Zeeland. This will be a public event with participating human rights groups and children in Holland. The event will be accompanied by music. Will take place on Sunday May 18, 2014, beginning at 11am.

Visual artists Femke Gerestein draws the path and and Bess Frimodig follows printing the road on a paper-scroll connecting the drawing and printing by a series of symbols on liberation struggles and colonial human rights abuses. Road to Freedom is based on the history of liberation in Holland. Winning back freedom and dignity in the Netherlands as well as offenses by Dutch
colonial rule, slavery and wars will be signified in milestones on this path starting 1574 until now. 1574 the Spanish garrison left Middelburg without reprisal in a disarmed retreat and the first declaration of Freedom of Worship soon followed by Wilhelm of Orange, the Dutch king.

**Funding and Sponsors**
Province of Zeeland, City of Middelburg, Art Education Zeeland, Kipvis, Zeeuws Museum, Rijksmuseum Amsterdam, Decreet, Zeeuws Archief in Middelburg in the Province of Zeeland, Delta, Shelter City

**Documentation and Dissemination**
The Road to Freedom and The Longest Print will be captured in photos and video to be published in various media.

The workshops will produce printed art work.