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

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for the degree of Doctor of Philosophy

Faculty of Arts, Creative Industries and Education
University of the West of England, Bristol

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Volume II
## LIST OF ILLUSTRATIONS

### Evidence of Practice

<table>
<thead>
<tr>
<th>Page</th>
<th>Plate</th>
<th>Illustration</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>I</td>
<td>She Still Rules</td>
</tr>
<tr>
<td>7</td>
<td>II</td>
<td>AKI: Twente Identity Robe (back)</td>
</tr>
<tr>
<td>8</td>
<td>III</td>
<td>Twente Identity Robe (back from the right)</td>
</tr>
<tr>
<td>9</td>
<td>IV</td>
<td>Twente Identity Robe (side)</td>
</tr>
<tr>
<td>10</td>
<td>V</td>
<td>Stand Up To Hatred: Wall of Resistance</td>
</tr>
<tr>
<td>11</td>
<td>VI</td>
<td>Hidden Impact: Prints in the City and the True Value of Property:</td>
</tr>
<tr>
<td>12</td>
<td>VII</td>
<td>To Let</td>
</tr>
<tr>
<td>13</td>
<td>VIII</td>
<td>To Live</td>
</tr>
<tr>
<td>14</td>
<td>IX</td>
<td>For Sale/Nest Egg</td>
</tr>
<tr>
<td>15</td>
<td>X</td>
<td>Sprezzatura Coffee Moment Prints:</td>
</tr>
<tr>
<td>16</td>
<td>XI</td>
<td>Take Me</td>
</tr>
<tr>
<td>17</td>
<td>XII</td>
<td>Cherries on Top</td>
</tr>
<tr>
<td>18</td>
<td>XIII</td>
<td>Plenty</td>
</tr>
<tr>
<td>19</td>
<td>XIV</td>
<td>The Man on the Train from Antwerp</td>
</tr>
<tr>
<td>20</td>
<td>XV</td>
<td>Coffee with Him</td>
</tr>
<tr>
<td>21</td>
<td>XVI</td>
<td>First Coffee outside London Fields</td>
</tr>
<tr>
<td>22</td>
<td>XVII</td>
<td>London Bus Nr.13 to Swiss Cottage</td>
</tr>
<tr>
<td>23</td>
<td>XVIII</td>
<td>Men Reading at Copenhagen Coffee Shop</td>
</tr>
<tr>
<td>24</td>
<td>XVIX</td>
<td>Coffee and Peonies</td>
</tr>
<tr>
<td>25</td>
<td>XX</td>
<td>Coffee and Cinnamon Bun</td>
</tr>
<tr>
<td>26</td>
<td>XXI</td>
<td>Stefano in Scotland</td>
</tr>
<tr>
<td>27</td>
<td>XXII</td>
<td>Angel</td>
</tr>
<tr>
<td>28</td>
<td>XXIII</td>
<td>Girl and a Cigarette with an Espresso on a Platform</td>
</tr>
</tbody>
</table>

### Contextual images

<table>
<thead>
<tr>
<th>Page</th>
<th>Figure</th>
<th>Illustration</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>1</td>
<td>Bob Blackburn by George Panichas</td>
</tr>
<tr>
<td>28</td>
<td>2</td>
<td>Bob Blackburn by Ron Adams</td>
</tr>
</tbody>
</table>

### Contextual images: Main text

<table>
<thead>
<tr>
<th>Page</th>
<th>Figure</th>
<th>Illustration</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>3</td>
<td>Fukuzoku Koto Gakko High School Year Book</td>
</tr>
<tr>
<td>31</td>
<td>4</td>
<td>Soldiers resting by Pieter Breughel the Elder</td>
</tr>
<tr>
<td>32</td>
<td>5</td>
<td>The Cannon by Albrecht Durer</td>
</tr>
<tr>
<td>33</td>
<td>6</td>
<td>Print for the Public by Unknown</td>
</tr>
<tr>
<td>34</td>
<td>7</td>
<td>The Battle of Avigliono by Jaques Callot</td>
</tr>
<tr>
<td>34</td>
<td>8</td>
<td>The Hanging by Jaques Callot</td>
</tr>
</tbody>
</table>
Fig. 9. As if They were of Another Race by Goya
Fig. 10. Sharecroppers by Robert Gwathmey
Fig. 11. Art Lottery, Sweden in 1940s
Fig. 12. Prints in a Swedish Interior *Folkhemmet* in 1950s
Fig. 13. Treasures of the Orava Family by Jukka Partanen
Fig. 14. Swedish Factory Workers’ Dining Room in 1970s
Fig. 15. The Sacrifice by Käthe Kollwitz
Fig. 16. Crie de Coeur by Nancy Spero
Fig. 17. What a Golden Beak (They Want War) by Sue Coe
Fig. 18. nineteneighty fouria by Shephard Fairley
Fig. 19. The Blind Botanist by Ben Shahn
Fig. 20. The Struggle Continues by Atelier Populiare
Fig. 21. Return to Normal by Atelier Populiare
Fig. 22. In Action they Showed their Beauty by Karel Appell
Fig. 23. Chief Nyatti Remembers by Roger Peet, Justseeds
Fig. 24. Laughing at Clouds by Roger Peet, Justseeds
Fig. 25. Graffiti Stencil Print by Camden Canal, London
Fig. 26. Black History Month 2007 Brochure (front)
Fig. 27. Brooke’s Slave Ship or Description of a Slave Ship
Fig. 28. She Still Rules (sketch in ink)
Fig. 29. She Still Rules (sketch in collage, pen and ink)
Fig. 30. She Still Rules (sketch in pen and ink)
Fig. 31. Bottna Coasline and Prints Drying, Bohuslän
Fig. 32. SAFE Studios Invite to the Exhibition Freedom 2007
Fig. 33. Audience at the Exhibition Freedom 2007
Fig. 34. Le Bouche du Roi by Romauld Hazoume
Fig. 35. The Seven Powers of the Sea by Maria M. Campos-Pons
Fig. 36. The Print that Turned the World, Invite by londonprintstudio
Fig. 37. She Still Rules installed at the exhibition Freedom
Fig. 38. Women Shopping on Market Day, Enschede, The Netherlands
Fig. 39. Girl with a Pearl Earring by Vermeer
Fig. 40. Girl with Hijab by Unknown
Fig. 41. Girl of East-Asian Features with Head Wrap by Unknown
Fig. 42. Girl with Burberry Head Wrap by anyoldicon
Fig. 43. Twente Folk Costume
Fig. 44. Tree of Life
Fig. 45. Twente Stiepelteeken
Fig. 46. Wall of Resistance with participants’ postcards
Fig. 47. Warning by Luuks
Fig. 48. This is the Land where Life has Been Good by Iris de Leeuw
Fig. 49. Greek Anti-fascistic Committee by Iris de Leeuw
Fig. 50. Video still from an Ethno-mimesis Based Research Project
Fig. 51. Estate Agent Signs in London and Bristol
Fig. 52. Great George Street and Student Let Properties
Fig. 53. Screenshot of *An Honourable Practice* Blog
Fig. 54. To Live sketch
Fig. 55. To Let (detail)
Fig. 56. Modified Subverted Estate Agent Signs by audience response
Fig. 57. To Let/ Let By sign installed at railings at Great George Street
Fig. 58. All Subverted Estate Agent Signs installed on railings
Fig.59. For Sale/Nest Egg outside Marie Stopes Centre
Fig.60. For Sale/Nest Egg dislodged
Fig.61. Screengrab of Wooster Collective Blog
Fig.62. Screengrab of Art and Culture Blog
Fig.63. Screengrab of Alias Art Blog
Fig.64. The Four Freedoms by Iris De Leeuw
Fig.65. Art as a Tool for Freedom, Zeuws Magazine, The Netherlands
Fig.66. Freedom Postcard by Amos Kennedy
Fig.67. Amos Kennedy on Middelburg Square
Fig.68. Societe de Witte, The Hague, The Netherlands
Fig.69. Mind-maps and planning notes for Sprezzatura
Fig.70. Reflection notes with strategic planning
Fig.71. Screenprinting frames on cardboard for Sprezzatura
Fig.72. Screenprinting with Iris de Leeuw for Sprezzatura
Fig.73. Sprezzatura notice by Iris de Leeuw
Fig.74. Sprezzatura Brasserie Menu, Der Drvckery, Middelburg
Fig.75. Help, Freedom is Burning by Masoud Nikdel
Fig.76. The Man of The Train from Antwerp
Fig.77. Drowning in Red by Bess Frimodig
Fig.78. Speak Truth to Power Programme, Dutch Foreign Ministry
Fig.79. Mind-map for Road to Freedom/The Longest Print
Fig.80. Centre of Middelburg, The Netherlands
Fig.81. Road to Freedom and The Longest Print sketch
Fig.82. Logo for An Honourable Practice by Bess Frimodig
Fig.83. Brochure and Invitation to Road to Freedom
Fig.84. Freedom Festival in Vlissingen
Fig.85. Traced outline of a ‘slave’ branded with a number
Fig.86. Map of Road to Freedom and The Longest Print
Fig.87. Starting lines for Road to Freedom
Fig.88. Road to Freedom 2nd Stop
Fig.89. Road to Freedom Final Stop
Fig.90. Wheels on the Road to Freedom
Fig.91. The Longest Print: Frimodig printing
Fig.92. The Longest Print: member of the public printing
Fig.93. The Longest Print: public of all ages printing
Fig.94. Members of the public discussing freedom
Fig.95. The Longest Print by Frimodig and the public
Fig.96. The Longest Print, details
Fig.97. Citizenship in Education Show
Fig.98. Citizenship in Education and the Print-mobile
Fig.99. Citizenship in Education printing lesson
Fig.100. Citizenship in Education Skype lesson
Fig.101. The Longest Print by Frimodig
Evidence of Practice are shown in Plates and cross-referenced in Vol. I.

Contextual Images are presented as Figs. in consecutive numbering and cross-referenced in Vol. I.
Plate I. Frimodig, B. (2007) She Still Rules [Four colour plate woodcut and lino-cut with oil-based inks] 2.4 by 1.2 meters. Copyright © Bess Frimodig
Plate II. Frimodig, B. (2008) Twente Identity Robe [screenprint with acrylic inks, stitched by thread on pattern material] 1.5 meters. Back shows *Tree of Life* and *Stiepelteeken*. Copyright © Bess Frimodig
Plate III. Frimodig, B. (2008) Twente Identity Robe [screenprint with acrylic inks, stitched by thread on pattern material] 1.5 meters. Back shows Stiepelsteeken and on the sleeve is Wearing your Heart on a Sleeve. Copyright © Bess Frimodig
Plate IV. Frimodig, B. (2008) Twente Identity Robe [screenprint with acrylic inks, stitched by thread on pattern material] 1.5 meters. Copyright © Bess Frimodig
Plate V: Frimodig, B. (2009) Stand up to Hatred: Wall of Resistance [intaglio on copperplate with collaged screenprint details with oil based inks] 15 x 10 cm. Copyright © Bess Frimodig
Plate VI. Frimodig, B. (2009) To Let [silkscreen]. In: *Hidden Impact: Prints in the City and the Value of Property Series of Subverted Estate Agent Signs*, 55 x 80 cm. Copyright © Bess Frimodig
Plate VIX. Frimodig, B. (2009-2010) Take Me [intaglio and in dry point, aquatint with silkscreen details] Frame silkscreened on found cardboard and discarded posters with oil based inks. In: Sprezzatura Coffee Moment Prints: 21 x 21 cm. Copyright © Bess Frimodig
Plate X. Frimodig, B. (2009-2010) Cherries on Top [intaglio and in dry point, aquatint with silkscreen details] Frame silkscreened on found cardboard and discarded posters with oil based inks. In: Sprezzatura
Coffee Moment Prints: 21 x 21 cm. Copyright © Bess Frimodig
CONTEXTUAL IMAGES

Fig: 3. Unknown (1980) Bess Frimodig [photograph]
In: Fukuzoku Koto Gakko High School Year Book, Kanazawa, Japan.
I am in the middle, second row, and my life as a Resident Alien starting.
Copyright © Bess Frimodig
A seemingly pastoral scene unfolds but looking closer, soldiers are seen resting next to the lone farmer. It is a Europe marred by constant and violent feudal in-fighting where the peasants suffered the most. Connected to ordinary lives and everyday workings of business and political the print is a witness to history.
Durer, a painter favoured by the church, privately witnessed war. On an ordinary day a cannon sits in a peaceful landscape while menace draws closer. Antliff (2007) describes the print further: ‘As of the medieval peasant uprisings and the feudal war, the choice of print as an agitational tool was analogue to shaping a synthesis between idea and object, between vision and social need’ (45).
A battle is a controlled affair set in the landscape, the print dominated by the portrait of the general and his family weapon. Then after Callot’s shift, the view shifts to soldiers killed although having survived the battlefield. A priest distributes the last rites. Prostitutes following troops stand turned away from the slaughter in a corner.
Fig: 9. Goya, F. (1863) As if They were of Another Race from the cycle Los Desastres de la Guerra [Etching on copper by dry point, burin and burnisher] 14 x 10 cm. In public domain and Under CC license.

Goya turns the eye on the dehumanization of starving citizens under the occupying French forces in Spain. The prints spread rapidly and forged public disgust. Making a cycle of print emphasised the impact of each image by unfolding a tale with theatrical twists and a central plot, in this case war.
The print of no stated edition was a choice inspired by the commercial printing technique silkscreen, which Gwathmey felt, was democratic. Gwathmey, known having a generosity of spirit lived, worked amongst the African-American destitute farmhands to understand their plight while developing his prints. Gwathmey, devoted to social realism, fought against social injustice throughout his life and was under surveillance by the FBI for 30 years.
Fig: 11. Unknown. Art Print Lottery, Sweden in the 1940s. [photograph] Copyright © Konstfrämjandet. Used with permission.


The Way Forward: Models of practice
Fig: 15. Pg. 49.

Fig: 15 Kollwitz, K. (1922-1923) The Sacrifice from the cycle Krieg/War [woodcut] 37 x 40 cm Copyright © Dover Publications USA. Used with permission.
**Fig: 16.** Crie de Coeur (2004) Nancy Spero American 1926 -2009 [linocut, photocopy with rolled ink]. Detail of three feet tall print installation rising from the floors up to the walls at Worcester Art Museum; Massachusetts Crie de Coeur. Copyright © Nancy Spero Estate Galerie Lelong VAGA DACS License. Used with permission.
**Fig: 17.** Coe, Sue. (1999) What a Golden Beak! (They Want War) Plate: 2 from the *Tragedy of War* series [Aquatint and etching, with hand colouring] 8 x 12 cm. Copyright © Sue Coe 1999. Used with permission by The Galerie St. Etienne


Ambiguity: Shahn comments on the duality of the promise of science: its potential to bring destruction as well as salvation. A blind man grasps gently the thorny bushes unaware what he is holding.
Clenched fists and factory outlines seem to be a staple of print based protest and class struggle. Atelier Populaire extended the symbolic language by creating visual puns, and adding humour, which the Polish Solidarity movement also used.
**Fig: 21.** Cattolica, H., Atelier Populaire (1968) *Return to normal* [one colour silk screen on paper] Produced by Atelier Populaire des Beaux-Arts de Paris Atelier Sérigraphie d'Hector Cattolica. Held under OTRS licence and CC licence.
Fig: 22. Appel, K. (June 1968) *In Action They Showed the Source of Their Beauty* Dans l’Action ils ont montré la source de leur Beauté - In the Action they show the source of their Beauty 1968 Karel Appel 1921-2006 Netherlands Dutch [six colour lithograph] on paper. 60.5 x 78 cm Copyright © Peter Horree / Alamy. Used with permission,

Although the posters were not usually sold, some artists like Appell produced more carefully made work to be sold to fund the students’ movement.

Peet returns to a politi-kitsch visual language with skulls, destruction and death. In this print, the protagonist and ambiguity are removed.
Fig: 25. Frimodig, B. (2011) *Unknown and untitled* [graffiti- stencil print] On paper pasted to the wall.

Found, for a short while by the Camden Canal in London. The male figure is an inverted Medusa. Without an overt message, the figure, and its placement is haunting.

The unlimited edition print was produced initially from 1787 to 1808, and re-printed in various versions, with details and text added or removed for the British Anti-Slavery campaigner Thomas Clarkson. It shows how tightly the human embargo was stowed on the Brooke’s slave ship. The print was widely disseminated and illuminated the political campaign. The trade in slaves emerged over 400 years as capitalism took hold in the West as an economic system.
There is more strategy than impulse in making a print. Starting with a drawing, the process breaks down the stages of visual data collection and production eventually combining analysis with synthesis. There is always a time factor, of waiting and considering, of reworking and removing while planning the final production. Each colour has to be considered separately when using multiple plates. In intaglio and woodcut, the work progresses from light to dark while in mezzotint, light is scraped away from the dark. It is as if approaching reality as a series of layers that need to be removed in order to uncover the final, and most reduced truthful statement as well as applying the most economical use of image, tone, line and colour in production.
Fig: 30. Frimodig, B. (2007) She still Rules [pen and ink] Evidence of process for preparing the final woodcut print in drawings from sketchbook with notes working through ideas and planning the print. Copyright © Bess Frimodig

Fig: 31. Frimodig, B (2007) Bottna Coastline in Bohuslän, Sweden [photograph] Image sources. The final print She still Rules is shown laid out to dry in the middle picture. The sea is seen seeping in to the making of the image as shapes and in colours.

Fig: 32. SAFE Studio Collective (2007) SAFE Studios Invite [off set] The invite shows one of the few of the Caribbean-British artist members in the studio complex. The orange flame on his face was supposed to communicate that freedom is a burning issue. Copyright © Frimodig.
Modern slave trade is historically closely linked to the rise of capitalism and industrial production methods. A population can also be enslaved by economic inequality and corruption, as in the young men transporting petrol cans on their motorbikes, often being maimed or dying in traffic collisions as the mode of transport and the volatility of the petrol turn them into bombs.

Hazoume uses petrol canisters are used to make connections between historic and modern day slavery. He also adds an overwhelming smell of petrol and that of something rotten, calling on the viewer to engage through as many senses as possible.
**Fig: 35** Campos-Pons, M-M. (1997) *The Seven Powers by the Sea* [screenprint on wooden boards] Work by Campos-Pons installed and shown at Liverpool Biennial 1999 Copyright © the artist and Liverpool Biennial. Used with permission.

**Fig: 36** Phillips, J. (2007) *The Print That Turned the World* [digital print and offset] Invitation to the exhibition shows schoolchildren re-enacting the Brooke’s Slave Ship print. Copyright © John Phillips. Used with permission.
Fig: 37. Frimodig, B (2007) She Still Rules [woodcut, linocut and chine collec] Copyright © Bess Frimodig

Lower right hand corner shows an A4 size, 29.7 x 21 cm, [photo copy] of the Brooke’s Slave ship Print, to demonstrate the scale of my final print.
Chapter Two: Case Study 2: AKI Twente Identity Robe
Fig: 38. Pg.71.

Fig.38 a and b Frimodig, B (2008) Women Shopping on Market Day in Enschede [photograph]
Fig: 39. Vermeer, J. (1665) Girl with a Pearl Earring [oil on board] 44.5 x 39 cm, held in Mauritshuis, The Hague, The Netherlands. Work in public domain and under CC license.
**Fig: 40.** Artist unknown (2008) Postcard 10.5 x 15 cm [unidentified painting technique], found in The Netherlands. Orphaned work.

Young women of Muslim origin seated in the same pose as in the Vermeer's painting. The turban in Vermeer’s image has been exchanged for a hijab.
**Fig: 41.** Artist unknown (2008) Postcard 10.5 x 15 cm [unidentified painting technique], found in the Netherlands. Orphaned work.

Girl of East-Asian origin seated in the same pose as in the Vermeer's painting.
Fig: 42. Artist unknown (2014) Girl with Burberry headwrap and piercings [unidentified painting technique] by www.anyoldicon.com Postcard 10.5 x 15 bought in Bristol bookshop. Copyright © AOI anyoldicon.com
Fig: 43. Postcard from Twente Region, Holland (2008) Woman in traditional Twente folk costume bearing a white, laced cap [photograph] Orphaned work.

Fig: 44. Unknown (2013) Tree of Life [ink] held in Twente Art Gallery, Enschede, The Netherlands in the Collection of Medieval Manuscripts. Tree of Life and its derivative still found in the form of a Northern European May Pole, as well as on a commercial printed muslin 18th C. Copyright © Rijksmuseum Twenthe and Under Fair Use.
Fig: 45. Unknown (2013) Twente Stiepelsteken [frottage] Orphaned work
Chapter Two. Case Study 3: Wall of Resistance: Stand Up to Hatred

Fig: 46. Frimodig, B. (2009) Wall of Resistance [photograph]

The installation of postcards is ready for travelling around the country. Entries from one of the primary school workshops show symbols of friendship, security in family relationship and the interconnected globe. Children effectively use drawing to symbolically to express the abstract feelings that they do not have the ability to analyze intellectually and to put in to words.
Fig: 47. LUUKS and Iris De Leeuw (October 1966) Warning [screenprint] one-sided 24.9 x 70cm. Warning Poster against art schools displayed in Maastricht stating that ‘Artists should be trained to become the designers of a playful society.’ Text by Kees Slager. Copyright © Iris de Leeuw. Used with permission.
Fig: 48. De Leeuw, I. (1975) This is the Land where Life has been Good [screen print] with oil based inks, 80 x 95 cm poster. Held in Iris de Leeuw's private collection. Copyright © Iris De Leeuw, Used with permission.

An image of a female protagonist with a playful background of stenciled lace doilies and vernacular illustrations.
Fig 49. De Leeuw, I. (1972) *untitled* [screen print] with oil based inks 60 x 80 cm. Held in Iris de Leeuw’s private collection. Copyright © Iris de Leeuw. Used with permission.
Fig: 49. continued: made for Greek anti-fascistic committee against the involvement of NATO and the rise of fascism in Greece. De Leeuw explains ‘The lipstick is a bomb, and the NATO logo generating fascism instead of freedom. The destruction of the bomb is symbolised by swastikas. Yes Nazism and fascism are linked whatsoever. Swastika is also used a lot for fascism. Maybe because we could or would not define the differences to much? The symbol of the lips goes to ‘nice talks without substance’. NATO set up against fascism, but here working with it (fascism in Greece, Portugal and Spain remained a long time after the war). We considered NATO having hollow talks, being unfaithful and corrupt. The lipsticks case has the perfect bomb form of the bombs thrown by bombers on cities during war II and beyond. Surface without content, packed in sexy hourly promises, that’s how we saw NATO..... Helas, it seems to be like that still in several situations (Pakistan, Afghanistan). NATO needs to be renewed’ (De Leeuw, October 2013).

Maggie O’Neill and ethno-mimesis

Fig: 50. Pg. 89.

Chapter Four: CS 4 Final Case Study: Hidden Impact: Prints in the City and the Value of Property

Fig: 51. Pg. 95.

Fig: 51. Frimodig, B. (2009) Estate agent signs in London and Bristol [photograph]. The beginning of my mimicking the visual language and placement of estate agent signs. I aimed to identify visual indicators of the state of the economy which was unraveling through a subprime mortgage induced crisis.

Fig: 52. Pg. 99.

Fig. 52. Frimodig (March 2009) Bristol’s Great George Street and Student Let [photograph] Accommodations surrounded by squalor, the student lets being the bane of the office workers.
Fig: 53. Pg.99.

Fig: 53. Frimodig, B (2009) [screengrab] Showing my blog *An Honourable Practice* with the entries from *Hidden Impact* made in response to being in contact with the office workers.

Fig: 54. Pg. 99.

Fig: 54. Frimodig, B. (2009) [collage and drawing] Sketch for *To Live* poster.
Fig: 56. Frimodig, B. (2009) Subverted estate agent signs [screenprint and collage] 55 x 80 cm on Arches with semi-gloss varnish with smaller stickers that could be added and removed, interacting with the placement in space and time of the poster, saying ‘gone’ and ‘mine’. Copyright © Bess Frimodig.

Fig: 57. Frimodig, B. (2009) Subverted estate agent sign: Let By [screen print and collage] Displayed with plastic fasteners in front of offices opposite the student lets on Great George Street in Bristol.

Fig: 59. Frimodig, B. (September 2009) For Sale [screenprint] Poster mounted on wooden pole signs next to entrance of Marie Stopes Centre on Great George Street in Bristol.
Fig: 60. Frimodig, B. (September 2009) For Sale [screenprint]
The subverted estate sign is twice misread by a viewer, dislodged and thrown down to the basement entrance by Marie Stopes Centre.


Fig: 64. Pg. 106.

Fig.64. De Leeuw, I. (2009) Four Freedoms [giclee digital print] 80 x 30 cm. Held in: Roosevelt Study Center, Middelburg, The Netherlands. Copyright © Iris de Leeuw. Used with permission.
My practice within Freedomhouse – Art: May 2010 Conference speaker for Art as Tool for Freedom
Fig: 65. Pg. 108.


May 2010 Playful activist- Selling freedom at the Square
Fig: 66. Pg. 109. Fig: 67. Pg. 90.

Fig: 66 and 67. Kennedy, A. (2009) Postcard [letterpress] on cardboard. 10.5 x 15. One of the letterpress printed postcards used for participants as ice breakers in workshops to write down their thoughts after the main question: ‘What does freedom mean to you?’ Fig.67 shows Kennedy printing on the square in full public view.
September 2010 Inspiration Day Den Haag
Fig: 68. Pg.110.

Fig: 68. Frimodig, B. (2010) Société de Witte [photograph]Societé de Witte, a place for the political and intellectual establishment in The Hague, where Inspiration Day took place 15th September 2010. FHA had moved from the margins and entered the institutions.

2011 Printmaker Sprezzatura Prints, Cookatalogue and Sociability
Fig.69.Pg. 111. Fig: 70. Pg. 111.


The complexity of the Freedomhouse-Art projects emerges when the aim to combine sociability with the making of images is taken into account. That makes FHA a project management exercise as much as that of making images. Applying for grants is also part of the process. In the end, the numerous aims had to be reshaped and down sized to work at Der Drvckery. Fig: 70. The notes are useful for post project evaluation - a structurally necessary exercise to develop and fine-tune the activities of Freedomhouse-Art.
**Fig: 71.** Frimodig, B. (2010) Printing the frame for Sprezzatura on found cardboard [screenprint]

**Fig: 72.** Frimodig, B. (2010) Printing frames with found materials and oil based inks [photograph]
Working with De Leeuw learning printing techniques.

Fig: 74. Unknown (2010) Sprezzatura menu [offset] The menu, alluding to Sprezzatura, was used at Der Drvckery during a week coinciding with the show. In: material collected by Frimodig. Copyright © Bess Frimodig and Iris De Leeuw.

Fig: 75. Frimodig, B. (2010) Member of Audience [photograph]

Member of the audience viewing the Sprezzatura show at Der Drvckery

Displayed May 2012 and 2014 at the Timmerfabriek, Vlissingen, from 3 May May 28 on the event: Going Glocal and in the Middelburg Abbey in conjunction with the FHA show Citizenships in Education and the Four Freedom Award Ceremony.
2013 Grafikens Hus and Konstfrämjandet: Coming home -meeting the office print collectors’ club
Fig: 77. Pg. 113.

Fig: 77. Frimodig, B. (2010) The Man on the Train from Antwerp [etching, drypoint, mezzotint and silkscreen] 10 x 10 cm, from the *Sprezzatura Coffee Moment Series*. Copyright © Bess Frimodig

Fig: 78. Pg. 113.

2013 Networker, strategist, artist and human rights activist
Den Haag: Speak truth to power
Fig: 79.Pg. 115.

Fig: 80. Frimodig, B. (2014) Mind map for Freedomhouse-Art’s street intervention for 18th May 2014 Road to Freedom and The Longest Print. [ink] Showing the multi layered and complex nature in preparing a street intervention with multiple aims and possible outcomes- from the idea, to identifying collaborators and funding to producing artwork. The mind-map can also be used for post project analysis translating notes and later documentation to prepare next project. **Fig: 81.** Frimodig, B. (2014) Middelburg Centre of Town [photograph]

Fig: 82. Frimodig, B. (2013) Road to Freedom and The Longest Print [etching collaged unto fragment of Victorian copperplate map] Sketch from Journal Embedding the ideas of Research as Journey and Resident Alien putting knowledge into practice by thinking through drawing and printmaking. Copyright © Bess Frimodig.
Conclusion
Fig: 83. Pg. 120.

Fig: 83. Frimodig (2010-2014) An Honourable Practice logo [ink]

By the Final Case Study 4, a model finally emerged for An Honourable Practice which encompasses the practical and the theoretical through a humanist approach. The hand stands for the pragmatic and extends from the heart, taking measure and recording societal concerns, by one project to another in collaborations with artists, communities and institutions. Copyright © Bess Frimodig.

Fig: 84. Pg. 124.

Fig: 84. Frimodig, B. and de Leeuw, I. (2014) Brochure and Invitation [digital print] Visualising in a brochure, aimed at the public, to clarify the objectives and the agenda of human rights through a series of shows, interventions and art works. The design tries to demonstrate a clear strategy consisting of clear parts. Copyright © Iris de Leeuw and Bess Frimodig
Freedom festival Vlissingen
Fig: 85. Pg. 125.


Setting the scene by re-drawing the schemata of the Brooke’s Slave Ship print together with the public. This preparatory activity raised interest by public participation and new cover by journalists the pending Road to Freedom and The Longest Print intervention.

Fig: 86. Frimodig, B. (2014) Traced outline of a ‘slave’ branded with a number [photograph]
The Longest Print and The Road to Freedom

Fig: 87. Pg. 125.

**Fig: 87.** De Leeuw, I. (2014) Road to Freedom and The Longest Print [digital print] Map from brochure showing the route and stops of the intervention. Each stop commemorates breakthroughs in the freedom struggle: end of slavery, the right to vote by women, end of colonialism and end of war. The final stop stands for ‘provo’, or provocation, the Situationists movement linked with LUUKS. Copyright © Iris de Leeuw. Used with permission.

Fig: 88. Pg. 125.

**Fig: 88.** Frimodig, B. (2014) Starting lines for Road to Freedom [photograph]
The stop which commemorates women’s right to vote is drawn by participants.

The stop, seen from above, commemorating the end of war and the liberation from Spanish powers.

The Dutch way of working the Road of Freedom.
The Longest Print
Fig: 92. Pg. 125.

*Fig: 92.* Toonkens, K. (2014) *The Longest Print*
Frimodig printing [photograph] Copyright © Kees Toonkens. Used with permission.

Fig: 93. Pg. 125.

*Fig: 93.* Frimodig, B. (2014) *The Longest Print*[photograph].
Member of the public printing.
Fig: 94. Frimodig, B. (2014) The Longest Print

Members of the public of all ages printing [photograph].

Fig: 95. Frimodig, B. (2014) The Longest Print

Members of the public taking a break from printing discussing freedom [photograph].
Fig: 96. Frimodig, B. (2014) The Longest Print [frottage] Oil pastels on mulberry paper 33.5 x 0.28 mtrs. Copyright © Bess Frimodi.

Fig: 97. Frimodig, B. and the public (2014) The Longest Print, details [frottage]
Fig: 98. Frimodig, B. (2014) Road to Freedom and Citizenship in Education Show [photograph]

The Governor of Zeeland and the West-Papuans discussing human rights and the history of Dutch colonialism at the opening.
Reflecting on the outcome of the project together and disseminating by working with schools. Arriving at the schools with letterpress equipment, inks and rollers to make prints about freedom.

Students printing with rudimentary letterpress for an on the wall broadsheet.

Afghani artist Mouzafar Ali participating in the lesson from a refugee camp in Indonesia.
The Longest Print
Fig: 102. Pg. 127.

Fig: 102. Frimodig, B. (2014) The Longest Print in progress [frottage] Oil pastels on mulberry paper 33.5 x 0.28 meters.

Embedding knowledge in practice by making my own work.