

Catching The Light



Impact 12

An exhibition curated by Disruptive Print



Cover image: Suomenlinna
RGB Woodburytype
Harrie Fuller and Susanne Klein

Every image catches the light. Light is what we see. It is an energy which only forms an image in our heads when it interacts with our environment and is translated in our brains into a fantasy of the world. How do we catch such an elusive entity? In traditional print, the shadows are printed, i.e., dark marks on light substrates. The illusion of light is created by shadows. Different printing techniques use different methods to trick the mind into perceiving light and shadow and see an image. Embossing or debossing, for example, uses the height difference in the paper to make an image visible by its shadow. The image moves when the print is moved. A similar image change happens when speciality pigments or metallic foils are used which reflect light in different ways. These can range from gold or silver films and glitter on chocolate packaging to the subtle shades of Karakami paper printed by wood block and mica powder. Printing on a black substrate creates new challenges. This time not the shadows but the light is printed, and the image composition must be changed. In the exhibition you will find how different artists catch the light in different ways.



Ben Goodman

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Ben Goodman is an artist and wood engraver. He is an elected member of The Society of Wood Engravers and has exhibited extensively throughout the UK and internationally. His work is part of the national collections at The V&A, MMU and CAFA. Ben also teaches printmaking at UWE and runs engraving workshops throughout the South West. Apart from his personal work he has been commissioned by clients including The BFI and The Bristol Old Vic.



Moon

Wood engraving

His work focuses primarily on portraiture and the human body, and uses the reduction method to produce intricate wood engravings that resemble miniature paintings. The human figure is a constant inspiration for his work and Ben uses engraving to explore the variety and beauty of the human form. From the subtle shadows running up a person's back, to the complex structure of the human face.



Helen Gleeson OBE

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Helen is a soft matter physicist specialising in experimental studies of liquid crystals, from a fundamental, deep understanding of their physical properties to new device inventions and discoveries. Her inventions include switchable focus contact lenses, novel sensors and the first molecular auxetic material. Helen graduated from Manchester in 1983, gained her PhD in 1986 and a lectureship in 1989. After holding various leadership positions at Manchester, she moved to Leeds as Head of School in 2015. She is very active in outreach and in issues around equality and inclusion; in 2009 she was awarded an OBE in acknowledgement of her work on equality and inclusion in physics.



Gold in winter

Photograph

This photograph captures the amazing early morning light on a frost-covered east-facing hill at the top of my driveway in the middle of winter... As a physicist I've always been intrigued by light - in this case, the Rayleigh scattering through the atmosphere as the sun rises in the east gives a results in a beautiful orange light that causes the hills and trees to appear gold. This contrasts with the early morning long shadows typical of winter in the north of England cast by a dark limestone dry stone wall.



Ann-Margreth Bohl

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She works mainly in stone and metal, and categorises her work by Installation, Drawing, Lettering and Sculpture however, her work also includes a variety of other media, from beeswax to sound.

Interested in light, shadow and the passing of time, Ann-Margreth's recent work includes monumental sculptures which are time pieces, casting a complex and changing series of shadows, like modern Stonehenges, they're precisely aligned with the sun as it moves across the sky.

She lives and works in Stroud/ Gloucestershire.



Void Jumble

Black printing paper, pastel, graphite

Exploring the space between light and dark I drew with graphite on black paper.

My heavy-handed application of graphite turned the potential of a transitional space into a hard impenetrable border.

I cut the drawing up then knotting the strips of black and graphite coloured paper together.

Now light and dark are constantly changing through the direct and indirect light surrounding this piece.

Through observational drawing, I record random moments and conditions of light on 'Void Jumble'.

Light reveals and hides things as it moves from one place to another.

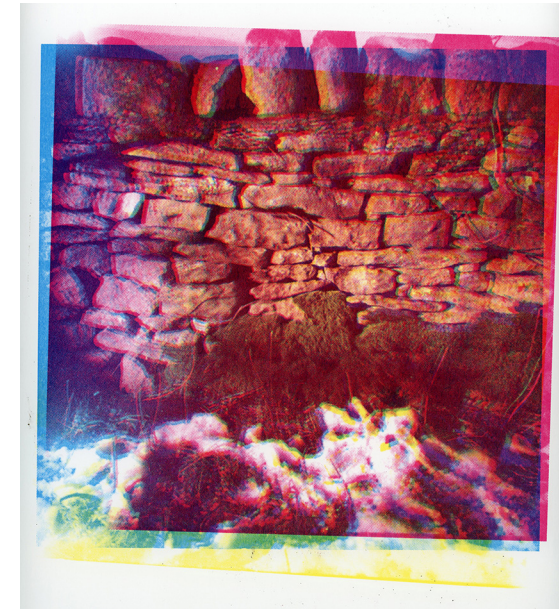
'Void Jumble' is a invitation to stop for a moment and look at these changes.



Dr Susanne Klein

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Susanne Klein is an EPSRC manufacturing fellow and an associate professor at the Centre for Fine Print Research. She is a physicist by training and has lived and worked in the UK for the last 26 years. She studied physics in Germany and came as a Royal Society Research fellow to the University of Bristol where she worked on 19th century optics. In 1998 she joined Hewlett Packard Labs and specialised in liquid crystal display technology, new materials for 3D printing and optical cryptography. Her research interests now are 19th century photomechanical processes and their 21st century incarnations, especially Woodburytype and Lippmann photography. She is also exploring the interaction between maker and the materiality of the creation.



Drywall

Lithograph

In his paper 'The Advertiser and the Colour Photograph' D.A. Spencer discusses the difficulties how to create the 'rings the bell' effect in advertising by colour photography (Spencer, 1940). "Colour values must travel along a knife edge on their way from the original to the printed page ,..." Maybe not surprisingly, Spencer had been the scientific head behind the VIVEX process, he favoured colour recording via three black and white negatives exposed through red, green, and blue filters over 'one shot solutions' where the colour separation happens within one plate. The recording method is slow and has a profound effect on the image. The snapshot is not an option, the syntax of the photograph changes. There is no unintentional content. Before each recording, I ask myself, what do we want to record. The correct colour? Vivid or subdued colour? Movement? Changing light? It takes time to record and time is recorded, showing up as a rainbow effect.

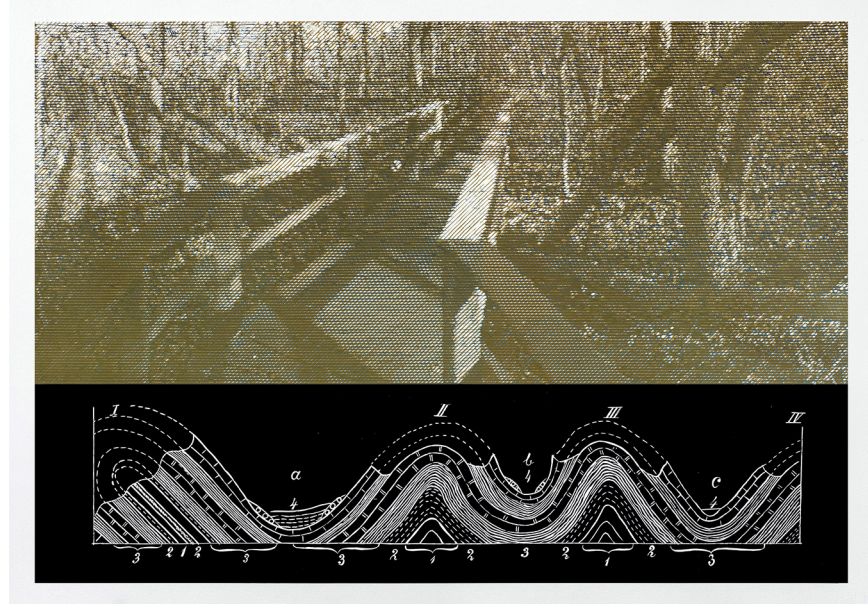


Dr Wojciech Tylbor-Kubrakiewicz

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Born in 1974 in Warsaw, Poland. From 1996 to 2001 studied at the Faculty of Painting of the Academy of Fine Arts in Warsaw. Since 2001 employed at the Faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. In 2010 awarded Doctorate. 2016–2018 employed as the Visiting Professor in Indiana University, in USA.

He has had 23 solo exhibitions both in Poland and abroad as well as shown his works in about one hundred group exhibitions. In 2018 awarded with the Merit Prize on the 18th International Print Biennial Exhibit in Taiwan.



Safe Passage

Linocut

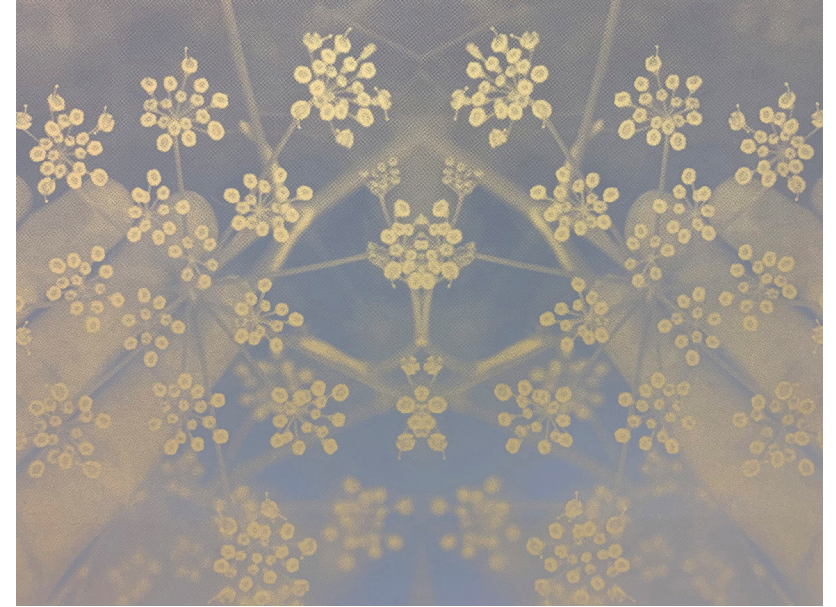
In 2015 he won a Grand Prix on 6th Splitgraphic International Graphic Art Biennial in Croatia. In 2008 awarded a Museums and Collections Services Acquisition Award at the Edmonton Print International in Canada. His works are in the collection of the University of Alberta, Guanlan International Print Biennial, International Graphic Triennial in Cracow and the National Taiwan Museum of Fine Arts.



Teresita Jiménez

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Teresita Jiménez (b. Chile, 1992) is a visual artist based in London. She is currently studying a MA in Fine Art Printmaking at Camberwell College of Arts, University of the Arts London, and previously obtained a diploma in Aesthetics and Philosophy and a BA in Visual Arts at Pontificia Universidad Católica in Chile.



Connection

Screenprint

Her artwork explores the interconnection between humans and nature from a physical and spiritual perspective based on her experiences with the natural world as a mountaineer and hiker. Her practices focus on photography and printmaking; photography as an exercise where she can contemplate and connect to nature while walking and wandering into the landscape, using the camera as a tool for meditation. And printmaking as a process of creating abstract natural portraits of the fascinating beauty and mystery beyond nature. Her current research is getting direction to science and the exploration using technological instruments such as electron microscopes.



Tabitha Fedden

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Fedden studied BA Fine Art at Portsmouth Polytechnic graduating with First Class Honours (1987). She gained a Distinction at Masters Level in Printmaking from Wimbledon School of Art (1990).

Since graduating she has exhibited regularly. Highlights include: awarded Printmaking Today Prize at RBSA Print Prize Exhibition 2022; showing at Wells Contemporary 2022; IOPE, Bankside, London in 1989, 2016 and 2021; BIMPE IX, Vancouver, Canada. touring exhibition, 2016; Small print international touring exhibition, 1994, 2006 and 2017.



Twirl Twist *Collagraph*

She has work in the collection of Healing Arts, St Mary's Hospital IW.

She worked for many years within arts in health and social care on the Isle of Wight. In 2011 she completed MA module, Participatory Arts in Health and Social Care Settings at University of the West of England.

She has recently set up her studio in Gloucester, UK. She is an associate member of Gloucestershire Print Co-operative.



Claire Haley - Haley Bird Design

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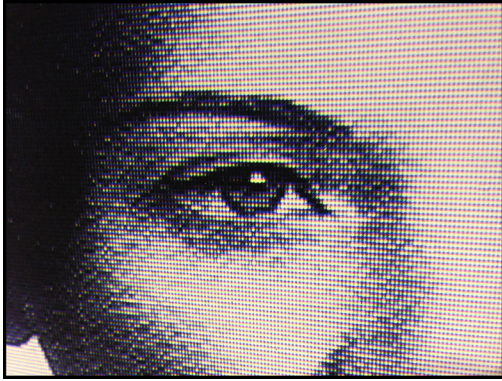
A set of three drinking tankards that have been designed using digital technologies, including 3D scanning, CAD and 3D printing, to capture the unique, organic form of a gripped hand. 3 different grip forms for 3 different size vessels, small, medium, and large. Digital technologies are becoming increasingly integrated into our daily lives. This often leads to materials that are pretending to be something other than their true self. Laminate worktops digitally printed to look like timber or marble, or vinyl flooring moulded to imitate slate or stone, may look convincing at first sight, but on closer inspection fail to achieve the visual depth or tactility of the original. Honesty in use of materials has always been important to me, both in my career as an Architect and as a designer / maker.



Get A Grip

Glass

Objects created using digital technologies have their own characteristic aesthetic. In the case of 3D printing, this takes the form of the defined and distinctive layers that result from the machine making process. These pieces capture and celebrate this aesthetic. The body of the vessels are CAD modelled with crisp and symmetrical forms. In contrast, the handles are complex, organic, curved forms that are unique to the individual grip and have been made by capturing this grip form using physical models and 3D scanning. Casting these designs in glass has allowed me to highlight the contrast between these diverse elements. The glass catches and reflects light, highlighting the organic forms of the handles, but when viewed up close, the pieces are conspicuously machine-made, with the printed layers clearly visible, emphasised by the reflection of light on the crisp edges of the layers. Capturing and maintaining these layers was a key component in the design of these pieces, demonstrating a clear representation of the digital making processes used.



Chris Daly

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The composition: *Do you wish to continue?* is taken from the series: 'It's all about the image; what you see is what you see -'

This series is comprised of large format film based rephotographs that investigate how imagery & tech exponentially intervenes, mediates and influences our perceptions and beliefs about reality. Pictorial rules & conventions provide structure, the process drives the look. The camera crystallises my reactions to what feels like a Möbius world - where concentration and distraction have become the same thing.



Do you wish to continue? Diptych, 2 x 140cm x 110cm, rephotographs

Do you wish to continue?

Diptych, RePhotographs

Fuji Velvia transparency film ISO 50 / 4x5

There's no hierarchy of subject matter - but an aimless, calculated pursuit of satisfaction, ambiguous narrative and control. The visual syntax is a compulsive, emotional and intuitive response to a photographic addiction, confronted with overdose quantities of material to sample. The pictures are 'real' and hyper real, serendipitous or planned, possibly appropriated or resurrected - random, mimetic and algorithmic.

All characters and events are entirely fictitious and any similarity to real places or people, living or dead, is purely coincidental and not intended. None of what you see really happened.



Kate Bernstein

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Curiosity and process are the driving forces in my practice. In recent work, a collation of visual elements coheres but resists the presentation of a defined narrative. These elements placed in relation to one another create a sense of physical space within the print and an awareness of shifting depth as they meet, separate, and overlay each another. Recently an awareness of light has entered these spaces and the prints are now exploring the qualities of light in a direct visual language, such as shadow and reflection, and in the contribution that light makes to creating atmosphere.



Shallow River Storm Light

Screen print

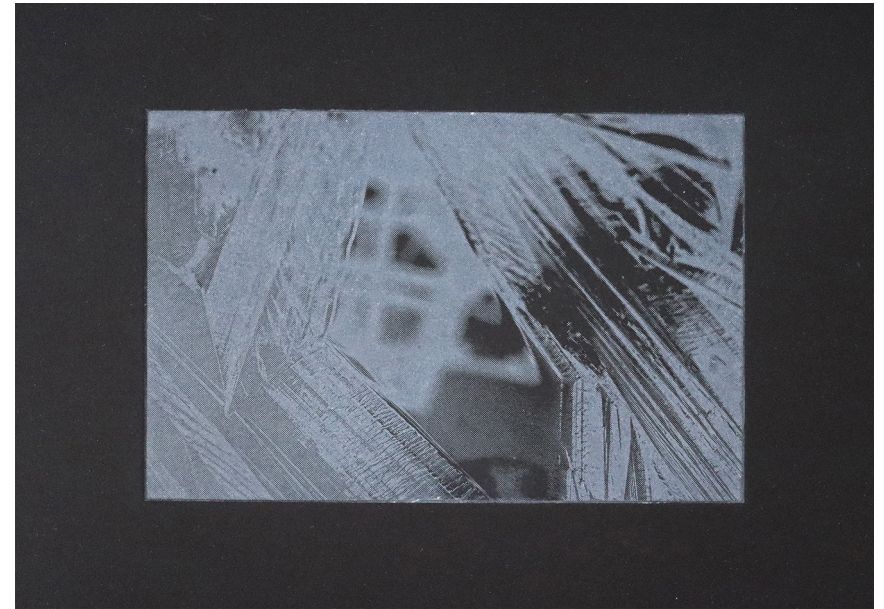
Storm Light and Shallow River, emphasis light and surface using a variety of inks and artwork made up of digital and hand-made elements. Screens were exposed with a mix of images pre-determined for that specific print and experimental artwork, combining the two allowed the prints to evolve in unexpected ways. The use of metallic inks of different particle sizes, interspersed with matt inks produced surfaces which are fractured. As the viewer moves the surface light changes. Storm Light uses these metallics with digital and drawn mark-making to create movement, with subtle changes in different areas. Layer order is important; copper dither over tree branches gives a glow as the marks disrupt the matt ink of the image of the tree. Interference Blue ink printed over stainless steel ensures light-catching colour changes depending on the substrate and the viewers' physical movement. Shallow Water explores metallics differently, a gold base creates an apparently flat plane, but the reflective quality produces a shifting surface, on top of which the river image sits like an old photograph; graphic copper marks and pearlescent ink beneath the river challenge the traditional image and seduce, highlighting surface detail.



Robyn MacLennan

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Whilst undertaking my PhD at London College of Communication I have been researching how ecoGothic theory can be used to re-examine our relationship with nature and how fear has permeated our perceptions of the non-human world. I am particularly interested in the links between the darkness found in the ecoGothic and the necessity of darkness to my photography and printmaking practice as well as how understanding the agency of both the natural world and the works I produce can grant us a better understanding of the world around us. Whilst being reliant on darkness to work, photography is a process of capturing the light we see into a physical artefact which I then translate again into print.



Reflections in the Garden

Photoetching

The photoetching 'Reflections in the Garden' is printed with white ink on black Somerset paper. The original proof print used traditional black ink on white paper, however, frustrated by the inability to express the frozen surface I had seen, I tried printing the image in reverse. By doing so I could also reinvoke the vision of the photographic negative. I found that through using white ink on black paper I could better represent the bright reflection of the ice and the dark plunging water it had formed across.



Abigail Trujillo-Vazquez

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Abigail Trujillo-Vazquez, is a Mexican physicist, currently undertaking PhD studies in the University of the West of England. She is mainly interested in the cultural understanding of light, and her doctoral research is focused on developing 2.5D Printing for recreating and revising the appearance of archaeological materials.

“The symbol delivers its message and fulfills its function even when its meaning escapes consciousness.”

-Laurette Sejourne



Copilli Quetzalli

RGB screenprint on glass

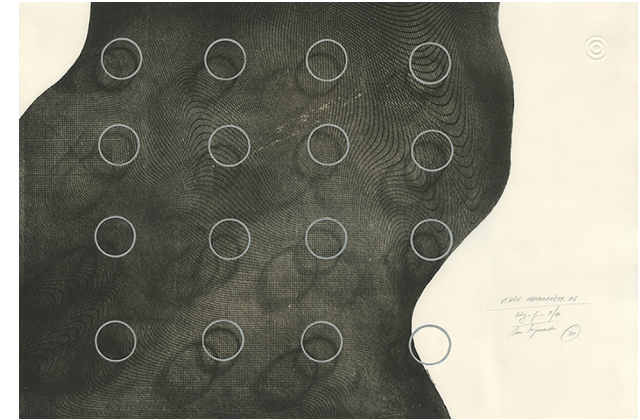
Beyond the political dispute around the Copilli Quetzalli held in the Weltmuseum Wien museum in Vienna, the feathered headdress subtly embodies ancestral views, and is a window for us to look into a sacred space, where symbols are both material and spiritual expressions. When the amanteca, or feathework artists, decorate with precious feathers, they are conveying the light in its purest form through the liveliness of colour. Iridescence encodes a message of redemption. It's matter becoming alive by the action of light, and light becoming worldly experience when split into a rainbow. Quetzal feathers do not catch the luminous power of the sun but echo it and resonate with it.

This print uses reflective pigments, based on structural colour, that briefly catch the light and rearrange it into angle dependent colours. It emphasises the spatial perception of light, inviting the observer to move and awaken a message of harmony.



Anna Trojanowska

In my abstract compositions, I touch upon topics such as rhythm and the relationship between object, light, and shadow. I try to make each of the components of this relation independent, thanks to which the shadows appear spontaneously, regardless of the objects, and the light in one composition sometimes affects the object, and sometimes not. As a creator, I am interested in decomposing this relationship and creating a completely different physics - impossible in reality, but most true in my works. I often use reflective materials that are only visible under the right conditions. As a result, documentation of my works is almost impossible, and the observer is often completely unaware that he sees only a part of the whole.



UTWÓR PRACOWNICZY_06

Lithograph on Carrara marble, collage

Rhythmic compositions are also a kind of visual notation of music. The circles of light-reflecting material in the work **UTWÓR PRACOWNICZY_06** (part of the **UTWÓR PRACOWNICZY** series from 2021 - hard to translate: "The work of the worker") form a static arrangement of grey-silver shapes hovering above the turbulent structure "below them".

In the flash light, the circles shine with extremely intense light, strongly dominating the whole composition. Light objects cast inconsistent shadows on the structure beneath them, but despite deliberate errors in the relationship between individual layers, the arrangement is harmonized and credible. The grid of luminous circles suspended in space arranges the dynamic form in the background. Intensive reflection of light is activated only under appropriate conditions (the observer between the light source directed at the work or the flash). Most viewers won't notice the light reflex, but it doesn't bother me at all. The work is ephemeral and requires effort from viewers that can be rewarded.

The reality also rewards attentive observers by forming fleeting and short-lived performances with the play of lights and shadows that go unnoticed by most viewers. Haiku of physics.



Nif Hodgson

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Born in Washington, D.C., currently residing in Los Angeles, and living more than a dozen places in between, nif hodgson explores the landscape of a 'sense of place' through ideas on perception, time, memory, light and phenomenology. She received a BA in English from UT Austin, and an MFA in Printmaking from San Francisco State University, where she graduated with honors and the Murphy, Cadogan, & Phelan Fellowship. nif's work is in numerous public collections, and has been exhibited internationally. Her artist books and collaborations are published under the imprint 'subtext press,' and explore how we perceive space, duration, what may be overlooked, and what doesn't need to be said.



Light, contour & exciting the field (Reykjavik, 10.34am / Yerba Buena, 3.58pm)

Screenprint on gampi

The 'light, contour & exciting the cell' series reflects on the transforming nature of light and its ability to reveal, suggest, and change what and how we see. The drawings collect shadows from unseen objects that fall across unremarkable forms, which then create fleeting structures that do not exist. If not for the unique light and orientations in that moment, these locations and elements would have gone unnoticed. Translucent Matte ink is screenprinted on reflective gampi to create tonal inversions that highlight the flipping of the senses and moments of materialization. The work in this series has two visual states, as the ink and paper absorb & reflect light differently depending on the lighting and where the viewer stands. By responding to materials and research, nif develops work that explores where place and perception meet, and the complexities in the simple act of looking.



Dr Robyn Moore

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Robyn Moore is a photomedia artist and filmmaker originally from Virginia, USA. Her practice explores the revelatory capabilities and potential of experimental and alternative photographic processes and techniques. Her research interests include deep time, geology, biosemiotics, phenomenology, empathic imagining and the ways in which visibly material photographic practices can encourage new ways of seeing, sensing and interacting with other beings and landscapes. Robyn holds an MFA from the School of the Museum of Fine Arts at Tufts University and a PhD in Visual Arts (Photomedia) from Sydney College of the Arts at the University of Sydney in Sydney, Australia. Currently, Robyn is an Associate Professor of Photography in the Department of Art and Design at Morehead State University in Morehead, Kentucky USA



Being in the Land (Rappahannock)

Being in the Land (Shenandoah)

Being in the Land (Hatteras)

Photopolymer gravure on Hahnemuhle Copperplate

Being in the Land is a series of photographic works inspired by my desire to make contact with the memory and intelligence embodied by landscapes. By making aspects of the land's more latent phenomena visible and material I hope to understand more about its biological (pre)histories, capabilities and meaning.

To create these works I discover landscapes that I find haunting, evocative and communicative. I then photograph myself in motion whilst wrapped in a silver emergency blanket during extended photographic exposures. Within this aesthetic process, I seek to respond to and incarnate the more spectral phenomena I sense in the land. I hope to conjure images that signify such presence and appear as if light, for example, temporarily took on an embodied form. By harmonizing the conceptual properties of photography with the material properties of intaglio printmaking I hope the images from Being in the Land might help me see the feeling of others inherent in all landscapes.



Rolf Wagner

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With increasing age, it is not guaranteed anymore that the next sunrise will be seen. Every day becomes precious, and one can only hope to see the next day. I have chosen the cockerel as it is the symbol of a new day since it calls at the break of dawn. It stands for hope, vigilance, and defiance.

As a printing method, I have chosen linocut. Linocut allows a stark contrast between light and dark. Cutting a plate means cutting light into the plate. The light becomes stronger since it is contrasted by lines of continuous darkness.



Sunrise

Linocut

I could have printed the plate with black ink on white paper, but I wanted to intensify the light, the new day and hope by using colours which are associated with light and dawn: yellow and orange. Even though yellow is darker than the white of the paper, it intensifies the brightness of the sun. The orange of the cockerel makes the whole print glow. The print is pulled from one plate inked with two colours which blend into each other.

The print is a true collaboration between myself and my son Nicolai. Since my health does not allow me anymore to cut plates, I sent him the drawing and he transferred it onto the plate. Everyone has a different cutting style. His emphasis the light by working with small knives and with that giving the light areas structure, direction and the possibility to hold ink, i.e. colour. The darkness makes the light shine even more.



Harrie Fuller

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Harrie focuses on creating bold imagery with a particular interest in alternative methods of reproducing colour and tone. Harrie's work spans a variety of disciplines including screen-print, lithography, Woodburytype, drawing and analogue photography. Play and experimentation are at the forefront of her process-heavy practice, she enjoys pushing materials and ideas until they develop new narratives and meaning. Collaboration is important in Harrie's work, she enjoys exchanging conversations, ideas, and skills to create enticing prints, sculptures, textiles and photography.



Cycling over Brigsweir Bridge

RGB Woodburytype on black Plike

On a glorious Sunday morning along the Wye valley, we woke up in our hastily pitched tent and continued our bike packing adventure. Following the winding river upstream, we took in our brilliant surroundings, looking for a place to stop and eat our makeshift breakfast. Lay-bys and farmers' fields were never quite the right spot, so on we pushed, bellies rumbling. As we turned the corner, Brigsweir Bridge greeted us. Here was the spot, on the apex of the bridge, where the photograph for the print was taken. Our surroundings were caught and reflected like a mirror, in the calm waters beneath. The bright blue sky, wispy white clouds and rich green foliage all had their perfect twin gently rippling below them. Right here, with this view, on the edge of the road, was the perfect spot for crisp sandwiches before we continued weaving our way between England and Wales.



Nicole Pietrantonio

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Much of my work is informed by time spent living overseas in beautiful but ecologically fragile landscapes. From my own photography in the landscape to found images and text from prints, books, and museum collections, I recontextualize and appropriate printed images to create sculptural book art installations. All of the folds, fragments, shadows, and reflective color point to an image that is at once beautiful but also broken and highly constructed.



Still Life: Violets

Inkjet print on Japanese paper, handbound into 9 accordion books. Acrylic paint.

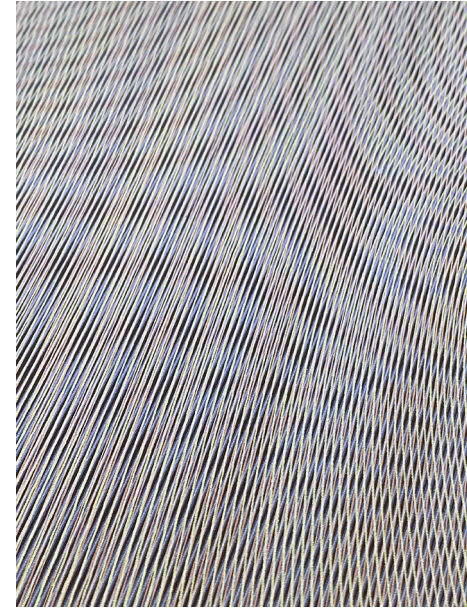
In my work I paint the back of each piece with a fluorescent neon red that glows against the gallery's white walls. For me, this color calls to mind both the natural – the pinkish-orange light of dawn – as well as the highly artificial – the neon orange of traffic cones and hazard tape. This color is a constant reminder of the human presence within the landscape that shapes and constructs our perceptions of what nature is. Rather than a fixed site or single image, the fragmented paper columns and accordion forms distort the temporal experience of the book, dilating time and how we engage with the printed image.



Carinna Parraman

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Dr Carinna Parraman is Chair of IMPACT, Professor of Design, Colour and Print and Director of the Centre for Print Research, the University of the West of England, Bristol. Her print practice explores colour mixing of patterns, elements and halftones that dazzle and vibrate. She is experimenting with using RGB pigments on black paper to create new colour appearances. She is also a collector of paint colour charts and real-world colours #colouraday.



More Moiré

Screenprint, RGB Pigments

IMPACT 12

International Printmaking Conference



Centre For Print Research

