



Near

&

Far

An exhibition of artworks made by the
printmaking staff at the University of the West
of England

The exhibition by printmaking staff at the University of the West of England has become an annual event. And as we wrapped up the last exhibition, the next one seemed very far away. But time flies. Suddenly March is very near again, and panic begins. The theme 'Near and Far' triggered many reactions, all with the same resonances and very different embodiments. Maybe it is the printmaker's method, the close contact with the plate, and print, the many steps which lead to the final result, which make us look carefully not only at objects and events but also at their meaning and emotional impact. We are always near to and far from the print, whether we edition for another artist, inspect each print very closely and know it by the end of the print run better than the artist or whether it is our own work which goes through many processes 'filters', drifting further and further from the 'original' but coming closer and closer to a true memory. Maybe a print has not the directness of a drawing or a painting, but by printing many we can distribute our ideas further. We invite you to come close, to allow yourself to use the exhibition as a portal to your own world of 'near and far'.

Foreword by Susanne Klein

*Cover image: Limb to Limb by Niamh Fahy
Booklet printed by the Digital Print Bureau
Booklet designed by Harrie Fuller*



Abigail Trujillo Vazquez

Abigail Trujillo-Vazquez is a physicist and art researcher currently undertaking PhD studies at the University of the West of England. She obtained her Masters degree in Physical Sciences at the National Autonomous University of Mexico where she became interested in the colour of artworks and ancient objects, specially those made by the Mesoamerican cultures. Her doctoral research is focused on developing 2.5D Printing methods and materials to enhance the features of printed media for heritage accessibility. Abigail is part of the ApPEARS (Appearance Printing European Advance Research School) project, a Marie Skłodowska-Curie Actions Innovative Training Network (MSCA-ITN) aimed to improve the materials and workflows for appearance printing.



Azcapotzaltongo Footprints

Series of 10 lithographs and a relief print
Dimensions 18 x 13 cm each

I have envisioned a map to revisit the land where I grew up, a map with footprints like in ancient cartography. Then, seeking to make sense of unfilled spaces, I have printed landmarks for someone else's memories.

Azcapotzaltongo (among the little anthills), where part of my family has lived for many generations, sits in the northwest conurbation of Mexico City. Over the years, people have arrived and stayed, and for most, even if life became harder at times, moving away has not even been a question.

Recently, I partnered with a local community project that explores history and cohabitation through photography. "Los ojos de Nicolas Romero" is a collective that gathers images of the town through photo walks. The map indicates spots where images from the series were taken. Through this first collaboration, we transmute and circulate personal visions for them to reappear amongst public points of interest.

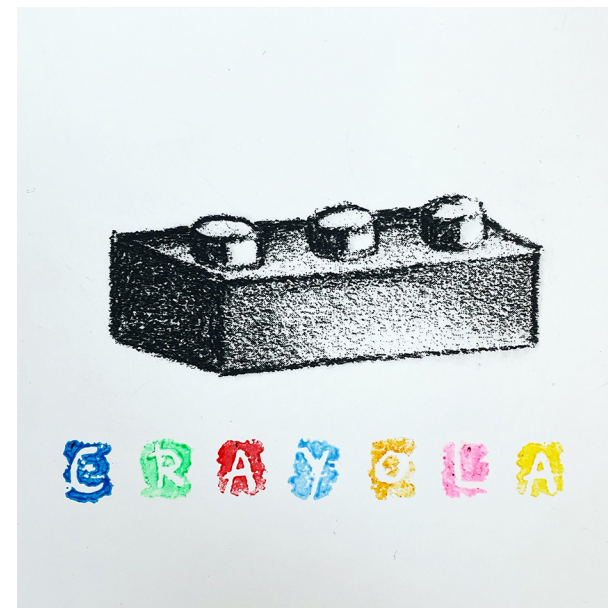


Alex Davies

This work is produced using the process of laser engraving into traditional printmaking methods, using lasers to create imagery from hand drawings to computer aided design onto a range of materials - plastic, copper & rubber then printed in relief and etching.

My work is based on the idea of nostalgia, looking back on what shaped us through toys and books growing up, it is interesting to look back at how free we were and how play was limitless, and possibilities were infinite. Curiosity and wonder are what my child self searches for as an adult and what has made me create these works. The idea of reminiscing and thinking 'look how far we have come'.

I currently split my time at UWE with a couple of different roles, one being a technical instructor in the laser room. It was here that I discovered lasers do more than cut paper and wood but can cut and engrave a whole range of various materials, and experimenting with hand drawn and digital into printmaking is what I love.



Lego Crayon

Hand drawn crayon laser engraved onto acrylic with relief rubber stamps

13 x 13 cm

(Image above)

Look How Far We Have Come

Laser engraved copper etch

15 x 15 cm

Are You There God, It's Me Margaret

Wooden relief plate

10 x 10 cm

Super Mario Bros 3, 1988 Still

Drypoint

15 x 15 cm



Alicia Paz

Alicia Paz is artist in residence at CFPR. She is a painter and sculptor based in London who studied MA Painting at Royal College of Art in 2008 and Postgraduate Diploma at Goldsmiths College, London in 2000.

Born and raised in Mexico, before living in the US, France and now the UK, Alicia's work is informed by her personal experience and offers a reflection on transcultural representation, particularly that of women. Through her paintings and sculptures, Alicia explores cultural hybrids, representations of family, and the complexities of kinship and lineage in a globalised world. Her work often incorporates elements from applied and decorative arts as a tool for interweaving narratives and exploring displacement and identity. Illusion and materiality, as well as ornamentation, feature strongly in her work.



Untitled

Dye sublimation prints on synthetic fabric
70 x 100 cm

Alicia has been researching the historic collections of Chatsworth House in Derbyshire, to inspire a new body of work using the technique of photograms. During her residency at CFPR, she is exploring translations of these photographic images into printed fabrics and other supports, with hand-painted interventions, to be displayed on a folding screen structure. The aim is to create a labyrinth of interrelated images, as a rich dialogue between painting, photography, print and sculpture.

Alicia's project is developed in partnership with S1 Artspace in Sheffield and Chatsworth House.



Arthur Buxton

Primarily using screen print, Arthur's work is shaped by tensions between digital and the handmade, often reimagining familiar images in unexpected ways. As digital technology becomes increasingly ubiquitous, spaces for people to make things by hand become more valuable. However, this doesn't necessitate conflict, when given due attention the digital and analogue can work together harmoniously. Arthur's colour trend visualisation prints have sold in over ten countries. More recently, Arthur has worked on editions for artists such as Jamie Hewlett and Johnathan Yeo. On most days Arthur can be found in the printmaking rooms at Bower Ashton where he works as a technical instructor, sharing his love for the therapeutic aspects of making by hand.



Memorial

Metal wire and waste Riso masters
60 x 60 x 20 cm

A collaboration between Arthur Buxton and Genaro Martinez Medina.

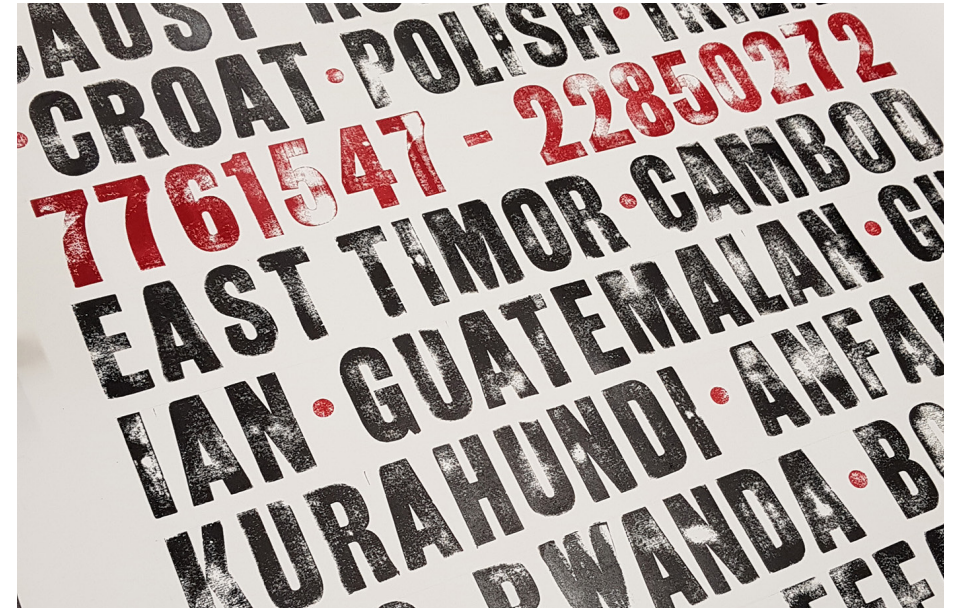
This piece is made from waste Riso masters. It contains a term's worth of images which, like memories, exist but remain hidden. Similarly, the wet stencils once retrieved and unfolded, like memories, distort. Observation brings subtle, inevitable, irreversible change.

The memorial is here to remind us that "you are loved, you are enough".



Ben Goodman

Ben Goodman is an artist/printmaker specialising in wood engraving. He is best known for his intricate, multi-layered wood engravings which resemble miniature paintings. Ben's unique approach to traditional engraving lies somewhere between painting and printmaking, and encompasses materials and techniques from both disciplines. After teaching himself engraving in 2009, Ben first exhibited with The Society of Wood Engravers in 2012 and was later elected as a member in 2016. He is one of the youngest engravers of his generation to be elected and now exhibits regularly with the Society and various other national and international exhibitions. Ben's engravings have been bought by some of the most renowned national collections including The Victoria & Albert Museum and The Central Academy of Fine Arts (Beijing).



It's In All Of Us

Letterpress

150 x 280 cm

Genocide can seem like an act committed far away, in far off lands, a long time ago, by different people not like you. However the common denominator in every genocide is nearer than you think, it's us, it's you, it's humans.

This piece is intended to highlight the aspect of human nature that exists in all of us, which leads to atrocities such as these. While many of the atrocities listed here were committed far away, in time and place, many were not, and some are being committed as you read this. These acts of violence are nearer than you think, both in terms of time and place, but also the aspect of human nature which creates them is as near as it gets, it's in all of us.

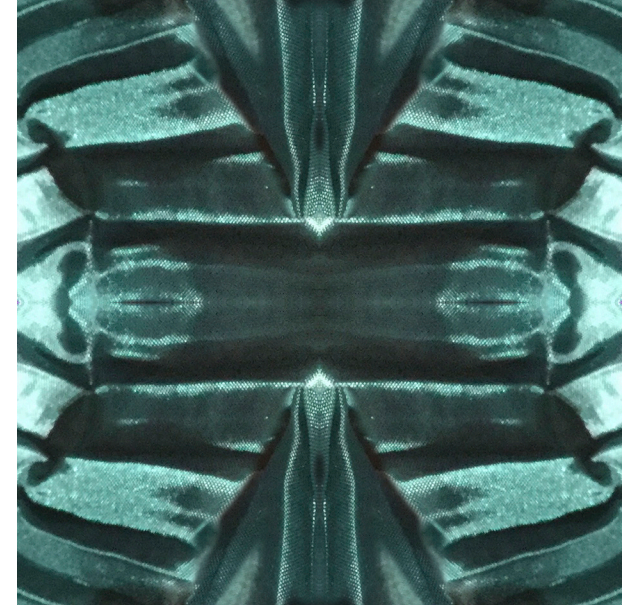
I hope this piece acts as a reminder to be vigilant with ourselves and others to ensure there are no other genocides, near or far.



Carinna Parraman

Carinna's 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.

Concepts on the properties of colour in my visual practice have evolved through the study of artists and scientists and how these notions have informed my practical research as wavelengths, pixels, and colour printing. These artworks have developed through the study of the work by Chevreul, Goethe, and Emily Noyes Vanderpoel, who were interested in the spatial relationship of colour and the context of colour.



Shimmer and Stillness

RGB pigment screenprint on black paper
30 x 30 cm

Artists including Sir Eduardo Paolozzi, Peter Sedgley, Bridget Riley, Sonia Delaunay, Patrick Heron, and Josef Albers were experimenting with colour relationships through colour mixing, painting and printmaking. These practitioners were interested in developing a deeper psychological, emotional, and practical understanding of the visual system through their investigation of paint and ink on paper, to explore how colour is perceived when looking at art. Furthermore, these artworks serve to illustrate how our visual system remains the most sophisticated, albeit unknown, processors of colour. As Eagleman suggests, 'The act of 'seeing' seems so effortless that it is difficult to appreciate the vastly sophisticated - and poorly understood - machinery that underlies the process'.



Dave Sully

David has been involved in printmaking since his student days at the Royal Academy Schools in London. Subsequently he was employed to edition prints for artists at the 107 Workshop in Wiltshire and worked for five years plate making and editioning intaglio prints.

For the last 25 years he has been employed as the Printmaking Area Coordinator and Senior Technical Instructor in Etching at the University of the West of England.



Osterley Pond

Aquatint

30 x 40 cm

(Image above)

Fallen Leaves

Aquatint

27 x 34 cm

For the theme of this exhibition, I first made brush drawings in sketchbooks on location standing in a river, and I aimed to follow this fluid approach when plate making. The materials used to make brush drawn aquatints are much less predictable, and I have found the subsequent loss of control to be fruitful. The more distant aquatint 'Osterley pond' and the act of looking down at fallen debris, prompted me to reconsider a closer view 'Fallen Leaves'. It is a print that existed in a first state from over 10 years ago and has been subsequently rebitten.

One image is more distant in time, the other in actuality.



Ellie Rose

Ellie Rose is an illustrator and printmaker studying Illustration (BA) at UWE, Bristol. With a particular fondness for printmaking, Ellie enjoys relief printmaking, in particular lino, as well as screen printing, and recently has been combining the two.

In her free time Ellie has participated in events such as IMPACT12 (a printmaking conference which was the focus of her summer internship at CFPR) and the Bristol Artist Book Event (BABE) where she displayed and sold UWE Illustration student work. She also has recently run workshops in rubber stamp making and lino printing and likes to sell her work in markets locally in Bristol and Cheltenham. The Tobacco Factory market in Bedminster, Bristol on a Sunday is a particular favourite. Ellie is pursuing illustration work in publishing and editorial and enjoys personal projects centred around the natural world and sustainability.

To see more of Ellie's work, search [@eleanorroseprints](#) on Instagram.



Nocturnal Animals

Screenprint

42 x 29.7 cm

I chose to focus on nocturnal animals for the Near and Far theme, shining a light on animals that live close to us that we don't usually see. I like the idea of individuals going to their local woodland or green space and searching for signs of hidden animals, reconnecting with nature: searching the ground for animal footprints or half eaten leaves, the only indicator these animals were there and ideas of their activity.

To create the print, I started with a lino cut to form my black line work, added a second lino layer as the background colour, then screen printed the layers to create the final print. I enjoy the mix of traditional and digital: the methodical carving of the linocut and the immediacy of editing digitally, then the final printing of the screen print - which dries a lot quicker than a lino print.



Elizabete Kozlovskā

Elizabete Kozlovskā is a research associate at the Centre for Print Research. She is a native Latvian, who has lived in the UK for more than 7 years. Coming from a Conservation background, her focus has been photographic and print preservation. Elizabete honed these skills by working at the Historic England Archives with the guidance of professional conservators, digitisers, and archivists. She also studied History of Art to gain more context behind the objects and images she treated. Working at the CFPR ignited her interest in practical printmaking, having always been the observer rather than the artist. Whilst her existing skills focused on photomechanical reproduction techniques, such as the Woodbury type, traditional printmaking techniques attracted her attention with their physicality and creative expression. Lino cutting and relief printing have become Elizabete's favoured print techniques.



Forest Mother/ Meža Māte The Belt of Ancestors

Linocut

30.7 x 43 cm

(Image above)

Print from woodcut

180 x 22.5 cm

The first work - The Belt of Ancestors, was inspired by a traditional Latvian belt called the Belt of Lielvarde/Lielvārdes Josta. It was part of a practice of weaving your own belt throughout your whole life, either for a significant event, or simply for daily wear to accompany the traditional Latvian folk outfit. I decided to create my own in wood, using ethnographic symbols to embody my life experiences up until this point. The second piece, Forest Mother/Meža Māte, was inspired by a personal joke from my own mother. During forest walks, she used to thank the 'Forest Mother' for any accidental finds, such as berries or mushrooms. This stems from Latvian pagan mythology, where nature was the embodiment of god: every natural phenomenon has been personified. I have created my own perception of the Forest Mother, as a figure of a Latvian woman robed by trees, mountains and rivers in a traditional folk dress.



Frank Menger, Liz Hingley, Zeena Feldman and Sofie Boons

Dr Zeena Feldman is Senior Lecturer in Digital Culture in the Department of Digital Humanities, King's College London.

Frank Menger is a Research Fellow in the Centre for Print Research and Senior Lecturer for Photography in Foundation Studies at the University of the West of England, Bristol.

Liz Hingley is a photographer, curator and anthropologist. She recently completed an Artist Residency within the Department of Digital Humanities, King's College London (2020-22) and is an Honorary Research Fellow at the University of Birmingham.

Sofie Boons is the Crafts Council Research Fellow and Research Associate at the Centre for Print Research at the University of the West of England.



The SIM Project

*Made from the same glass used in making smartphones.
Each piece measures 10 x 15mm.*

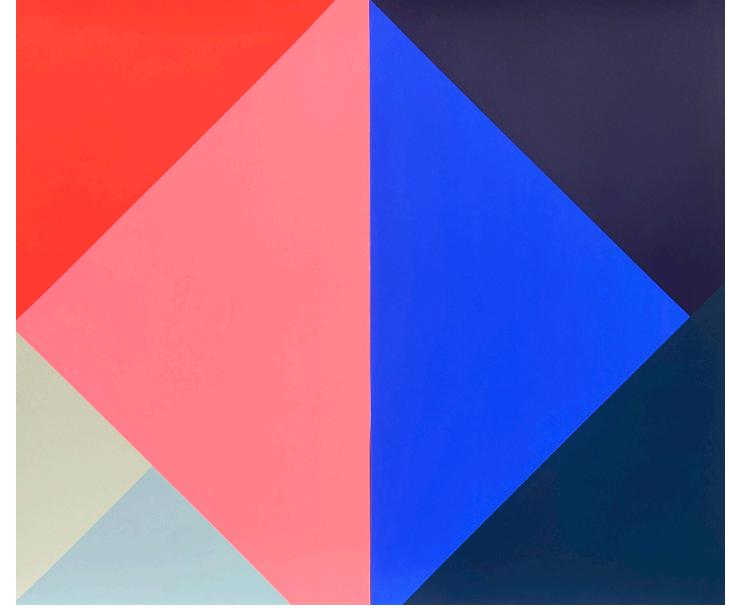
This project uses the SIM card as a platform to shape new ways of sharing and archiving stories of migration. The artworks in the exhibition are created in guided workshops. Participants select an image with meaning - a screenshot with a story - which is transferred onto a sim-scale glass model. In turn, metal frames are etched, polished and stamped with ID numbers of personal significance.

The wearable SIM artworks tell stories and ask questions about notions of home, identity and how people relate to each other through digital devices. The artworks in the exhibition are created in guided workshops by people who have experienced displacement.



Freya Bulter

Freya Buckler studied Fine Art at Central Saint Martins and MA Multidisciplinary Printmaking at the University of the West of England, Bristol. She has presented two solo shows in London with Smithson Gallery and Jealous Gallery, a solo show in Dublin at Graphic Studio Gallery and two solo presentations in the US at New Gallery in Little Rock, Arkansas, and Space Gallery in Denver. She has participated in group shows internationally with galleries including the Royal Academy London and Davidson Gallery, New York. She has been commissioned for projects by organisations including Facebook, Imperial Health Charity, Ginkgo Projects, and Denver Art Museum. Her work is held in collections at the University of Warwick, University of Edinburgh, Trinity College Dublin, and The National Archives of Ireland. Freya currently lives and works in Bristol.



Split

Screenprint
120 x 100 cm

Using screenprint as a tool for drawing/painting, I make works that explore our emotional and physical selves using an abstract language of colour, repetition, space, and form. I construct works responsively, replicating, and repeating motifs and materials with a playful approach to their adaptation. I take inspiration from geometry and objects found in design, architecture, and domestic environments to consider how we relate to, occupy, or pass through these spaces.

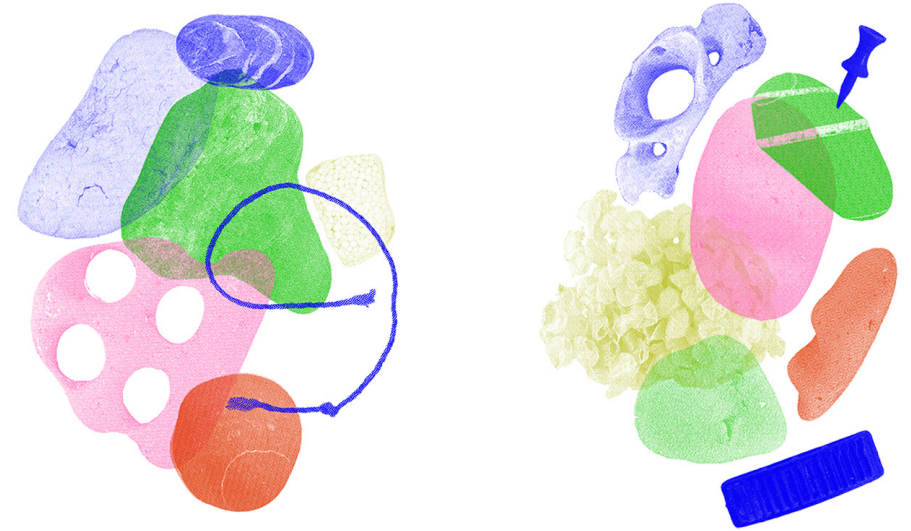
My process led practice serves as a personal form of navigation and a way of making sense of the world, the abstract compositions a distillation of our behaviours and sensibilities, the titles refer to differing modes of being. The process is intuitive and rests close to the subconscious, exploring themes of emotionality and presence in a synthesis of geometric abstraction and expressionism.



Harrie Fuller

Harrie is a fine artist and printmaker who collects objects, imagery and inspiration from daily life and trips to the coast to inform her practice. She primarily uses analogue photography, screen-print and drawing to translate these experiences into bold, colourful imagery. Play and experimentation are at the forefront of her process-heavy practice, she enjoys pushing materials and ideas until they develop new narratives and meanings. Collaboration is important in Harrie's work; she enjoys exchanging conversations, ideas, and skills to create enticing prints, textiles, and photographs.

Harrie works as a research technician at CFPR as part of the Disruptive Print group.



Imposters

Screenprint

Diptych, each 60 x 80 cm

Beachcombers were once rewarded with seashells, smooth pebbles, and, if they were lucky, unusual fossils. The seas and therefore the treasures they leave on our coastline have been permanently changed by human innovation, consumption, and pollution. The comber now returns with a mixture of expected and unexpected items from crab claws and dried egg cases to polystyrene, fishing tackle and parts of children's plastic toys. The contents of the forager's sandy pocket are full of surprises and sadness. Almost organic forms, smoothed and softened by the sea, yet on closer inspection the hard reality of their man made origin is unconcealable. These items are overlooked by most beach users but tell a small story of the scale of human impact on our climate.

The objects used for this diptych are a mixture of natural and manmade items that have all been collected on beaches around Europe.



Ian Chamberlin

My body of work reinterprets manmade structures as monuments placed within the landscape acting as architectural metaphors of past and current technological achievements. I have had a longstanding fascination with technology and architectural forms, these have included structures within industry, agriculture, science and the military.

In the past I recorded Goonhilly Earth station, The Lovell Telescope, The Maunsell Sea Forts, the Acoustic Sound mirrors, and The North Atlantic wall WW II defence system.

I am interested in the use of a traditional Print process such as etching being used to record subject matter that is generally at the cutting edge of technology for its time.

The etchings become an extension of his drawing allowing him to record the location through the interlinking processes of drawing and printmaking.

The work serves as a visual historical document and record of places that he has visited.

Ian has exhibited Nationally and Internationally including London, Hong Kong, Sydney, New York, Barcelona and Berlin. His work is held in several international collections.



Synthetic Landscape I, II, III, IV

Photopolymer gravures 31 x 35.5 cm

The 'Synthetic Landscape series' is part of a series of prints concentrating on humankind's basic need for shelter. During the lockdown periods I simplified the content and focus of my work by concentrating on humankind's basic need for protection and shelter from the elements and defence.

The work takes reference from a broad range of architectural forms, using the shelters as a metaphor to highlight notions around isolation, boundaries and also the need to rebuild and start anew.

The structures are isolated through their composition and in various states of completion. The skeleton and framework of some of the structures is laid bare, heightening the sense of vulnerability and openness to the elements.

The prints emphasise and capture layered architectural forms, showing them in a state of flux and transition, a transient architectural structure to be transported or left behind.

The Synthetic landscape series are a result of an emerging interdisciplinary approach combining drawn photographic and hand printed methods.



Jemma Gunning

Jemma's practice is an investigation into our fading heritage and changing environments. Place, people, and things get left behind and made marginal in the landscapes and the spaces she has come to find herself recording - they are the remnants of human endeavour.

Recording, responding, and reflecting on the places she draws inspiration from helps her attempt to make sense of the past and how obsolescence impacts our future. Researching the true meaning behind industrial loss brings a greater understanding of the communities and landscapes that have shaped our histories and by the way economic and social practices frame ideas and values.

Drawing underpins her work and informs her printmaking methodologies. With a love for intaglio and lithographic processes, and the connection that they have with our relationship with the environment; her work captures fleeting moments of time, offering us a portal into the past.



Permanite Asphalt Factory

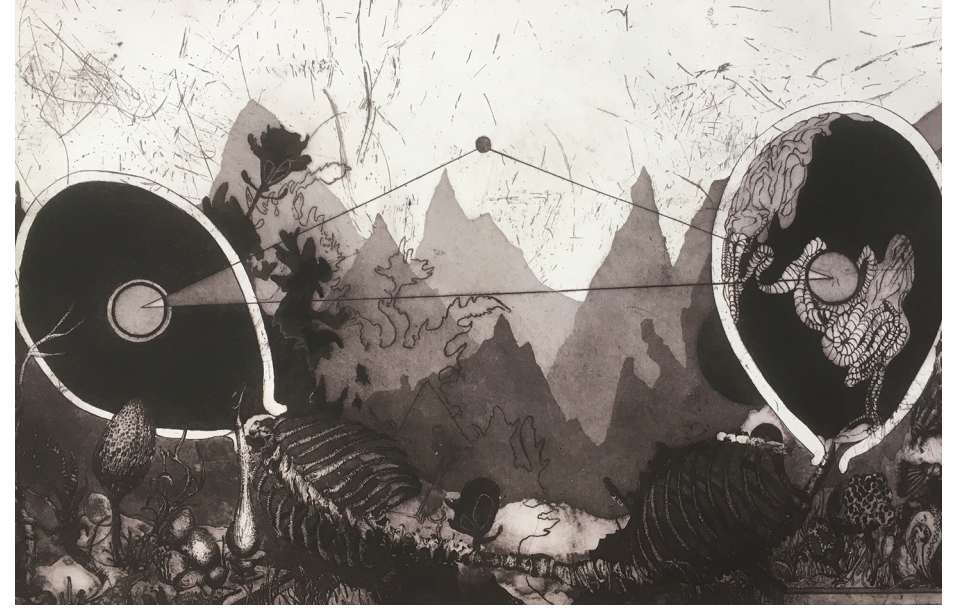
Etching, incl hardground, sugarlift aquatint
38 x 60 cm

In the summer of 2022 Jemma undertook a three-month residency in Derbyshire where she explored and recorded the post-industrial landscapes around Wirksworth. These etchings are the beginning of a new body of work that tells a story of loss, abandonment, and decay. Crumbling structures are scattered throughout the beautiful Derbyshire Dales, offering us a glimpse into the past. On the surface her work may seem dark and gloomy, after all, they are her visual interpretation of dereliction. However, look more closely and you will notice that there is life within the ruins where mother nature starts to reclaim our wastelands and new ecosystems begin.



Laura Clarke

Laura Clarke graduated with Distinction from the Royal College of Art in 2010 with an MA in Fine Art Printmaking, receiving the Alf Dunn Prize and the Augustus Martin Prize for excellence. She has been exhibiting widely since 2008 in a range of independent shows, larger prestigious exhibitions, and film festivals. She occasionally takes on the curatorial role with a collaborative called @rentedbythehour, showing work in alternative, often derelict spaces for one night only. She was appointed Research Fellow and Tutor in Print at City and Guilds of London Art School and Fellow of the Royal Academy Schools in 2011. She currently works for the Centre for Print Research at University of West of England in Bristol.



Ex Ovo Omnia

Etching

79 x 45 cm

Clarke has always been fascinated with the point where the human departs from the animal and the often transgressive relationship we have with animals throughout history, art, religion and science. Her imagery renders provocative scenes that are at once abject, erotic, seductive and haunting, containing fantastical and occasionally mythological overtones, surreal and ambitious in their strangeness. Since becoming a mother, her work has moved to explore the animalistic abject nature of pregnancy and birth. She uses Intaglio printmaking as a vehicle for the subject matter, with its infinite capacity for detail. Often using delicate hard ground lines to caress the figures, carmine ink to mimic the fleshy tones of meat, and occasionally the bold rich blacks achieved in an etched aquatint. In 'Ex Ovo Omnia' she plays with perspective and scale, the large empty womb-like structures dwarfing the mountains in the distance.



Niamh Fahy

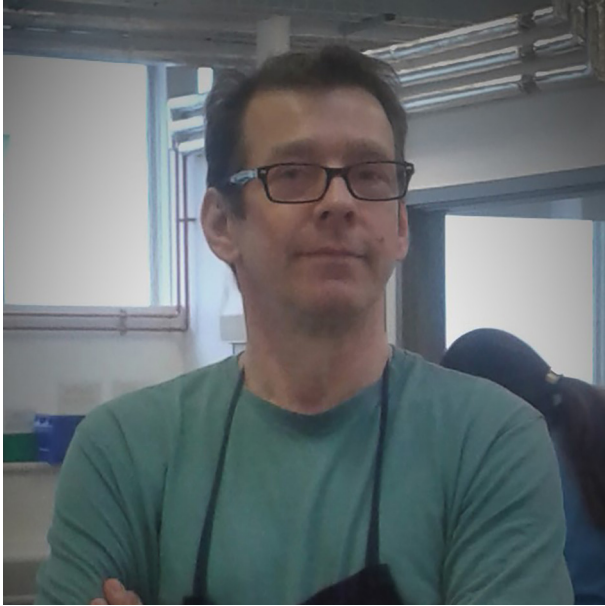
Niamh Fahy is an artist and researcher at the Centre for Print Research, investigating the possibilities and capacity for the print artist to challenge and expand modes of understanding anthropogenic changes within landscape. Niamh is interested in expanding interdisciplinary research projects between print artists and environmental science groups.



Limb to Limb

Lithograph
42 x 34 cm

This work was developed through a collaboration with environmental scientist Dr. Gillian Clayton. In response to water and algae samples collected from the Somerset area, the printed outcomes investigate the relationship between land use and aquatic health. The algae samples were examined and imaged under a microscope, before being rescaled and printed through the lithography process. Studying the plant on a macro scale emphasised the lively dynamic nature of the organism. Each stem extends and interlaces with the next, the body of the plant reaching to connect to its kin.



Phil Bowden

Phil is one of the Senior Technical Instructors for Lithography in the Printmaking studios at Bower Ashton. He has a background in typography and graphic design, and worked as a freelance and in-house designer in the years before the digital revolution. Phil makes work using a variety of drawing-based, hand-rendered printmaking processes.



Three of a Kind

Drypoint etching
12.7 x 8.7 cm

This print was intended as a preliminary drawing and an exploration of how this row of gnarled old chestnut trees might work as an etching, but the directness and physicality of incising, scratching and digging into the copper plate surface with a drypoint has proven rather seductive as a printmaking process in itself.

Although an intaglio process like acid etching or copper plate engraving, drypoint etching feels more akin to drawing on paper with a pencil. The simplicity of materials make drypoint a practical process to use away from the studio, and as with graphite on paper the surprisingly malleable copper plate can be scraped, flattened, burnished and reworked repeatedly.



Raisa Bosich

Bosich studied painting at Universidad de Chile. Her research through the language of abstraction focuses on ideograms, patterns and elements from architecture. She explores a variety of mediums through crosses between painting, textile art, sculpture and installation. Bosich seeks to relate different dimensions of reality to move from one to another, connecting them, expanding conventional notions of the spatial experience.

She has participated in exhibitions in Chile, Peru, Colombia, Argentina, France, Germany, Switzerland and the UK, such as: "Enlace" at CENTEX in Chile (2022), "Formas Textuales" at Galería NAC in Chile (2020), "Inside Job" at Tate Modern in London (2018), "Against a Conspiracy of Invisibilities" at Sobering Gallery in Paris (2016) and "SUB 30 Painting in Chile" at the Museum of Contemporary Art (2014), among others. She works with Galería NAC in Chile and Wu Galeria in Peru, and lives and works in Valparaiso, Chile.



Ancient Calligraphy

Calligraphy pencil on paper
48 x 36 cm

It is part of a series of drawings on paper of pattern designs used in the textile art of native people from the territory that today corresponds to Chile. These works present the textile as a text and the diagrams as a code. By transcribing the textile pattern, they are materially transferred from the textile as a form of writing. The two patterns are from a weaving manual. The designs belong to the Mapuche loom. The yellow pattern corresponds to a spider or Llaliñ, symbol of wisdom and master of weaving. The second design is based on the meander, a labyrinthine pattern that symbolises the path to the afterlife.



Rodrigo Arteaga

Rodrigo Arteaga's practice is concerned with the complex relationship between nature, culture and representation. His work often deals with the complexities between human and non-human relations, unearthing the coded enigmas of our relationship with the environment. His interest in working across different areas of thought has led him to collaborate with specialists in Microbiology, Bio-Fabrication, Mycology, Ecology, Botany, and Architecture. He completed an MFA in Sculpture at the Slade School of Fine Art and holds a Degree in Printmaking, Universidad de Chile. Amongst his solo exhibitions are: "Punto de vista", MAC (CL); "This path, one time, long time ago", PMAG (UK); "Placed into Abyss", Meet Factory (CZ); "Diorama en expansión", MAVI (CL). He was part of: VII Moscow International Biennale for Young Art (RU); IV Poli/Graphic Triennial of San Juan, Latin America and the Caribbean (PR); Bienal Internacional SIART 2013 (BO); 11 and 14 Bienal de Artes Mediales (CL).



Mycelium Book

Intaglio, photopolymer gravure, inkjet print
W 21.5 x H 29 x D 5 cm (closed box)

'Mycelium book' is a Project by Rodrigo Arteaga in collaboration with CFPR. It is the result of a residency in which Arteaga set up to find 'non-human' drawings, not created by himself but rather by fungi. The dark room was turned into a mushroom growing laboratory that became a constellation between the studio and the forest, taking fungi samples from the local surrounding forest to grow them in the lab and making experiments that are understood as devices to observe what would normally happen beneath the soil or through a substrate. Thin glass vitrines, microscopes, biotrays and Petri dishes, were all used to contemplate mycelial growth. Some are made with etching by copying mycelium networks, others directly exposing mycelium onto photosensitive plates, also writing fungal poems with inoculated letters. Mycelium is a process, a behaviour, in a similar way the ideas in this book have grown and expanded.



Susanne Klein

Susanne Klein is an EPSRC Manufacturing Fellow and an associate professor at the Centre for Print Research at the University of the West of England in Bristol, UK. In 1995 she became a Royal Society Fellow at 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 and new materials for 3D printing. Her research interests now are 19th century photomechanical processes, especially Woodburytype, Woodbury gravure, Lippmann photography and colour photography based on Maxwell's three colour theory, including alternative ways of colour recording and reproduction. In her artistic practice she uses AI not only to produce new image content but also to transform analogue photographic images into prints with the look and feel of engravings.



Near & Far

Series of 6 Woodbury gravure on fabric
Variable sizes

The collection of the six prints addresses the theme Near and Far on different levels. They are Woodbury gravures, a photomechanical printing method lost in the mist of the distant past. Maybe it has never existed: the only mention we have was a desperate attempt by the Woodbury Permanent Printing Company to save their business when Woodburytype became obsolete. They are printed on napkins I bought at a car boot sale in my German home area. The embroidery shows that they were once very dear to someone and close to them during meals, now they are far from their owners and have lost their value. I have an emotional connection to all the images, but only one is taken in close proximity to where I live now. All the others are taken in locations far away, interwoven in my life as an emigrant.



Centre For Print Research



13th- 24th March 2023
F Block Gallery, Bower Ashton