

Depths of fields - Chrystal Cherniwchan & Craig Tattersall's print and sound collaborations

Chrystal Cherniwchan and Craig Tattersall's collaborative projects began in early 2021 after an introduction through *Printmaking Today*. They soon realised that their common interests in sound, books and printmaking had many crossovers which could be developed into collaborative endeavours. Cherniwchan's practice is rooted in digital photography and production, whilst Tattersall's focus is on analogue sound and traditional printmaking processes. Both have worked with others before, Cherniwchan with artists; Tattersall with musicians, which can be both fluid and inspirational experiences.

Their first formal production was *grass folded and pressed*, a limited edition 60-page artist's book and cassette of 75 copies (Umbrella Publishing, 2022). This was developed over 1.5 years from virtual meetings and email correspondence, physical work individually in the field/urban landscape and studio with microphones, cassette recorders, typewriters, harmoniums and pianos. As they explain, their practice has emerged through writing, sound recordings, spoken word, and visual responses: "When we first started to correspond back and forth by email, the messages grew and grew to a point where they resembled typewriter art or visual poetry. That's when we realised that we were seriously collaborating on something valuable to us. We used different colours to denote whose text was whose, adding asterisks etc. This correspondence became part of our book, the sentences redacted leaving only their shapes which were scanned and laser cut to create the matrix for an editioned woodcut print." From the outset, book and sound were natural outputs of equal value for both of them. They exchanged audio files to be played in their individual studio or workspace. Cherniwchan remembers "drawing and note taking whilst listening to Craig's field recording of birdsong", but also recording the sounds of practical making whilst listening and documenting their hands at work in the studios. It's this overlaying and overlapping of sound and texture that makes their collaborations so intriguing. Through "listening exercises", each listened to the other's audio tracks and wrote down what they heard. Those words were then read out loud, with Tattersall typing and recording them as a visual score which is held in the centrefold of the book. As they say, "The audio and book are a result of 'conversations' between artist and site, artist and artist and site and site." They both describe the audio work as echoing printmaking processes through layering, adding textures, erasure - the back and forth with audio and physical making and the excitement of it being a kind of geological build up "not knowing what remains or gets lost as the finished pieces emerge."

Their current project responds to a soundtrack by Angus Carlyle (Professor of Sound and Landscape at the London College of Communication). Carlyle sent an audio track to Cherniwchan just as the production of *grass folded and pressed* was completed. They both agree that it seemed natural to continue working together (Cherniwchan provided the text for Tattersall's *lichen cloak on a white stone* earlier this year). For this new piece they have a different process; having worked remotely in two cities during lockdowns (they met in person only to stitch their first book together in 2022) they are now conducting field work together in a water park, built as a flood defence in Salford, where they can discuss progress and make changes in person. Carlyle's audio is a dialogue with the book *Mount Analogue* by the French writer René Daumal, so Cherniwchan and Tattersall will create their own 'analogue mountain' climb, sending sounds and images to Carlyle for his responses towards a new artist's book and audio piece to create and launch in Salford this August. The book will include photo etchings, screenprints and woodcuts, to be published in an edition of 50.

As Tattersall says: "Good collaboration is when you learn from the experience and leave space for each other to contribute and see someone else's approach to process. To both gain something as well as make work together. It begins with sharing past practice and seeing what happens whether formally or accidentally." From their work so far, they have learned much from each other and appreciate the dynamics of working to their different tempos. Tattersall has found himself influenced by Cherniwchan's use of vibrant colour, which he traces back to those initial emails that led to the woodcut print. Cherniwchan; absorbing Tattersall's technical skills, his openness to experimentation and learning to work with analogue again, "reducing the images to minute grains, going back to physical textures and rekindling those loves you can forget about in the digital moment".

Chrystal Cherniwchan: <https://chrystalcherniwchan.com>
Instagram: [@chrystal.cherniwchan](https://www.instagram.com/chrystal.cherniwchan)

Craig Tattersall: <https://www.leavings.co.uk>
<https://umbrella-publishing.bandcamp.com>