

# Edinburgh Printmakers

Celebrating 50 years of printmaking innovation

## Process & Possibilities

curated by Lesley Logue

27 January to 15 April 2017

Process & Possibilities is the first of a series of exhibitions that will showcase prints from the Edinburgh Printmakers archive as the organisation celebrates its 50th year. Having been given the opportunity to make a selection from a vast number of prints I chose works that convey the complexity of mark making and responsive nature of printmaking. Looking back at my time as an undergraduate fine art student it was the works of Gear, Bellany, McCulloch and Lamb that sparked my interest in print. Reflecting on what it was about printmaking that appealed to me, I recall the freedom to experiment and the exciting possibilities that the printmaking processes had to offer. This included working with and perfecting traditional techniques as well as combining processes and printing on a range of surfaces. There was also the buzz of the print studio (not least because of the solvents and oil based inks), working alongside other artists and being mentored by tutors who were experts in their field. I was encouraged then to pursue my interest in print at Masters level in order to broaden my understanding and experience. Advancing my learning of traditional printmaking processes

gave me a solid foundation and skill set to work from, and the ability to expand on my approach and develop ideas through other forms of making. This multidisciplinary approach is true of many artists who have had an engagement with printmaking at some point within their creative practice.

As an artist now working across various art mediums including drawing, photography, print and sculpture, I still see printmaking as having a fundamental influence on my art practice. I would say that a key part of my methodology is thinking through making and by that I mean allowing the process, though not exclusively the print process, to work in partnership with the development of an idea. For the artists in this exhibition, apart from Lamb, printmaking is not necessarily their main specialism. However it is much more than a complimentary process to their practice; it is part of a dialogue that weaves in and out and informs other aspects of their work irrespective of the medium, be it painting, sculpture or whatever.

Creating works in print can be slow and contemplative, which allows an artist the pace and structure to consider possibilities and

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respond to each stage of a work's development. The potential of printmaking to produce multiple images offers artists the freedom to experiment with mark making, composition and colour, while still retaining the original concept. It is therefore not unusual for artists working in print to produce variations within the prints resulting in single, one-off works, trial proofs as well as editions, all of which are represented in Edinburgh Printmakers' extensive archive. The works I have selected demonstrate multi-layered, experimental and expressive forms of mark making created through the use of traditional printmaking techniques. The works of Gear, Lamb, Pottinger and Douglas all employ a rich and colourful fluidity of painterly marks to suggest form within their compositions whereas Bellany, McCulloch, Furata and Mackenzie build on layers of bold, confident drawing. There is a directness to the drawing and the painterly marks applied that are suggestive of works in progress, offering just the right measure of ambiguity. Of course they are complete but they manage to retain an energetic aesthetic which hints at an ongoing dialogue in their development, which could perhaps be attributed to the unpredictability of the processes employed as well as the collaborative nature of the artist and Master Printmaker's relationship throughout.

On further examination it is clear that each of the artists have demonstrated a skilful level of production throughout their practice. They are very much makers, artists who understand and truly engage with the physicality of making and in doing so have helped to lay and build upon the foundations and the success of printmaking as a fine art practice in Scotland and beyond.

Printmaking as an artistic medium is constantly evolving and adapting to suit the demands of artists, educators and the art market. Some of these developments are

evident in this exhibition, which includes etching, stone and plate lithography as well as solvent and water-based screenprints. The use of digital technology in the more recent prints displayed is not immediately obvious but image scanning and digital manipulation are now common forms of image preparation in the print studio. Digital is the next stage, another tool in the development of contemporary art practice and as such many artists working in print embrace both analogue and digital technologies in their work while maintaining a hands-on physical approach to the making of their prints.

All of the works have been printed at Edinburgh Printmakers and either exhibited in EP's gallery and/or other galleries and museums nationally and internationally. The archive also contains exhibition posters, catalogues, photographs and other material associated with the artists and the interpretation of their works, a selection of which is displayed alongside the prints.

Dr Lesley Logue

*As part of our 50th anniversary programme, Edinburgh Printmakers invited Dr Lesley Logue to spend time researching our extensive print archive, and curate a collection of work that demonstrates the value of print to artists within wider contemporary visual artistic practice. This exhibition celebrates the contribution our publishing programme has made to Scottish visual art over the last half century.*

# Exhibiting artists

## John Bellany

John Bellany CBE HRSA RA LLD (18 June 1942 – 28 August 2013) was born in Port Seton, Scotland. During the 1960s he studied at Edinburgh College of Art and then at the Royal College of Art in London.

A giant of Scottish contemporary art, he was awarded the CBE in 1994, and has works held in major collections across Europe and America, including the National Galleries of Scotland, the Tate collection and the MOMA in New York.

John Bellany was one of Scotland's most highly acclaimed artists and Edinburgh Printmakers' most prolific collaborating artist.

Edinburgh Printmakers had a long established relationship with him, commissioning and publishing hundreds of prints with him in collaboration with master printer Alfons Bytautas.

## Liz Douglas

Liz Douglas is an artist working in the Scottish Borders. She was born and brought up in Angus. She graduated with an MFA from Edinburgh College of Art in 1993. Her work, which is influenced by specific landscapes, memory, poetry, and music, has been exhibited extensively throughout Scotland. Recent exhibitions include *Intranquility*, at An Talla Solais, Ullapool, 2016 and *The Debateable Landscape* at Hawick Museum Gallery, 2015. Other exhibitions include *Out of the Mire* at & Collective, Bridge of Allan and *Hidden Stories*, Dovecot Studios, Edinburgh.

## Hideo Furuta

Hideo Furuta, (22 November 1949 – 5 November 2007) was born Hiroshima, Japan.

The Japanese sculptor came to Scotland in 1989 for a residency with Edinburgh University. He later made Scotland his home, settling in Creetown in Galloway.

In 1991 Furuta was sculptor in residence at Grizedale Forest and from 1992-94 was Henry Moore fellow in sculpture at Northumbria University.

In 2005 he completed a major public art work in Creetown supported by the Scottish Arts Council National Lottery Award. Although his central practice as an artist was stone carving, he was an accomplished draughtsman and printmaker.

## William Gear

William Gear was an abstract painter and printmaker (2 August 1915 – 27 February 1997). Born in Fife, he studied at Edinburgh College of Art. In his early career he won a travelling scholarship that enabled him to visit Italy, Greece and the Balkans. He then went on to study at Fernand Leger's Academie in Paris. He was one of only two British artists to be part of the CoBra Group.

In 2015 a major retrospective of his work was exhibited at the City Arts Centre, Edinburgh, that had been previously shown at The Towner Art Gallery, Eastbourne, where Gear was curator from 1958-1964.

Gear has been credited as one of the first British artists to present screenprints as works of fine art.

## Elspeth Lamb

Elspeth Lamb, born in 1951, studied at Glasgow School of Art, Manchester Metropolitan University and the prestigious Tamarind Institute of Lithography, University of New Mexico, USA. She has won several awards for her work, some of which are included in major collections such as the Japanese Consular Collection, The British Council, the MAG Collection, and the Joan Miro Foundation Collection, as well as having been represented in several British Art Galleries and Museums. In 2015 she was Artist in residence at Mi-Lab studios Kawaguchiko, Japan. Recent exhibitions include *The Curious Eye II* at the Royal Scottish Academy, 2016 and *The Xiaoxiang Exhibition of International Printmaking*, 2015.

## Andrew Mackenzie

Andrew Mackenzie was born in Banff, northeast Scotland in 1969, and graduated with an MFA from Edinburgh College of Art in 1993. He lives and works in the Scottish Borders. He makes paintings and prints, which explore personal responses to the relationship between the constructed landscape and perceptions of nature.

His work has been exhibited extensively, with several of his solo shows being shown at Sarah Myerscough Gallery, London. Other exhibitions include *Approaching the Verge* with An Talla Solais in Ullapool, 2013; *Delicate Ground* with Amber Roome Contemporary Art, shown as part of the 2006 Edinburgh International Festival; *Sunlight on Grey-painted Steel, Watching Water Rise* at The Talbot Rice Gallery Round Room, Edinburgh, 2003; and *New Work*, Yorkshire Sculpture Park, Leeds, 2002.

## Ian McCulloch

Born in Glasgow 1935. Ian McCulloch studied at Glasgow School of Art from 1953-57. An Academician of the Royal Scottish Academy he has exhibited widely both nationally and internationally with his works held in many public and private collections. He makes large-scale paintings alongside experiments with relief printmaking and ceramics. With regards to print he is known for his large scale mythical themed woodcuts and linocuts, some of which are illustrated in his book *The Artist in his World, Prints 1986-97*.

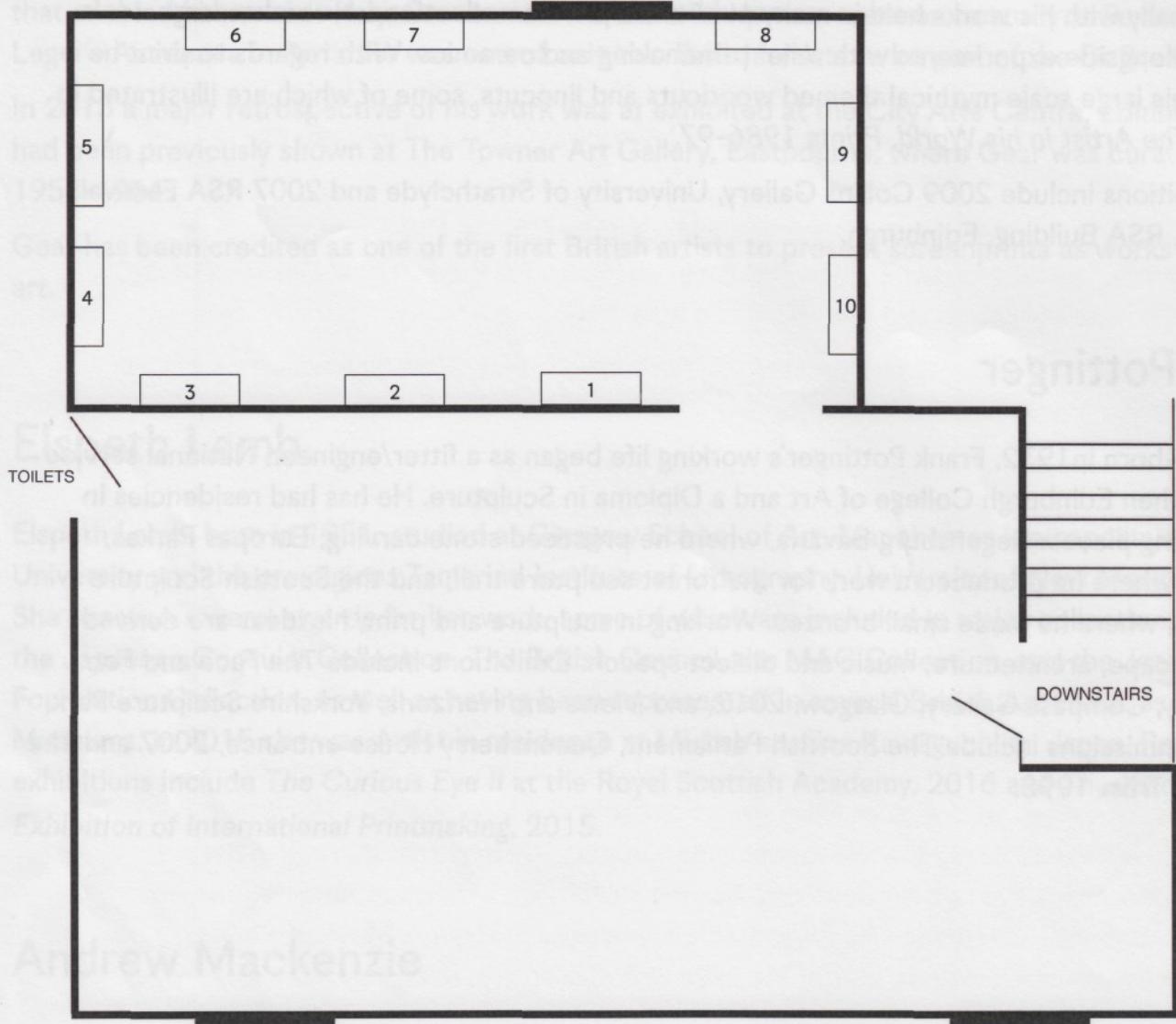
Solo exhibitions include 2009 Collins Gallery, University of Strathclyde and 2007 RSA Festival Exhibition, RSA Building, Edinburgh.

## Frank Pottinger

Edinburgh-born in 1932, Frank Pottinger's working life began as a fitter/engineer. National service followed, then Edinburgh College of Art and a Diploma in Sculpture. He has had residencies in the following places: Regensburg Bavaria, where he practised stone carving; Europas Parkas, Lithuania, where he produced a work for the forest sculpture trail; and the Scottish Sculpture Workshop, where he made small bronzes. Working in sculpture and print, his ideas are derived from landscape, architecture, music and dialect speech. Exhibitions include *The Face and Form of Memory*, Compass Gallery, Glasgow, 2012, and *Views and Horizons*, Yorkshire Sculpture Park, 1984. Commissions include The Scottish Parliament, Queensberry House entrance, 2007 and The Woodland Trust 1998.

# Gallery Floor Plan

WINDOW OVERLOOKING PRINTMAKING STUDIO



## Andrew Mackenzie

Andrew Mackenzie was born in Banff, north east Scotland in 1963, and graduated from

No.	Title	Artist	Medium	Year	Paper size (cm)	Image size (cm)	Edition
1	Death Knell for John Knox II	John Bellany	Etching	1970	38 x 45	17 x 20	1/50
2	Rock of Ages	Frank Pottinger	Lithograph	1996	76 x 63	76 x 63	1/22
3	Untitled	Hideo Furuta	Lithograph	1991	73 x 49	73 x 49	P/P
4	Purple Stucture	William Gear	Screenprint	1988	76 x 56	60 x 43	1/25
5	Yellow Structure	William Gear	Screenprint	1988	76 x 56	60 x 43	1/25
6	Rb Nnw2	Liz Douglas	Lithograph	2002	79 x 58	79 x 58	T/P
7	Spinner	Elspeth Lamb	Screenprint	2000	118 x 80	118 x 80	1/20
8	The Return of Agamemnon 1	Ian McCulloch	Linocut	1995	73 x 57	61.5 x 45	1/20
9	Footbridge 3	Andrew Mackenzie	Lithograph	2009	56.5 x 76.5	56.5 x 76.5	A/P
10	Footbridge 2	Andrew Mackenzie	Lithograph	2009	56.5 x 76.5	56.5 x 76.5	1/20

# About the curator

Dr Lesley Logue is an artist based in Scotland specialising in printmaking and sculpture. She has over twenty years' experience as an art educator, working across both fine art and design practice. She currently works part time as a senior lecturer at the University of East London teaching Art and Design on the undergraduate and Professional Doctorate programme. She has a Professional Doctorate in fine art from the University of East London (2014), a Postgraduate Diploma in Higher Education (2004), an MA in Fine Art Printmaking from the Royal College of Art 1992) and a BA (Hons) Fine Art from Nottingham Trent University (1990).

Memory, re-enactment and repair are key concerns in her current practice and were the focus of her Professional Doctorate thesis and body of work. She has exhibited nationally and internationally. Solo exhibitions include *Wild Lament*, which was shown at the Foyer Gallery, Aberdeen in 2012. Group exhibitions include *Reflective Histories: Contemporary Art Interventions* at Traquair, 2012 and *Contemporary British Printmaking* at the Browson Gallery, New York, 2005. Her interest in contemporary printmaking goes beyond her own practice and involves the curation and research of print and print-related exhibitions and events. She has curated numerous exhibitions in the UK and beyond. Artist talks/in conversations and conference presentations include:

- Nana Shiomi: In conversation with Artist educator Lesley Logue at Nana Shiomi's *Reverse: Universe* exhibition at Edinburgh Printmakers (September 2014)
- Bronwen Sleigh: In conversation with Artist educator Lesley Logue at Bronwen Sleigh's *Construct* exhibition at Edinburgh Printmakers (May 2013)
- Artist's Talk, Lesley Logue, curator of *One Way Or Another II* at Smart Gallery, Aberdeen (May 2013)
- Lecture series, Lesley Logue, *Appropriation and Authorship in Contemporary Printmaking* at Edinburgh Printmakers (2013)
- Conference presentation, Lesley Logue, *Repetition, Appropriation, Memory and Reenactment* at Sharing My Research 2012 conference, School of Arts and Digital Industries in collaboration with the School of Law and Social Sciences, University of East London (October 2012)
- Artist Talk, Traquair House, Lesley Logue discusses *Reflective Histories: Contemporary Art Interventions* at Traquair and the work of the artists involved: Lesley Logue, Calum Colvin, David Faithfull, Duncan Robertson, Helen Douglas, Nicola Murray and Rachel Maclean (September 2012).

She has also given artist talks at the following Universities and Colleges: Southampton Institute, Kingston University, Cheltenham & Gloucester College, Coventry University, Chelsea College of Art and Manhattanville College N.Y.

From 2008-2016 she was an artist member and Vice Chair of Edinburgh Printmakers.

ambiguity. Of course they are conflicts, but they may also generate an opportunity for a new kind of hybrid nowness that is subject to the artist's own kind of an onward struggle in the CTOX years of development, which could perhaps be compared to the *unheimlich* yields from the *heimlich* as well as the collaborative nature of the artist.