Mokuhanga Unlimited – the context of contemporary print media

Ruth Pelzer-Montada, PhD Edinburgh College of Art The University of Edinburgh r.pelzer@ed.ac.uk

Image: Katsutoshi Yuasa, 2015

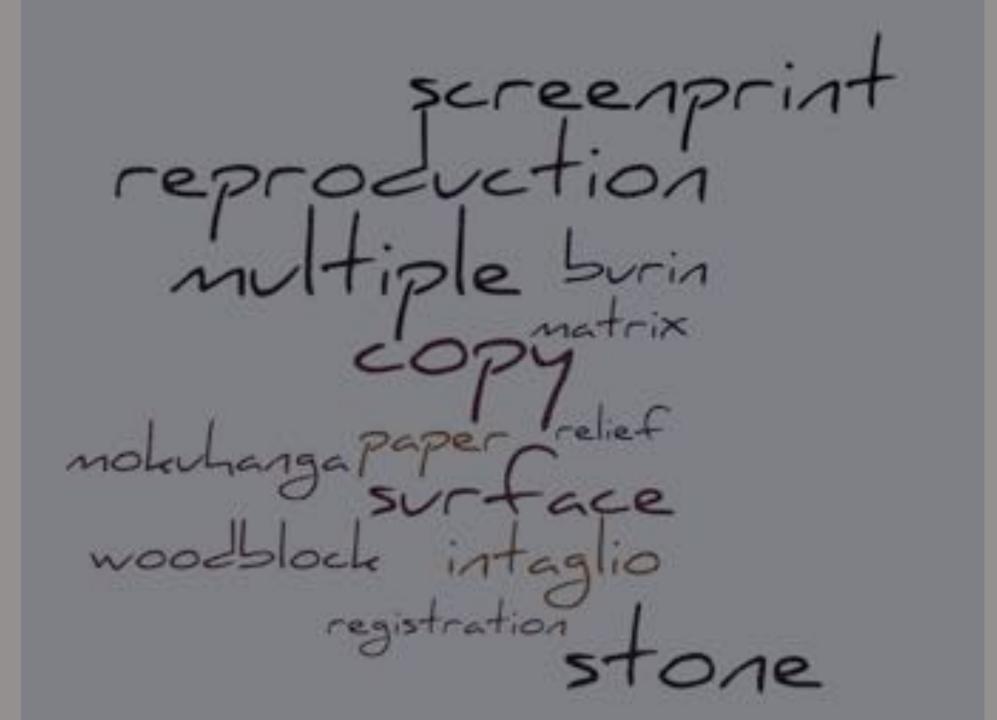
Perspectives on contemporary print Critical writing since 1986 Edited by Ruth Pelzer-Montada Manchester, Manchester University Press, 2018



Image: Ciara Phillips



British sculptor Eduado Paolozzi's (1924-2005) studio re-created at the Scottish National Gallery of Modern Art, Edinburgh



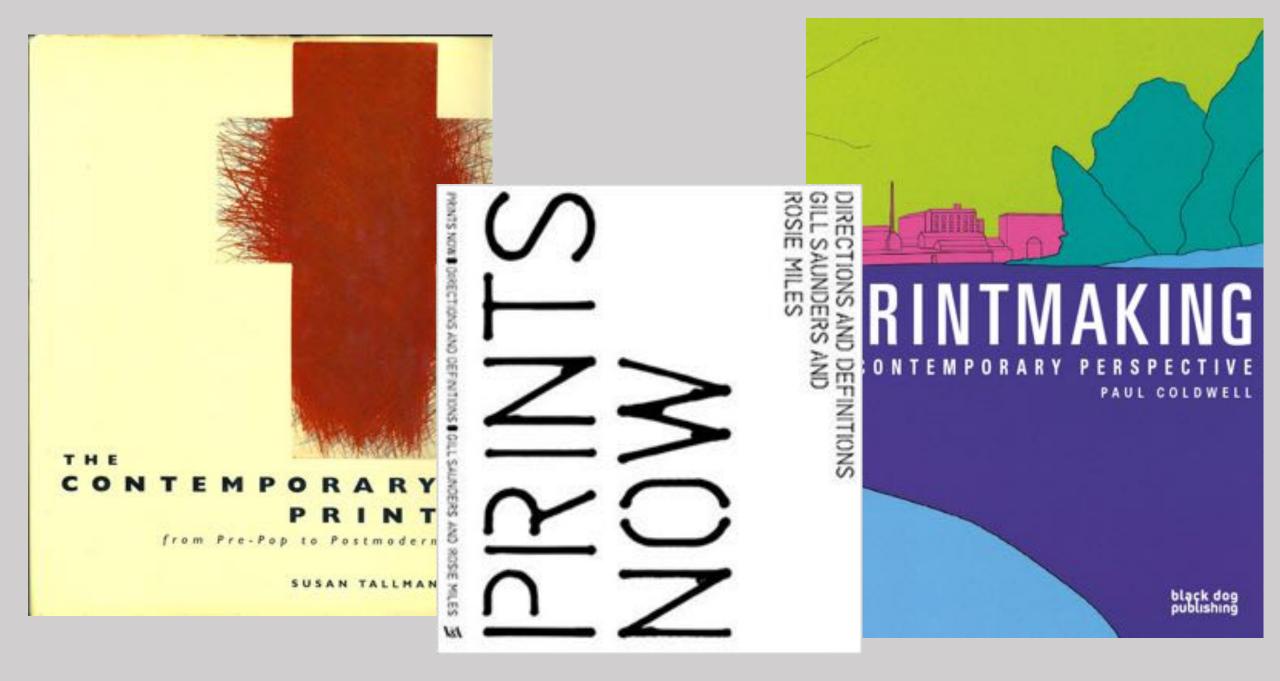


Printmaker Ciara Phillips's Installation view Turner Prize show, 2014, Tate Britain, London



Ruth Weisberg, 1986, 'The Syntax Of The Print, In Search Of An Aesthetic Context' in: *The Tamarind Papers*

Mariele Neudecker: "Unrecallable Now", 1998, Yokohama Triennale Perspectives on contemporary print Critical writing since 1986 Edited by Ruth Pelzer-Montada Manchester, Manchester University Press, 2018



Thinking Print

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Books to Billboards, 1980-95 THE MUSEUM OF MODERN ART, NEW YORK

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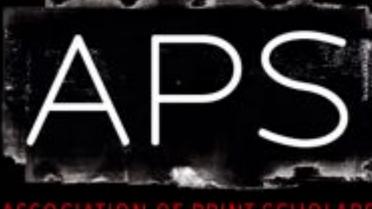


NOUVELLES

L'ESTAMPE

MAURICE MAILLARD - GÉRARD DE PALÉZIEUX JEONG-DIH YANG - PHILIPPE CLERC

MUNE 2003 Nº 188 12 6



ASSOCIATION OF PRINT SCHOLARS



Ruth Weisberg 2016

WHISTLER IN HIS PARIS STUDI Showing the screen with Battersea Bridge made fo PHOTOGRAPH By Dornac.





1st Internation print biennale of Contemporary Art prints

When objects as diverse as the Shroud of Turin or Andy Warhol's 'paintings' are not discussed, expressly, in terms of their printed qualities, I long for clarification to be made—not to claim their inclusion in some definitive list of printed works ..., but to acknowledge that part of what makes certain work interesting is connected to its printed nature. ... these situations make me want to call out, "but it's a print!" (Barbara Balfour, 2016, pp 146-7)



Andy Warhol *Double Elvis,* 1963 Silkscreen ink on synthetic polymer paint on canvas MOMA, New York

"Warhol likely based this painting on a film still from the 1960 movie *Flaming Star.*" MOMA website

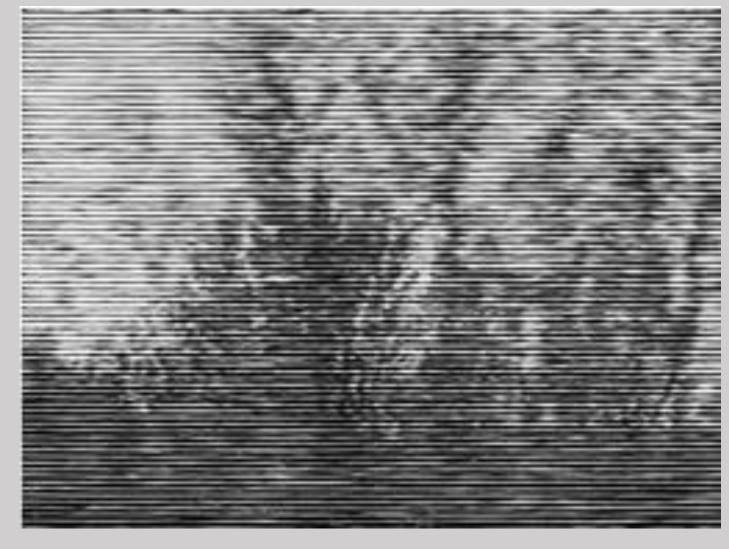
In her keynote speech "Wallflower at the Art World Ball" for the second SNAP International Print Symposium, Bentlage, Rheine, Germany in 2012, Susan Tallman memorably said: 'the printmaker's print' finds itself on the periphery, the 'wallflower at the art world ball'. Yet, she also highlighted the advantages of such a position on the fringes. Tallmann: ' ... because prints are out of the spotlight - the print offers a space that is more conducive to radical invention'. (Tallmann, p. 17.)



Motion and Rest in Art from Caspar David Friedrich to Ai Weiwei





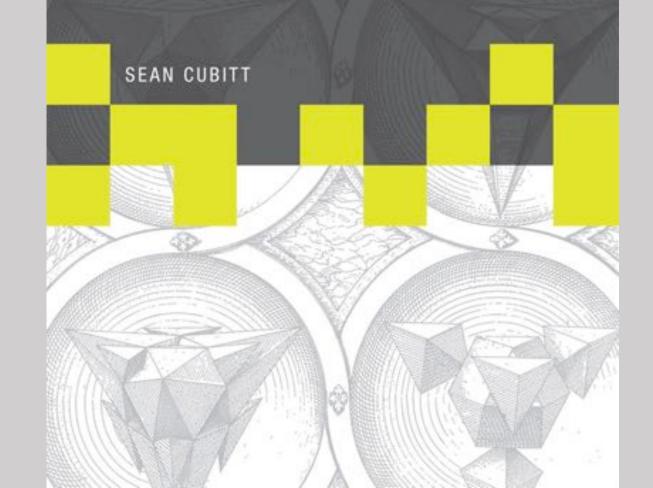


Christiane Baumgartner, *1 Sekunde* (2004), one from the portfolio of 25 woodcuts, 26 x 33 cm.

Christiane Baumgartner, installation view of *1 Sekunde* (2004), portfolio of 25 woodcuts, 26 x 33 cm each. Edition of 25.

THE PRACTICE OF LIGHT

A Genealogy of Visual Technologies from Prints to Pixels



- the increasing importance and wide practice of self-publishing in contemporary art;
- contemporary art's emphasis on sociality, collaboration, ethics and political action have been vital features of print practice for centuries;
- the recognition of the importance of materiality, craft and manual touch, as currently theorised, for example, in craft and art theory, has given new credence to a physically demanding discipline such as printmaking and is especially interesting for mokuhanga;
- the inherently mechanical nature of print makes its practitioners exceptionally well-prepared to engage with and incorporate, as well as contest, new technologies;
- the recognition that no medium is stable or 'fixed' and should instead be regarded as 'multiple' and heterogeneous has gained currency;
- the notion of an 'expanded print practice' or 'print media' as a collective term are indicators of this widening of the concept and practices of print that align it with contemporary multi-media art.

No technical discussions or text dedicated to specific print techniques

No 'techno-fetish' (Graeme Cornwell, 1992 Luis Camnitzer 'Printmaking a Colony of the Arts' (2011)

Instead:

Ewa Lajer-Burchardt and Isabelle Graw (2016):

'the material and technical register of the work of art' must be regarded as 'the very site rather than the mere support of meaning' (p 8).



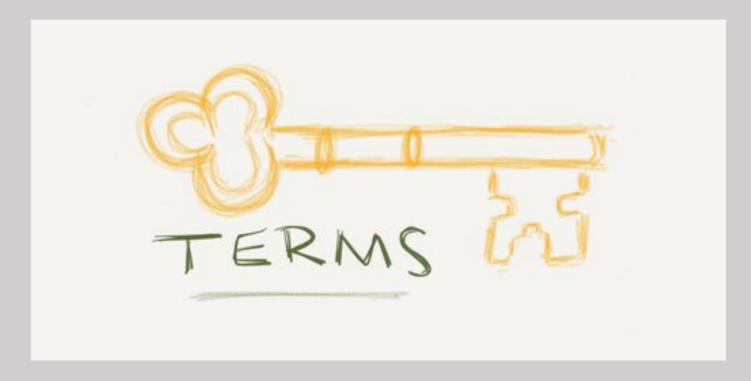
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Part III



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PROFESSOR DOMINIC THORBURN

Country ZAT

Affiliation Rhodes University

Biography Dominic Therburn is Professor and Chair of Fine Art at Riceles University, Grahamatoves, South Alkica, Born and educated in Cape Town he was awarded an MFA in 1983 from Rhodes University where he also presently heads the Printmedia Section. Dominic was the recipient of a Fullweight Scholanship in 1992 that granted him a sublatical at the resconsed Tamarind Eusthets, University of New Mesice, where he completed a Professional Printee Program. First prize in a major national art competition rescaded him in 1994 with a year, a residency at the CirC Internationale des Arts, Paris, France. Achievements in academia have included many research grants and global travel aroute. He has presented papers on diverse aspects of printmaking at manerous international conferences and is also widely published. Thorburs has exhibited extensively both within South Africa and globally and is broadly represented in masseum, corporate, and private collections. He initiated the establishment of the Fine Line Press at Rhodes University, unique in being the only institution based printmaking press and measures on the states in South Africa. In 2008 Dominic was availed an Annesty International Social Champs Assard in recognition of his extensive community outwach within the arts. Thorburs is a member of the Impact Streng Committee and was co-converse of the 3rd Empart International Printmaking Conference held in Cape Town, South Africa in 2005.

Paper title Navigating the North-South Axis - Divide and Rale?

- Alcarar My initial conceptual departure point was to focus on a Southern Hemisphere nexus ... South-South as such and explore a convergence of initiatives and energy. How does printmaking potentially differ in the South? Are there intrinsic influences that have impacted the Southern Hemisphere differently to the Northern? How has colonialism and its resonances prevailed? Why are some countries in the region, and especially Africa, often referred to as 'the developing South? How can this explanation of distress he rescued through unpacking the visual arts and specifically printmaking? The compass naturally then swang to the North Being categorized as part of the North' implies development as opposed to belonging to the South' which often implies a lack thereof. The North becomes synonymous with economic development and industrialization while the South often represents the proviously eclimized countries which are in need of help' often in the form of international aid agendas. In order to understand how this divide occurs, a definition of 'development' itself is possibly needed. The Dictionary of Human Geography defines development as '(p)recenses of social change or [a change] to class and state projects to transform national economies'. This definition in turn estails. an understanding of economic development which becomes cantral when trying to comprehend the north-south divide. There is naturally oriticism of the use of the term 'developing country' as the term implies a low level of material well-being, infleriority and is potentially degrading to countries of the global worth. It assumes a need for progress, to catch up, to evolve, and to embrane globalisation and a desire to 'develop' along the traditional Western hepersonic model of economic and cultural imperatives. Some would asset a net-colonialist perspective. The North-South axis, with its intersections and counterpoints, is inevitably centred on the pro-politics of economic globalization. How do these geo-strategies affect cultural exchange and intersection and potentially become geo-aedletics"
 - Tuesday 27 September
 - rion 1:30pm 3:00pm
 - aling 1:40pm
- diborburn@ru.ac.ea

