

PRINTMAKING RESILIENCE IN PANDEMIC TIMES

Carles Urgelles

INTRODUCTION

The global SARS-CoV 2 pandemic imposed exceptional circumstances in all areas of life that we had previously taken for granted. We still do not know if we are over the worse, or if modified variants will appear in future. What is certain is that Covid has altered our way of life and the nature of our social, creative and cultural activities.

Knowing, in the summer of 2021, that the theme of IMPACT 12 would be "The Printmakers' Voice" I asked myself: How has the pandemic affected us printmakers? I sent a questionnaire out to various artists and workshops in different regions to find out how they had faced lockdown and how they had been affected creatively.

The big question was how to start the conversation. Luckily, the Internet has been an indispensable tool to engage directly with artists and printmaking studios alike. This article picks out a multitude of voices from confinement: a collection of impressions that range from the particular to the general. Some people apologised for not taking part. I am sure that in time, a deeper and more rigorous study will be carried out in the future. But I wish to thank the participants in my survey for their generosity, their contributions and their time.

At the end of the article you will find Appendix 1 with a list of participants. There is also a link to the full content of each survey in the original language (Catalan, Spanish, or English). In Appendix 2 you will find expanded quotations translated into English.

INITIAL OBSERVATIONS

1) DISRUPTION TO KNOWLEDGE TRANSFER

The pandemic created major disruptions in the transmission of intergenerational knowledge. How could we carry on printmaking without our teachers and mentors? How could we make prints

without access to techniques or equipment? How could we continue without the necessary collective peer-to-peer presence at workshops?

Sadly, there were some cases in which experienced professional printmakers and student apprentices have become seriously ill or have even died, and not just from Covid 19. International exchange and residency programs were postponed. Deprived of mobility and contact, this was a further interruption of the natural transmission of knowledge.

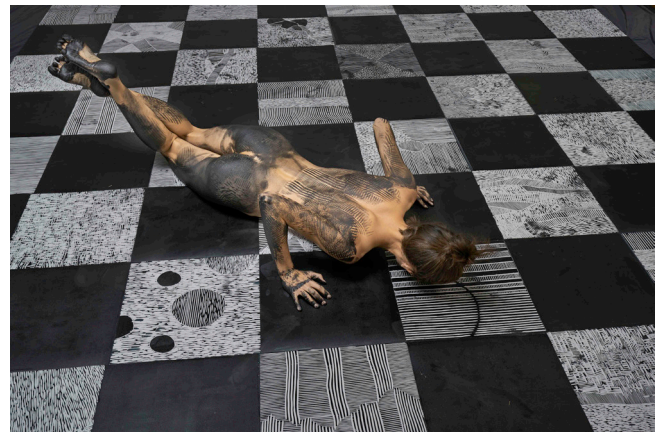


Figure 1



Figure 2

Figure 1, 2. Zuzanna Dyrda. I'm Just a Pawn, (2021), Buenos Aires, linocut installation, documentation of the performance, video projection, 6 photographs printed on glass) linocut matrix 126x126 inch series of 6 prints, uv print on tempered glass 15x23inch Image Credit: Proyecto Ace residency program.

Some artists continued printing, engraving and innovating. Despite isolation, the desire to express and create images through printmaking remained strong. Many attempted to make online resources to minimize any theoretical training gaps. Perhaps what has emerged might be freer and more experimental.

2) DISCOVERING REGIONAL DIFFERENCES

Printmaking has a history of engaging wide social groups through involving neighbourhood collaboration, through including marginalised communities and through focussing on social transformation in response to current problems. Local government recommendations resulted in many centres closing for a few months. Most workshops introduced the wearing of face masks, improved ventilation, keeping a certain distance, an emphasis on hand-washing, limiting of close contacts in groups and meetings, and so on.

In this research I discovered Spanish workshops tended to be more isolated. In contrast, in the Republic of Ireland and in Great Britain there is a long established network of printing workshops, open to the public and artists. See annex 2 (1: Leinster Printmakers). These often collaborate on projects, exchanges or residencies. Each area has created very active and interesting dynamic synergies, where institutional support is received through official bodies, municipal entities and others to cover operating and programming costs.

Among various initiatives, I found this one of particular interest due to its timeliness and solidarity: a Europe-wide project called "In From the Margins". Aileen Quirke told me about the project, which was based in Cork. There they were developing the European Union sponsored "Studios of Sanctuary" and the recent creation of the "Young Print Collective", in collaboration with the Cork Migrant Centre and Nano Nagel Place, an opportunity aimed at the creativity of young refugee-migrant artists in the field of printing and engraving. (2: Aileen Quirke-Cork Printmakers).

3) RESPONDING TO THE PANDEMIC, OR NOT?

Faced with the initial strict confinement and uncertainty caused by this invisible enemy, feelings of bewilderment and in some cases a widespread fear increased. In addition, the impossibility of accessing printmaking facilities disrupted routines. Some tried to overcome these issues as best they could with alternatives they had to hand:

At first there was uncertainty, fear of the unknown. Then a resignation to the reality that I could never have imagined and finally adaptations that allowed us to be able to continue working. (...) I have had to modify processes and ways of working...

(3: Carme Villafranca.)

Suddenly, the freedom to be in nature was more valued, as shown



Figure 3



Figure 4

Figure 3. Teresa Gómez Martorell.
Série Palmyra. Une jeune femme. (2020).
Linocut and graphite lavis 30 x 30 cm.

Figure 4. Some project books of La Rita Cooper edit. (various years' books).

by Cork Printmakers in the works of artists and students.(4: Aileen Quirke, Cork Printmakers). Other artists started to comment on their experience of the pandemic through their printed works:

In the summer, I made a short film composed using all the little linocuts that I've created since the beginning of lockdown, with a voiceover of me talking about my private hopes, fears and absurdities. It's six minutes long, with six months of prints in it.

(5: Wuon-Gean Ho)

Some of my works have already been influenced by the pandemic experience – this is a current topic for us, creators and an important voice in society

(6: Zuzana Dyrda)

Furthermore, a deterioration in mental health was noted:

I can see that depression, mixed-up feelings, anxiety are growing problems among young members of our society. Their world has been narrowed to screens for too long.

(7: Zuzana Dyrda)

Sadness. Mood Disorders.

(8: Juan Carlos Ramos Guadix. Univ. Granada)

However, not everyone responded to the pandemic in their creative outputs. ARTS (9: Tinta Invisible Edicions). Some, perhaps in rebellion, turned away from the topic, or continued to make work which, ironically, did not seem to take into account the global situation (See Ferran Destemple of La Rita Cooper Edita; also see Juan Carlos Ramos Guadix, Teresa Gómez Martorell; also see Pilar Álvarez Pablos).

4) ONLINE LEARNING AND EXHIBITING

Everyone agrees that face-to-face learning is preferable, but can online training ever be an adequate substitute? Can sensitive and personal interrelationships develop? How about the resulting printing processes and experiences? Some professors at University of Sevilla, although initially perplexed, appreciated the surprising creative ability of the students after the introduction of online learning. (11: M. Mar Bernal).

Some workshops such as Black Church Print Studios, Limerick Printmakers, Edinburgh Printmakers and Belfast Print Studio spent time on their websites, modernizing the content and offering online resources. Many artists and studios made best use of the enforced time out to improve and resolve internal management issues that might have been side-lined under normal circumstances.

Overall many workshops and studios (Limerick and Cork Printmakers, Leinster Print Studio, the University of Granada -J.C. Ramos Guadix-, etc.) saw this situation as a challenge to fully communicate haptic



Figure 5



Figure 6

processes: particularly for beginners. This was behind the drive to create many digital resources: videos, demos, online classes, tutorials, etc. to reduce the feeling of isolation and offer emotional support, using sharing techniques and resolving uncertainties as well as staying in touch through social media and electronic devices.

The response of the organizers of the International Miniprint Contest at Cadaqués was also interesting. They observed a direct impact on their activity and their international presence, although, fortunately, artists continued to send in their prints by post, the organizers noticed an increase in the number of unusual experiments. (10: ADOGI, Miniprint Internacional de Cadaqués).

Digital media allows for ease of diffusion and promotion. However, digital exhibitions are still far from the immediacy of real exhibitions. Gallery owners, contest organizers (17: Adogi), and artists themselves (18: Leinster Print Studio for example) still value the irreplaceable sensitivity of direct visual and tactile perception, which allows a complete appreciation of a graphic work through all of the senses.



Figure 7



Figure 8

5) DESPAIR

We must also take into account the added problems that lockdown had for the most vulnerable groups such as students with general or mental health issues, or economic disadvantage. That, combined with having no access to printmaking equipment outside the workshop, as Aideen Quirke said (15: Cork Printmakers) also happened to a large majority of workshop members as well. Carme Villafranca (16) also emphasised the great efforts that had gone into following protocols.

(...) [students] have to wear a face mask all day, shower and change clothes every time they go outside... They are all champions who have followed super strict measures without a single protest.

(16: Carme Villafranca)

In some cases, the anguish caused by the pandemic, together with potentially a lack of access to digital devices and a lack of social networks, combined with the lack of workshop and printing infrastructure at home, resulted in some dropping out of their studies altogether. Aideen Quirke (12) outlined some difficulties and the importance of working in groups. Zuzanna Dyrda (13) and Carme Villafranca (14) viewed with sadness the effect this had on learning.

FUTURE POLICIES: PRINTMAKING AS CONNECTIVE FORCE

Printmaking is one of the manifestations of culture in general. However, is its role appreciated enough by the public? What attention does printmaking receive in cultural policies? Is the funding stream adequate for future sustainability?

The pandemic highlighted the importance of art for people’s health and emotional wellbeing. Songs, films and all sorts of creative endeavours, as well as art and printmaking, were generously shared through the Web to help alleviate this tough situation.

The pandemic has compounded all of the existing issues in the arts and exposed the cracks in our cultural foundations. It has also shown us how much we rely on art and culture for our wellbeing, inspiration and expression, and how valuable it is, both as audiences and practitioners. While grassroots advocacy is the only way to get attention for improving the arts infrastructure, there has to be a top-down governmental approach to the valuing of the arts and how it is important for society.
(20: Aideen Quirke, Cork Printmakers)

Often, despite a lack of aid, a lot of voluntary efforts by artists and printmaking lovers emerged in order to carry out work which would normally be the province of permanent staff. More activities and a greater revitalization of educational and cultural policies are needed, as proposed by Carme Villafranca “to reinforce arts education in schools, (...) artistic exchanges abroad, internships in workshops by renowned artists and more art contests or workshops. Without good institutional aid, it is almost impossible to live from our art. (21: Carme Villafranca).

A matching demand in many cases is a call for greater funding. Many organizations, despite receiving aid, run on a low budget with shortages of full-time staff and poor salaries: problems that are not entirely addressed by volunteer help. (22: Leinster Print Studio). In Poland it is unusual to have one’s own printmaking workshop, instead they tend to use equipment at educational institutions. This has not prevented a growing interest in printmaking, says Zuzana Dyrda, who promotes a better sharing of resources between established and emerging artists. (23: Zuzana Dyrda).

Tinta Invisible Edicions commented that in the context of an economic crisis ‘ancillary’ expenses were cut. Despite this, they recognize that they were lucky in finding other sources of support:

(...) The reason could be explained by the solidarity of people close to us who continued to support a cultural outlet in which they trusted. It may also have something to do with closure and the need to enjoy things that we like, works that evoke good vibes in such difficult times.
(24: Tinta Invisible Edicions)

The organizers of the International Miniprint Contest at Cadaqués also saw the bureaucracy involved in receiving aid as too complex and the awarded sums as too small to make a big difference. They recognised the constancy of interested participants as their main funding source:

(...) We would like to congratulate and thank all those who in the current situation have shown their solidarity along with those who have not given up. We believe that the situation has highlighted the fact that leisure and fun can be had through the arts and the arts have been revealed

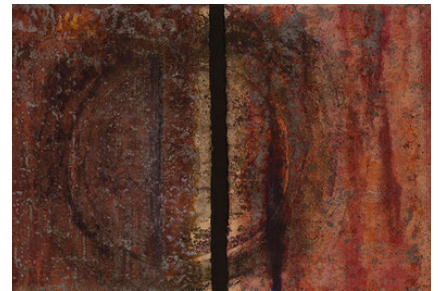


Figure 9



Figure 10

Figure 9. Lou Figuera Vidal, Title: Fracture (2022). Technique: Aquatinte
Size: 85 X 175 cm
Figure 10. Botanical Bloom (2020), Margaret Becker.
Etching 250 x200mm.
Leinster Printmaking Studio.

as essential material for the well-being of people. How can we make the best of this revelation? We don't know. We will do our best to make art available to the general public. Many thanks.
(25: Miniprint International. Cadaqués)



Figure 11

CONCLUSION

The true impact on the mental health of individuals and society from Covid 19 remains to be seen, as do the consequences of restrictions of freedoms and movements due to external forces and internal feelings of fear and uncertainty. For now, the pandemic can be seen as a factor in changes in protocols and social norms, with more prominence of digital aspects in interpersonal relationships, coinciding with an increase in the digital world in creating and coexisting with manual printmaking processes. Technology has been a useful resource enabling us to stay in touch during isolation, but doesn't yet make up for the physical contact between people and artworks.

Meanwhile, artists have tried to find their way: continuing to work with scarce resources. They have generously and freely shared their creations on social networks, attending to the need for art as a healing force on our collective sensitivities, or as a way to visualise internal fears and monsters. Or they have taken advantage of this "down time" to attend to other aspects of training and personal growth they may have neglected. Academic education has been interrupted: perhaps this deficit in training, on the one hand, will be compensated on the other as young artists take the opportunity to make up new experiments and continue printmaking with the few resources they have, and with less preconceptions.

The appreciation of culture and art as a benefit for the emotional well-being of society, as a necessary means of expression and communication of new ideas calls for more robust support in cultural policies for a variety of emerging initiatives.

An awareness of our vulnerability should move us to greater collaboration between print networks, to encourage more future contact and exchange. In the printmaking world, what binds us together most are aspects of our shared humanity: the ability to connect, create and, above all, to make prints.

APPENDIX 1: LIST OF ARTISTS, WORKSHOPS, UNIVERSITIES AND PARTICIPANTS:

DESIGN OF THE QUESTIONNAIRE

The questionnaire I sent out roughly had the following structure: an introductory summary of the phases we had gone through up till then (the Summer of 2021) based on both the pandemic as experienced in my country and in the world, with slight variations according to the recipient. The initial questions were designed to learn more about the

origins and operation of the workshops and engraving studios; then I later asked about their feelings and emotions, in a more personal and subjective way, as a response to the appearance of Covid-19 and the uncertainty of an unfamiliar and dramatic situation.

Other questions were about whether the people questioned had modified their practices to fit the new situation in their own work, or towards students or among colleagues, as appropriate in each case. I then inquired how the crisis was affecting the functioning of the workshops and the creation of online materials in order to assess any advantages and difficulties that arose due to the lack of the haptic aspects in learning, or of the changes brought about by the implementation of official protocols and whether those surveyed believed that some of these will modify their ways of working in the future.

I recommend that you consult the replies to the surveys of the interviewees, both as a means to share their knowledge and in respect for the ideas expressed therein, as well as to be able to contrast them with each other. It is surprising how often ideas coincide or diverge. This is a way to judge what has been common to all and shared in these exceptional circumstances. It also allows us to learn from the practices and experiences of each participant.

In any case, it helps to remind ourselves that our experience has not been "only" a particular and isolated one, but rather we have been affected collectively: this makes it more important and necessary to see how the crisis may have affected the graphics world, the strategies and resources deployed to overcome this situation, and what its consequences may be. Impact 12 could become a necessary meeting point to share more of these concrete experiences.

I have tried to get to know and give voice to various artists and workshops. I offer my gratitude to all of those who have actively participated by sharing their answers. You can find their responses in greater detail via the following link: https://drive.google.com/drive/folders/1Ejq81D_p3dyLBUEkbShaG9udzpLqgug?usp=sharing

People and Organisations that have collaborated by responding to the survey:

- Cork Printmakers/ Eyre. (Aideen Quirke). <https://corkprintmakers.ie/>
- Leinster Print studio/ Eyre. <https://www.leinsterprintstudio.com/>
- Limerick Printmakers/ Eyre. <http://limerickprintmakers.com/>
- Carme Villafranca/ Lleida. (Artist and printmaker. Teacher in L. Cristòfol School of Arts).
- Natalia Royo/ Zaragoza. Artist and owner of "Tintaentera" print workshop <https://www.tintaentera.com/>.

- Ferran Destemple i Josepa Busqué, "LA RITA COOPER EDITA"/ Cabrils.
<http://www.autismosautomaticos.net/rita-cooper/>

- Pilar Álvarez Pablos/ Barcelona. Artist and Printmaker. <http://palvarezp.e.telefonica.net/pintura.html>

- TINTA INVISIBLE EDICIONS/ Barcelona. Editing workshop Coop <https://www.gravat.com/en>

- Teresa Gómez- Martorell / now based in Barcelona. Artist and Masterprinter in Flatbed Press (Austin.- Texas). <https://teresagomezmartorell.com/>

- Maria del Mar Bernal. Artist and Printmaking teacher Universidad de Sevilla. <https://tecnicasdegrabado.es/>

- Juan Carlos Ramos Guadix, Artist and printmaking teacher University of Granada.

- Zuzanna Dyrda, Artist and teacher in Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland. <https://www.proyectoace.org/en?s=Zuzana+Dyrda>
<https://zuzannadyrda.weebly.com/>

- Miniprint Internacional de Cadaqués. <https://miniprint.org/?lang=en>.

- Wuon- Gean Ho: Artist printmaker, CFPR member UWE. Bristol. <https://printplay.wordpress.com/>

ANNEX 2: SELECTION OF ANSWERS

(1): "Over the years Leinster Printmaking Studio has established links with other printmaking workshops and galleries in Ireland and further afield, including Seacourt in Co. Down, Limerick Printmakers, the Graphic Studio and Blackchurch Studio in Dublin, the Regional Print Studio in Wrexham and Lessedra in Sofia among many others. Members regularly exhibit nationally and internationally." (Leinster Printmaking Studio).

(2): "(...) In the past year, we have secured EU funding to establish the first European Studios of Sanctuary Network, which will support 30 artists from refugee and migrant backgrounds. It will avail of fully supported, paid residencies in 5 countries including: Cork Printmakers, Ireland; Edinburgh Printmakers, Scotland; AGA Lab, Amsterdam, Netherlands; Funen Printmaking Studio, Odense, Denmark; and the International Centre of Graphic Arts, Ljubljana, Slovenia. There will be a parallel engagement programme which sees workshops and activities take place in our studios and out in the community in schools and with our partner organisations and collaborators." (Aideen Quirke, Cork Printmakers).

(3): "At first there was uncertainty, fear of the unknown. Then a

resignation to the reality that I could never have imagined and finally adaptations that allowed us to be able to continue working.

(...) In my case it has affected many aspects of my work. Not being able to have workshops in our family home, I have had to modify processes and ways of working that are now very different from my usual procedures: I have improvised with materials and techniques, employed recycled and reused materials, manufactured at home various tools and held "improvised" workshops from the kitchen, using acid trays under an extractor.... an entire process of experimentation!". (Carme Villafranca, Artist and Teacher).

(4): Certainly there has been an increased interest in nature, and appreciation of the outdoors and concern for the environment and our interactions with it. We are seeing this in the work of students and our experienced artist members alike". (Aideen Quirke, Cork Printmakers).

(5): "Life has changed, the world is upside down, and I'm still making little linocuts to soothe the soul, inject humour in the day, and explain to myself what I think is going on".

(...) "In the summer, I made a short film composed using all the little linocuts that I've created since the beginning of lockdown, with a voiceover of me talking about my private hopes, fears and absurdities. It's six minutes long, with six months of prints in it". (Wuon-Gean Ho Artist).

(6): "Some of my works have already been influenced by the pandemic experience – this is a current topic for us, creators and an important voice in society" (Zuzana Dyrda).

(7): "(...) I know that my students really appreciated those meetings as for the whole academic year my class remained the only one with an in-person contacts. I can see that depression, mixed-up feelings, anxiety are growing problems among young members of our society. Their world has been narrowed to screens for too long. And this affects art students even stronger as they are always a bit more sensitive than the other people. (Zuzana Dyrda).

(8): "Sadness. Mood Disorders." (Juan Carlos Ramos Guadix. Univ. Granada).

(9): "Perplexity, when faced with a such an uncertain and disturbing situation. A feeling of vulnerability and helplessness. (...) Surely, in some way it will have been reflected in the work of the artists we work with on projects. We understand that artists are not hermetic beings, artists are permeable and absorb what is happening around them and vomit that out in their work. I don't think it has meant a change in the editorial line we follow". (Tinta Invisible Edicions. Barcelona).

(10): "(Our International contest) always reflects the state of affairs in the world. Artists communicate, they express themselves. Some find

interest in expressing their relationship with the current environment. We may have noticed that some artists were forced to use techniques they would never have used before. Those who could not go to the workshops, improvised home-made ways of creating their engravings and this was very interesting". (ADOGI, Miniprint Internacional de Cadaqués).

(11): "Now (May 2020) I find myself running online engraving classes, teaching how to print electronically and, although it seems incredible, seeing how the artistic interest of young artists constantly surprises as they bring new approaches to graphics. Of course, it leaves me no time at all for anything else". (M. Mar Bernal. Universidad de Sevilla).

(12): "Printmaking just does not translate easily into Zoom or online learning – printmakers need to be in the workshops with other artists making art together. There is very much a collective spirit to printmaking – that is as much a result of the need to pool resources and share equipment as it is to learn from each other and share ideas.

(...) Most of our members could not make any work outside of the workshops, unless they had some equipment in their own homes. There were attempts to connect up over Zoom and there were increased efforts to look at professional development". (Aideen Quirke, Cork Printmakers).

(13): "(...) finally, I had to divide my students into smaller groups, so they could only visit the studio every other week – this definitely affected their education in printmaking". (Zuzanna Dyrda).

(14): "Students have been able to have a person to help resolve their concerns by being part of an online group, or in private via video conferences. However, those who have a press, tools and a space in which to work have been able to follow the course. Others have not been able to do anything and they have had to give up their studies ... it's all very sad". (Carme Villafranca).

(15): "Most of our members could not make any work outside of the workshops, unless they had some equipment in their own homes. There were attempts to connect up over Zoom and there were increased efforts to look at professional development". (Aideen Quirke, Cork Printmakers).

(16): "In the case of the Shalom Foundation (for people at risk of social exclusion or problems with job integration due to intellectual disabilities), all workshop activities had to be suspended, they are high-risk people, when it comes to this disease. Those who have a family, have gone home. Those who do not are living in sheltered flats and as there they are living in groups of approximately 20 people and must follow very strict protocols. Today (late October 2021) they can't go out alone, or see acquaintances, they have to wear a face mask all day, shower and change clothes every time they go outside... They are all champions who have followed super strict measures without a protest

at any time. (Carme Villafranca).

(17): "... we believe that it is difficult to put a graphic work up for sale online, because we think an engraving must be seen in the flesh before buying it. That said, virtual exhibitions and online sales are ideas that deserve to be developed. But we are far from that right now". (Miniprint Internacional de Cadaqués).

(18): "(...) It is clear that galleries and artists must promote our work via the Internet but we must never stop promoting face-to-face courses and exhibitions. We cannot afford to lose the pleasure of contemplating a work of art in person while wandering around a gallery or museum surrounded by artworks. It is a unique experience". (Leinster Print Studio).

(19): "Maybe there will be more simplification in the technical processes in printmaking as many artists were trying to build their own provisional studios at home and teachers had to teach on-line and help students to create prints at their homes without any specific tools. This may lead to new discoveries, new techniques etc. Time will show". (Zuzana Dyrda).

(20): "I do not think there is enough respect for print techniques in the world of contemporary fine art. Printmaking is successfully used as a tool for engaging people in workshops or as participatory practice, there are techniques that are really adaptable to working collectively, disseminating ideas through print and, of course, the connection between social activism and print is very much alive.

(...)The pandemic has compounded all of the existing issues in the arts and exposed the cracks in our cultural foundations. It has also shown us how much we rely on art and culture for our wellbeing, inspiration and expression, and how valuable it is, both as audiences and practitioners. While grassroots advocacy is the only way to get attention for improving the arts infrastructure, there has to be a top-down governmental approach to the valuing of the arts and how it is important for society.

The most important thing is to ensure that there are physical spaces, in particular for young people and people requiring access support, that provide facilities for creative and cultural activities. There also has to be equitable pay for artists and artsbecca". (Aideen Quirke, Cork Printmakers).

(21): It would be good for politicians to start arts education in schools and to propose more activities, such as artistic exchanges abroad, doing internships in renowned artists' workshops, or participating in art competitions or workshops.

The aid received is very small and if you do not have a good financial aid behind it, it is almost impossible to make a living from art. (Carme Villafranca).

(22): "However, the studio and artists can always benefit from further innovation and financial support. For example, we do not have a technician or anyone to professionally promote the studio. (...) Greater amounts of funding for individual artists & resources organisations such as studios, galleries etc. There are huge issues of low pay in the sector that need to be addressed". (Leinster Print Studio).

(23): "The grant/scholarship opportunities should be dedicated to different groups of artists and distributed among them in a fair way. This would mean that the same amount of money would go to emerging artists as to established ones, but they would not have to compete with each other as they would be supported from different budgets.

(...) I am an antagonist of the divisions in the world of art. (...) transgression in the arts, floating boundaries and interdisciplinary are now the focus of many artists.

(...) In my own artistic practice I consistently continue to combine printmaking with other activities – body art, performance, new media, installations, happenings, etc. I always learn a lot from my students and from meetings with other artists, so I believe that new concepts will come after meeting new people and having original conversations". (Zuzana Dyrda).

(24): "This need to communicate and express oneself was, and is, a fact. The social and (necessary) socializing role of Art and by extension of Graphic Art is clear.

(...) Though in our case, we experienced an increase in sales during the hardest period of the pandemic. The reason could be explained by the solidarity of people close to us who continued to support a cultural outlet in which they trusted. It may also have something to do with closure and the need to enjoy things that we like, works that evoke good vibes in such difficult times. I really don't know what to tell you about the possible impact on the creation of one or other images thanks to the pandemic. It's clear that there are artists who have referred to the pandemic directly, almost as chroniclers, their work process requiring them to do so". (Tinta Invisible Edicions).

(25): "At the beginning, we had small grants, always small, to cover the cost of publishing the catalogue essentially, which came from the Generalitat and the Ministry of Culture. La Caixa (Bank) also made its exhibition halls in Catalonia available to us. Currently, due to accountability and the complexity of bureaucratic procedures we no longer ask for help.

(...) We would like to congratulate and thank all those who in the current situation have shown their solidarity along with those who have not given up. We believe that the situation has highlighted the fact that leisure and fun can be had through the arts and the arts have been revealed as essential material for the well-being of people. How can we

make the best of this revelation? We don't know. We will do our best to make art available to the general public. Many thanks". (Miniprint International. Cadaqués).

AUTHOR

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Carles Urgelles has a degree in Fine Arts Engraving and Printing from the University of Barcelona and currently works at an artistic high school in Vilanova, Spain. His passion for printmaking has taken him to different workshops and residencies such as the Atelier für Siebdruck with L. Boegli in Switzerland; APR in Arenys, F. Miró in Mallorca; the ESDI Llotja Art School, at EADT in Tarragona; and to participate in art fairs and contests including Miniprint Cadaqués, Fig Bilbao and Arts Libris. Above all, the printmaking community has allowed him to connect with those who share a passion for print. His studio is called De Tant en Tant Edicions whose recent output includes prints by the artist Nuria Guerra.

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IMAGE GALLERY



Figure 1. Zuzanna Dyrda. *I'm Just a Pawn*, (2021), Buenos Aires.
linocut installation, documentation of the performance, video projection, 6 photographs printed on glass)
Linocut matrix 126x126 inch
Series of 6 prints, uv print on tempered glass 15x23inch
Image Credit Proyecto: 'Ace residency program.



Figure 2. Zuzanna Dyrda. *I'm Just a Pawn*, (2021), Buenos Aires.
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Linocut matrix 126x126 inch
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Figure 3. Teresa Gómez Martorell.
Sèrie Palmyra. Une jeune femme. (2020).
Linocut and graphite lavis 30 x 30 cm.



Figure 4. Some project books of La Rita Cooper edit. (various years' books).



Figure 5. View of Leinster Printmaking Studio.



Figure 6. Me at workshop De tant en Tant Edicions in Vilanova. (2022).



Figure 7. Lou Figuera's work and hands. (2021).



Figure 8. Lou Figuera working at her workshop (2021).



Figure 9. Lou Figuera Vidal
Title: Fracture (2022).
Technique: Aquatinte
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Figure 10. Botanical Bloom_2020
Margaret Becker.
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Leinster Printmaking Studio.

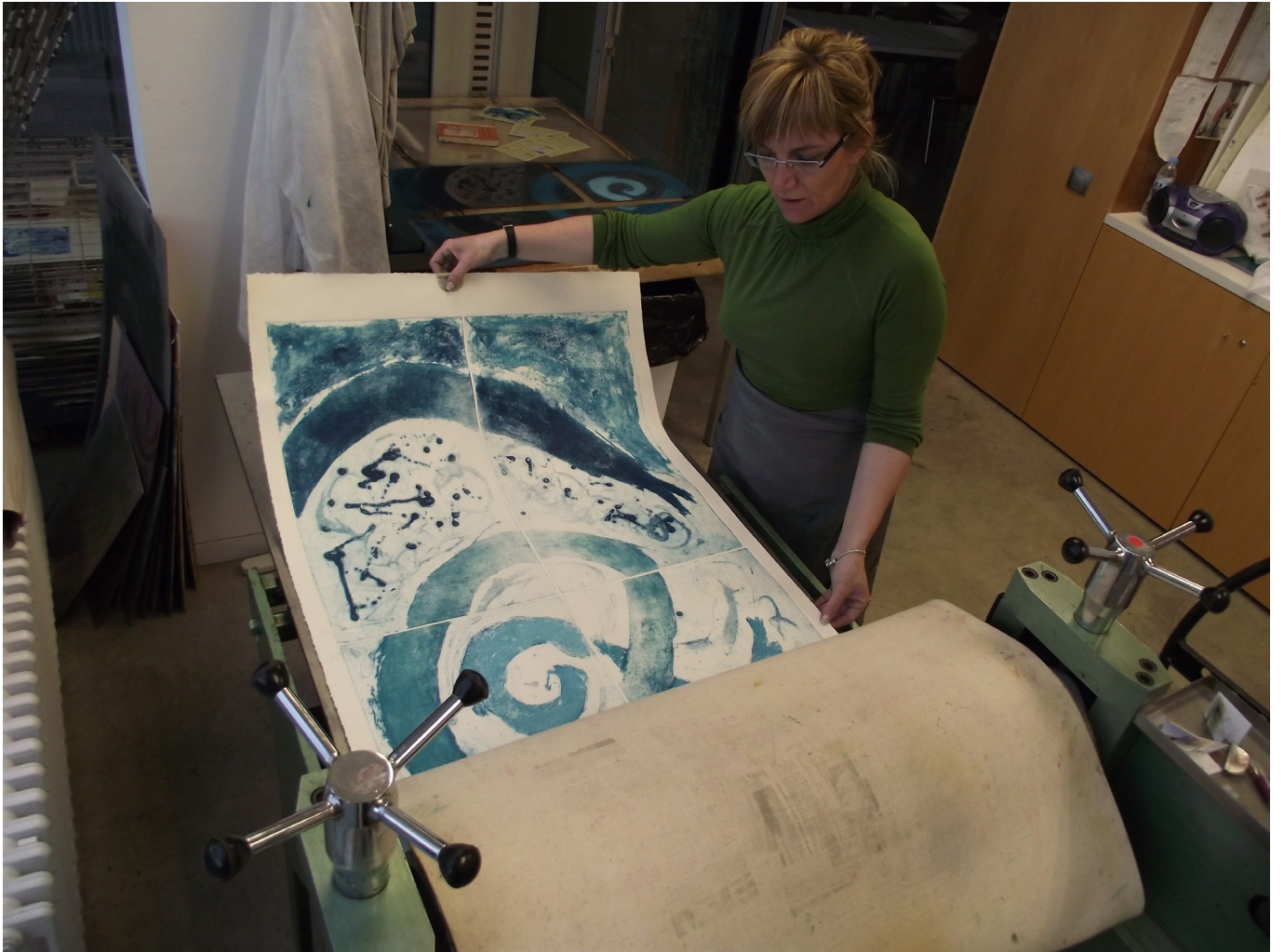


Figure 11. Carme Villafranca Narciso in her studio.