Monoprint: an opening up of 'printness'?

Miriam Hancill

PREFACE

This paper concerns monoprinting processes and the prints that emerge from them. Historically, the monotype holds the title of the only printing process to result in single, unique prints, whereas monoprints are "unique impressions that derive from the variable treatment of a matrix that also has some fixed, repeatable inscription on it" (Roberts, 2017 p.26). These terms are now generally used interchangeably, and for this discussion, I will use the term monoprint to encompass all unique prints, including the monotype, and one-off prints emerging from screenprinting, lithography, etching and relief processes.

INTRODUCTION

At the first IMPACT Conference in 1999, American artist and scholar Kathryn Reeves called for the 're-vision' of printmaking, stating that it would not be "a simple revisionist exercise, but a process of re-looking, re-seeing, re-arranging, and re-defining of both the historical and contemporary construction of the field" (1999/2018 p.72). Now, 23 years later, despite technological advancements and a recent resurgence of the field within contemporary art, I believe this assertion still applies. Though in this statement Reeves is primarily talking about a lack of dialogue surrounding poststructuralist theories within printmaking, I believe it can also be applied to a rarely considered subject, namely the printmaker's workshop.

In the recent discourses examining printmaking from a critical-analytical perspective, little attention is given to the format of the print workshop and its role within the field. PhD theses by John Phillips (2005) and Paul Laidler (2011) have explored the relationship between artists and the print workshop in a social context, paying attention to the affective functional qualities of such a communal space and the collaborative relationship between artist and master printer in wide format digital printing studios, respectively. Such discussions have prompted me to reflect on how the conditions of print workshops may come to affect the production of printed works themselves, a view I am exploring further through my practice-based PhD project '(Un)learning in the Workshop: exploring the relationships between working environments and innovation in contemporary printmaking practices'. It considers how the material conditions of the print workshop, including spatial organisation principles, impact the work produced within it by its professional and non-professional users and how they may be altered to create alternative methods of working. It is interesting, then, to consider the monoprint within this context. Though often marginalised, the simplicity and immediacy of monoprinting processes allow for fast-paced and rewarding results while also having great potential for elucidating larger issues within the field of contemporary printmaking, such as how the discipline may be better integrated within the wider contemporary arts.

Although monoprints share common ground with other procedures through the 'broad mechanics of print' (Balfour, 2016 p.117) in the inclusion of a matrix, mark-making, ink, pressure and substrate, here mark-making and ink are combined and manipulated rather than separated as in other processes, resulting in a single unique print. In creating only one image, our relationship with the entire printing process is altered. As consistency and repeatability across resulting prints is not a priority as with other printmaking techniques, the printmaker can be more easily drawn into the observation of and alertness to their actions, namely the haptics and mechanics of the process and the interplay of material elements. Where other print techniques involve lengthy technical routines both before and during the preparation of the print matrix, the singularity of monoprinting

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permits the printmaker to work quickly, alleviating some of the preciousness that often comes with more complicated procedural actions. This directness of the monoprint invites, in my opinion, deep scrutiny of the materiality of printmaking, or what Barbara Balfour has described as its 'printness' (2016, p.120). Balfour uses the term to define the printerly qualities of print, which she explains are key when extending print practices into other disciplines. To my mind, 'printness' refers not only to the material qualities exhibited in the final print, such as the quality of ink on paper or the impression of the matrix upon the substrate but also to the processes and media instrumental in the production of the image. I will expand on this here, with 'printness' indicating the sensory qualities of ink, scrim, paper, rubber rollers and woodblock boards.

This paper considers how an engagement with 'printness', via monoprinting processes, can question our interactions with commonplace printmaking conventions and interrupt habitual practices. Within this context, I will discuss my explorations of monoprinting in my artistic practice before going on to explore the recent works of Ciara Phillips, Claire Barclay and Inma Herrera, all of whom apply the technique in their practices. Key subjects that will be discussed are tools and rules, artistic labour and the workshop, materiality, process and improvisation. I will then reflect on these themes and practices in the context of the wider print workshop, considering what their applications and outcomes can contribute to the 're-vision' of the workspace.

RULES AND TOOLS: MOIRÉ AS A DISRUPTION OF PROCEDURAL CONVENTIONS

Earlier in this paper, I introduced my current PhD project, which focuses on the printmaker's workshop and how such a space and its teachings, tools and protocols may affect the works made in it. My own experiences of the workshop, both institutional and open access, have been liberating and restrictive in equal measure. The workshop is a generous space in that the people I have worked around encourage one another's work and are keen to share their processes and projects. It can be a healthy environment of exchange. However, it is also restrictive in a practical sense and a historical one. Printmaking is a discipline of rules; when I think of the print workshop, I can see the many signs and labels directing its users to the correct or incorrect application of the media or apparatus in question. Many of these rules exist for health and safety purposes or to prevent misuse of machinery, hence their prevalence. Other deep-rooted rules or, more accurately, habits surround the physical print itself and, despite a resurgent interest in printmaking in fine arts, continue to crop up in many printmaking practices. I am referring to such qualities as the border or margin surrounding a printed image, the drive for a perfectly smooth and even layer of ink, and pristine paper with absolutely no creases or inky fingerprints 'decorating' its edges.[1] Though these conventions have served the art of printmaking well as a method of image-making, I believe they hold the discipline back from a wealth

[1] Daniel F Herrmann has written about the print margin and its finger-printed blemishes in the context of Dieter Roth's Komposition I-V (1977-1992) series of etchings. (2006) He considers how such works constitute a 'breaking of frame', which at the time of writing had not been considered within intaglio processes, and how the inclusion of Roth's (or rather his printer's) fingerprints pointed to a shift in the conceptual space within the printed work, to include borders, paper and traces of artistic process (pp139-156).

of possibilities that would strengthen its position as a contemporary medium and expand it beyond its current still-marginalised status. The monoprint, then, could be seen as an antidote to this way of working and an opportunity to re-consider the protocols and apparatus with which we work. Unlike other printmaking techniques that often involve lengthy and complicated preparation procedures, the singularity and directness of monoprinting provide a sense of spontaneity that can be liberating for the printmaker. "You might be drawn to the play between a given material's receptive nature and transformative potential as well as its sometimes obdurate nature; something to be reckoned with more than defeated by. This strange oscillation between constraints and possibilities, with self-imposed guidelines and strictures not unlike those deployed in Conceptual Art practices, allow nonetheless for various kinds of agency" (Balfour, 2016 p.125). To me, this statement by Barbara Balfour on the specific merits of individual printmaking procedures speaks clearly about the benefits of monoprinting too.

Monoprinting has always been a way for me to engage with chance in my artistic practice, working in a way that invites unexpected or unpredictable outcomes that can be highlighted and developed further in subsequent works. Recent prints made during these early stages of the PhD project have seen me use monoprinting techniques to consider the rules and habitual practices of the print workshop detailed above, their prescribed purposes and outcomes, and how they may be altered to create ways of working that are unexpected and intuitive. To do this, I have drawn from my surroundings, reflecting on my working environment and how I engage with it and what I may be able to apply or use beyond its original purpose. My slightly unconventional working environment has been beneficial to this way of thinking: I print using a large offset lithography press, which is housed in the lithography room of the printmaking department of Edinburgh College of Art. The reasons for this are purely practical as it is the largest press suitable to my methods of working. However, being situated in a space dedicated to a process entirely unrelated to that with which I am working has allowed a cross-pollination of usually process-specific media and techniques to occur. The first of such experiments focused on the use of scrim, which I was drawn to having noticed pieces hanging to dry by the window. The material is predominantly used in etching and lithography for buffing away excess ink or gum arabic; however, I became interested in the texture of its weave and the contrast between a stiff section of new scrim compared to the delicacy of one that has been well used.

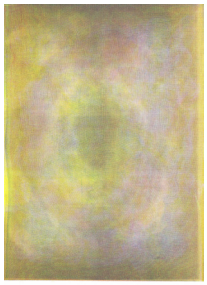

Figure 1

Above the sink in the lithography workshop is a sign displaying various graining sequences for lithography stones, the directional movements of which recall the circular buffing action one often makes when using scrim [Figure 1]. I incorporated these movements into a series of scrim-printed impressions, first buffing out random sections of ink in each layer so that the resulting print seemed to shimmer and shift in and out of focus [Figure 2]. I developed this process further, working directly from the stone graining sequences and continuing to buff away the ink in a circular motion but this time following the directions as

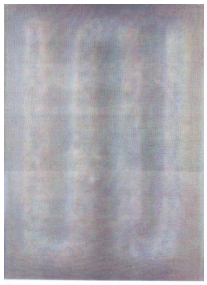

Figure 2

Figure 1. Miriam Hancill, Untitled (ringed CMYK scrim) (2022)
Figure 2. Miriam Hancill, Untitled (graining sequence 3, light) (2022)

pictured in the diagram [Figure 3].

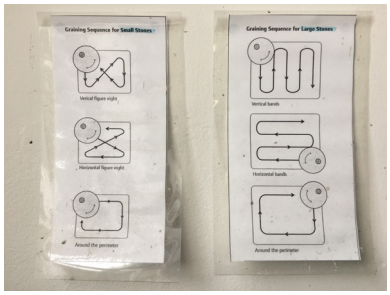

Figure 3. A photo of stone graining sequences on display in the lithography workshop at Edinburgh College of Art (2021)

The unexpected emergence of moiré[2] patterning in these prints highlights an interference[3] on a visual level and a procedural one. As it distorts the printed texture of the scrim, the wavering lines move in and out of focus, their pulsing appearance reminiscent of TV static or holographic images. Through this shifting within the surface, one notices the layers of cyan, magenta, yellow and black ink, of their varying shades and intensities. One is then aware of a physical shift, of the scrim itself moving slightly out of alignment under the pressure and movement of the press, resulting in visibly uneven edges at the sides of the paper. In attending to such edges, one's attention is drawn to the process of making in a way that would not be overt if one attempted to rigidly register each layer. In a print where each layer is precisely aligned, each coating of ink comes together to shape the whole of the image as a complete unit, thus making it tricky to break it down into its separate components, to guess how it has been done. When layers are not well registered and the edge of each coloured impression becomes more visible, how the image is subsequently viewed shifts, breaking a threshold that allows one to see all the parts of the whole.

Working with CMYK printed layers of scrim has a rhythm that I have found not only draws one into the visual elements of the print itself, as I have just described, but also into the actions of the printmaker and their subsequent effects. The formation of the moiré makes explicit the consistency, or inconsistency as is the case here, of the ink and how it has been applied. I became aware of exactly how much ink I used for each layer, how my method of rolling it onto the press bed was uneven and that I overworked the centre of the matrix while ignoring the outer edges, leaving them more intense than the centre of each layer. This scrutiny of the minutiae of printmaking, of the raw elements of ink, scrim, paper and pressure and how they behave highlights the printmaker as another highly variable part of the process. This is key, then, if we are to review the effects that our surroundings have on the work that we make. Though these prints may not be visually radical or inventive in their form, I believe they point towards the importance of printmaking as a conversation between printmaker and print media rather than as an exercise in attempting to exert control to achieve a form of prescribed perfection. Looking at the printmaker within this process and the variability that one's actions can cause naturally leads one to question how the workshop itself proliferates such actions and how alterations in attitude and physical set-up can open a wealth of possibilities for the discipline.

CIARA PHILLIPS: THE WORKSHOP, SCALE, AND MATERIALITY

These ideas can be extended to consider the work and practice of Ciara Phillips. Though her prints are created primarily through screen (and more recently woodblock) printing techniques, they are generally unique, a conscious decision made to engage with qualities that are particular to print and to push them somewhere new. In a recent

[2] Moiré occurs when two or more regular patterns become superimposed and slightly misaligned (Roberts, 2021). The scrim provides the structure for such patterning to occur in these prints. However, if the fabric shifts or is pulled or damaged in some way, the moiré becomes even more unpredictable.
[3] Jennifer Roberts uses the term 'interference' in her fifth lecture in her series Contact: Art and the Pull of Print, applying it in conjunction with moiré to discuss the unexpected effects that occur when printed images encounter one another on a substrate (2021). She describes them as "irrational effects from the combination of rational elements" which may exist as "a form of space evoked by palpation, vibration, and/or sound"(ibid.).

conversation, Phillips explained that her monoprinting procedures developed primarily through her ongoing exhibition series Workshop, which opened in 2010 (2022) in collaboration with the London gallery The Showroom. The project began when she was asked to consider the space of exhibition as a space of production, something which she took quite literally by setting up a screenprinting studio in the gallery (ibid). Her tools and materials were limited to screens, squeegees, tables, buckets, ink and newsprint, which forced her to think about printmaking in a different way (ibid).

Phillips describes how she uses the layering aspect of printmaking to find her way into making artworks, something done mostly through screenprinting until limited resources on a recent residency forced her to explore woodcut processes (ibid). She explained, "I didn't have enough time to cut the wood, so I started making works just by using paper to block parts of the surface I had inked up. Then I started inking the paper itself and printing that" (ibid). This was a generative process for Phillips, who became interested in the visual quality of the imprint of a printed object versus the flatness of a screenprint: "It's a physical record of something as well as creating an image" (ibid). This technique was used in the making of Oversized sweatshirts x2 but no jokes about the government (2020), Pay someone to tell you what to do (2020) and Boss-less (2020) [Figure 4] and is part of the exhibition Love and odd posters at The Model, Sligo, Ireland. The cut paper fringes are partially inked before being put on a board and run through the press, the pressure freezing the object and contributing "a kind of wildness", which Phillips encourages in the work (ibid). These prints are unintentional recordings of the processes and actions that have gone into their production, freezing them in chance compositions. By working in this way Phillips allows her practice "to convey something about the energy of printmaking", a sensitivity that extends beyond the interplay of print media and into the size of the works, their bodily scale drawing attention to the physical nature of their production and the actions of the printmaker herself (ibid).

Phillips also uses her practice to refer more directly to the paraphernalia and labour of printmaking, as can be seen in the works No Title, Creative Europe, and Toucher, currently on show at The Scottish National Gallery of Modern Art, Edinburgh [Figures 5-7]. Featuring the impressions of an ink-soaked rag and a crushed ring of paper, a photo-polymer test plate, and two unravelling paper braids, respectively, the first two of these prints elevate processual by-products, while the third "speaks to the intimate relationship between the person who makes, the materials they manipulate, and the things that get made" (National Galleries Scotland, 2021).

This creative methodology recalls Barbara Balfour's observation that prints often show little evidence of the labour involved in their making. She states: "All of this inescapably physical activity tends to result in a surprisingly thin layer of ink on a sheet of pristine paper, often with no apparent signs of the labour involved". She connects this to the nature of housework, "in which success ultimately lies in the lack of evidence

Ciara Phillip's work can be viewed at these links.
Figure 4. (13th image down)https://ciaraphillips.com/Love-and-odd-posters#
Figure 5. https://www.nationalgalleries.org/art-and-artists/170115
Figure 6. https://www.nationalgalleries.org/art-and-artists/170116
Figure 7. https://www.nationalgalleries.org/art-and-artists/170119?artists%5B28062%5D=28062&search_set_offset=5

of any mess or work involved" (Balfour, 2016 p.124). Unlike housework, the success of Phillips's prints lies in their highlighting and harnessing of a responsive working practice that monoprinting processes encourage. Her engagement in the spirit of printmaking, in adopting limited tools and with them applying an exploratory use of print media to depict the tools and processes of the workshop, and the labour of the printmaker herself, conveys the discipline in an exciting and enigmatic way that actively illustrates the particular 'printness' of a practice, crossing and blending various printmaking techniques in a manner that draws attention to their potential.

CLAIRE BARCLAY: IMPROVISATION AND PROCESS

For installation artist Claire Barclay, the potential for improvisation within printmaking is something she finds highly productive, and which she has discussed concerning her recent exhibition Tenuity at Stephen Friedman Gallery, London (2021). The exhibition featured an installation of 17 unique screenprints, also titled Tenuity [Figure 8], which were pinned to the gallery wall in a manner reminiscent of a studio or workshop, where works in progress are hung about casually before being worked on once more. This organic approach to presentation, which allows the paper to curl and lift away from the wall, lends the works a sculptural effect that emphasises the papery qualities of the surface and edges of each work.

Figure 8

Further attention to spontaneity is manifested in the artist's approach to the building and composing of the printed image itself. In conversation with Katy Hessel, Barclay explains that rather than planning a print and focusing on the perfect registration of each image, she prefers to make decisions at the press bed, engaging directly with the variety of forms on her screens before bringing them together on the paper in an entirely improvised composition (2021). The resulting prints depict a range of motifs and textures from Barclay's wider practice that come together in varying groupings and arrangements to create a series of works that draw attention to their form and the materiality of the process.

Rather than presenting an overarching theme or subject, the artist explains that the works are "more about the idea of them being made" (ibid). From this perspective, the depictions of hessian, holes, circles, bowls, combs and fur become allegorical, transforming into the screen mesh, squeegees, cleaning bowls and ink involved in their creation. There is movement in their arrangement, one's eye passing through the layers of printed apertures and between corresponding forms across the installation, just as the printmaker looks through and arranges acetates and screens when composing the works. Barclay goes on to state that these prints concern "how we can understand the material qualities of our environments through interacting with objects, (and are) trying to encourage and unlock that tacit and sophisticated knowledge that we have to understand the material world" (ibid). In adopting a mode of direct response to printmaking and alluding to it visually in the works, Barclay draws attention to the quick and

Figure 8. Claire Barclay, Tenuity (2021)

generative nature of her working process and the importance of being responsive to one's tools, materials, processes and workspace.

Such improvisation and responsivity are key here. As with Ciara Phillips's work, Barclay allows the prints to evolve out of the process, rather than trying to control it completely. The dual nature of these works being classified as both screenprints and monoprints allows the artist to work quickly, harnessing a spontaneity that comes much more naturally than it does with other more lengthy, complex print processes where ink takes longer to dry, and the layering of different imagery becomes a more tricky, technical feat.

The word 'tenuity', meaning being thin or tenuous, refers to what the artist has expressed as a 'slightness' within the artworks and to her "having the courage to present things that are fragments" (ibid). It could be argued that in attending to such slightness or fragmentation, Barclay engages in the 'printness' of the works. Here the term can be applied to the edges and surfaces of the paper as emphasised through their organic display and the layered multiplicity of the printed motifs and gestures. In this interpretation, 'printness' becomes a lightness not only within the works but within the printing process itself, which develops via the artist's attention to the media they work with.

INMA HERRERA: THE MATERIALITY OF LABOUR IN PRINTMAKING

In reflecting on ideas of lightness and fragmentation in printed works, it is interesting to consider Inma Herrera's installation Towards Samadhi III [Figure 9], which is made up of four works, Wave, Void, Full, and Flow. For this discussion, I will focus only on the first and last of these works. 'The Sanskrit term "Samādhi" etymologically means "complete" - "absorption", (sam) - (adhi). In Eastern philosophies and practices, it refers to a state of meditative consciousness in which the subject (the meditator) and the object (of meditation) merge into one' (Towards Samadhi, 2018). As such, Herrera's installation reduces printmaking to its raw materials, drawing one's focus to the repetitive act of rolling out ink via a concentration of ink on paper and the sound of the ink itself.

Figure 9

Wave [Figure 10] is a continuous monoprint stretching across 21 metres of Japanese kozo paper. Printed over 21 days, a blend of black and transparent inks was transferred between matrix and paper via a roller to create an undulating surface that varies in intensity, with some areas becoming completely saturated and others appearing untouched (Pelzer-Montada, 2020). The inconsistency of this inked surface serves to emphasise the material nature of the work; one's attention is drawn to the subtly shifting tones before looking beyond, into the fibres of the paper itself. It also highlights movement, be that of the roller through ink or the paper through a press. This effect is strengthened via the accompanying audio recording, Flow, which plays the sound of the ink as it is manipulated by the roller. The hiss

Figure 10

Figure 9. Inma Herrera, Towards Samadhi III (2018)
Figure 10. Inma Herrera, Wave (detail) (2018)

of the ink emphasises its viscosity, while the low rumble of the roller appears to mimic the breathing of the printmaker (ibid).

This meditation on ink, the interplay between substance and surface via rollers and matrices, in conjunction with the sounds of such actions, inescapably draws the viewer into the role of the printmaker in such processes. Subsequently, the works appear as recordings of an event or process, rather than 'images' (ibid). This is heightened by the simplicity of the work: with no 'images' to distract us, one has only the raw materials in front of them to contend with.

The 'printness' of these expanded works lies in such materials, which leads me to consider the actions and movements at the heart of them within the wider context of the print workshop. The presentation of Wave, with one-half of the print falling from a height before stretching out horizontally, recalls the 'reveal' of a print as it emerges from beneath the blankets of the press and highlights the potential difficulties that must have arisen in printing a work of this scale in a standard print workshop. With that in mind, monoprinting, or more specifically here monotyping, presents an ideal framework for meditating on both the subtleties and restrictions at the heart of printmaking practices.

'PRINTNESS': AN OPENING UP OF THE PRINT WORKSHOP?

As has been set out in the exploration of the four artistic practices in this paper, 'printness' reflects the multifaceted nature of printmaking. It suggests shifts or interferences in both printed surfaces and print processes, highlighting their materiality and procedural actions. It refers to the very spirit of printmaking, of improvisation and responsivity to print and printerly aspects. It is a subtle lightness, a fragmentation of and meditation on individual material elements. While contemplating how the interfering effects of moiré can be beneficial in shaping how we think about printmaking more generally, Jennifer Roberts suggests: "the challenge here is to imagine a form of exceeding the surface of the image without discarding the physicality of this contact and pressure. The challenge to be true to print is to find a way of rendering the air while also keeping it in literal contact with the ground" (Contact: Art and the Pull of Print, 2021). This statement can be tied to ideas of 'printness', with monoprinting processes acting as an opening from which attention to such qualities can emerge.

Unlike other more technically demanding print processes, the speed and relative simplicity of monoprinting allow, in my opinion, a closer study of the materials at hand and of the actions that employ them. Once one begins to question such materials, what they do, what else they *could* do, and what the results of such investigations would look like, a whole practice of inquiry and testing emerges that can ultimately lead to new methods of working. From this perspective, monoprinting can be viewed as an interruption, a method that pauses prescribed procedural applications and creates a window for reflection. Alternative

approaches to printmaking, as exemplified through monoprinting techniques, can expand to affect one's approach to the workshop itself, the apparatus and media it contains, and the teachings that occur there.

At the start of this paper, I introduced my practice-based PhD project, which explores how the material conditions of the print workshop may impact the work produced there. As such, the discussion presented here offers a formal scoping of how contemporary artists who work in the field of print have responded to and adapted the processes and materials at their disposal. This doctoring of techniques is not particularly new or innovative, with artists often altering procedures, or inventing new ones, to better serve their practices. However, this deliberation of printness, via the singular application of monoprinting, points to much-needed scrutiny of print processes, apparatus and media to further expose their potential.

The pedagogical method of 'unlearning', which guides my PhD study, can provide a structure to reappraise the workshop and consider alternative methods of working within it. In Principles for a Pedagogy of Unlearning, Kim McLeod et al. have identified that what is proximate, such as the experience of the support of trusted colleagues, time, and a nurturing working environment, can be beneficial in disrupting established working practices, thus engendering fruitful methods of unlearning (2020, p.186). They describe five principles that can aid in this way of thinking and working and that point to a framework I believe can be useful for printmakers and printmaking institutions alike: "anticipate discomfit of disruption; make small acts towards contexts that matter; shift attention to unlearning encounters; attune to the potential of the new; accept the ongoing mix of un/learning" (p.192). A consideration of 'printness' via monoprinting, then, is a step towards this new working process in that it provokes such a shifting of attention and an attuning to new possibilities.

While generative, the precarity of such practices can feel uncomfortable, especially in an environment not wholly suited to new and unconventional working processes and outputs. For example, navigating the size and prescribed use of some printing presses and their surrounding workspaces and tools can be frustrating when attempting to explore expanded printing procedures that may be of a large scale and may incorporate unusual media in place of more familiar substrates or matrices. This brings me to consider one of the themes of this conference, Printability and Transmutability, which encourages the exploration of transformations that express a capacity beyond their current potential. "We know that from failure, new knowledge and resilience emerges. We know that by making, testing, and refining, we can find further critical reflection and practice, leading to innovation and insights" (Themes- IMPACT Conference 12, 2022). Given this, an acceptance of an ongoing practice of un/learning as suggested by McLeod et al., if rephrased as 'trial and error', is familiar territory for most printmakers and can aid practitioners and educators alike in extending a new line of enquiry within contemporary print.

This discussion of printness, monoprinting, and expanded approaches to printmaking is not a rejection of historical, traditional printmaking practices but rather points to much-needed scrutiny of them, their purpose, and how they may be improved to encourage a more flexible approach to the discipline that allows pushing its perceived limits and developing new ways of working.

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Miriam Hancill

Miriam Hancill is an artist and practice-based PhD candidate at Edinburgh College of Art. Her research project '(Un)learning in the Workshop: exploring the relationships between working environments and innovation in contemporary printmaking practices' considers how a reflective and expanded approach to the printmaker's workshop can, through the lens of unlearning, offer alternative procedural approaches within contemporary print practices.

Miriam's artistic practice thematises the generative nature of the printmaker's studio, re-contextualising its apparatus and processes from mechanical means of technical mastery to central elements in the artist's decision-making process. It makes explicit, the media, tools, decisions and actions of the printmaker within the workshop setting, highlighting their labour as well as the tactile nature of their practice.

Miriam holds an MFA in Contemporary Art Practice from Edinburgh College of Art, as well as a BA (Hons) in Fine Art from Newcastle University.

IMAGE GALLERY

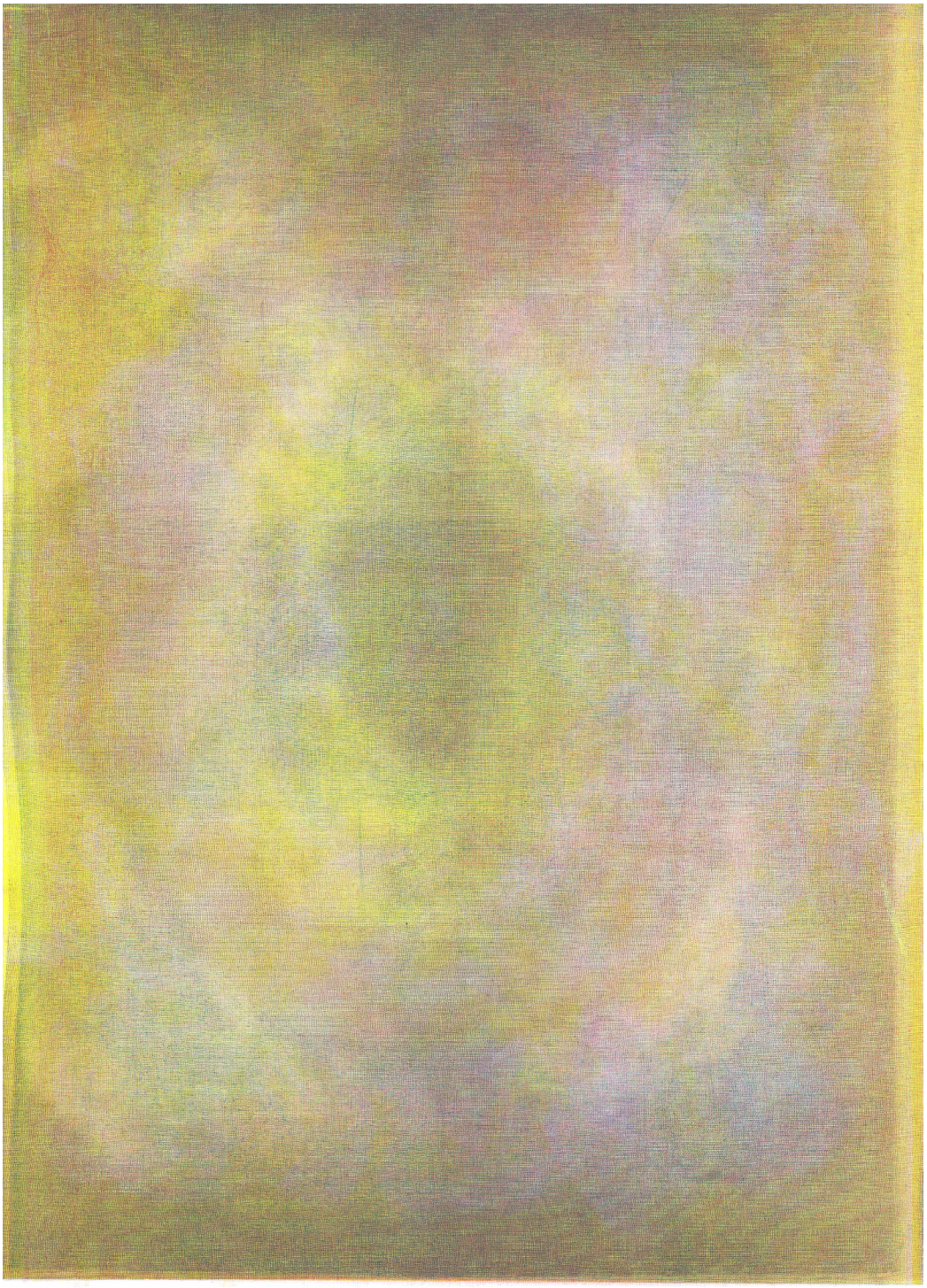

Figure 1. Miriam Hancill, Untitled (ringed CMYK scrim) (2022)

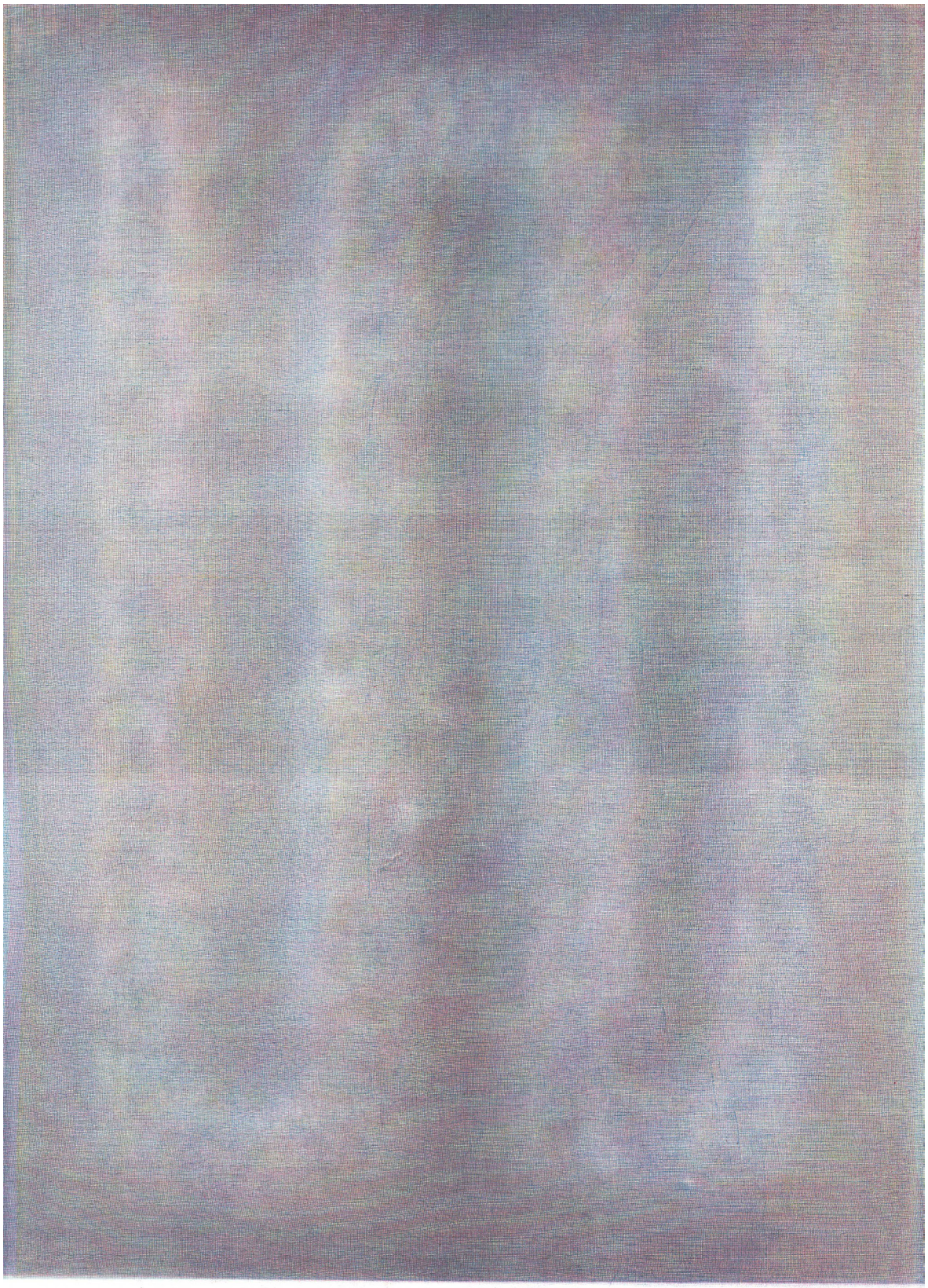

Figure 2. Miriam Hancill, Untitled (graining sequence 3, light) (2022)

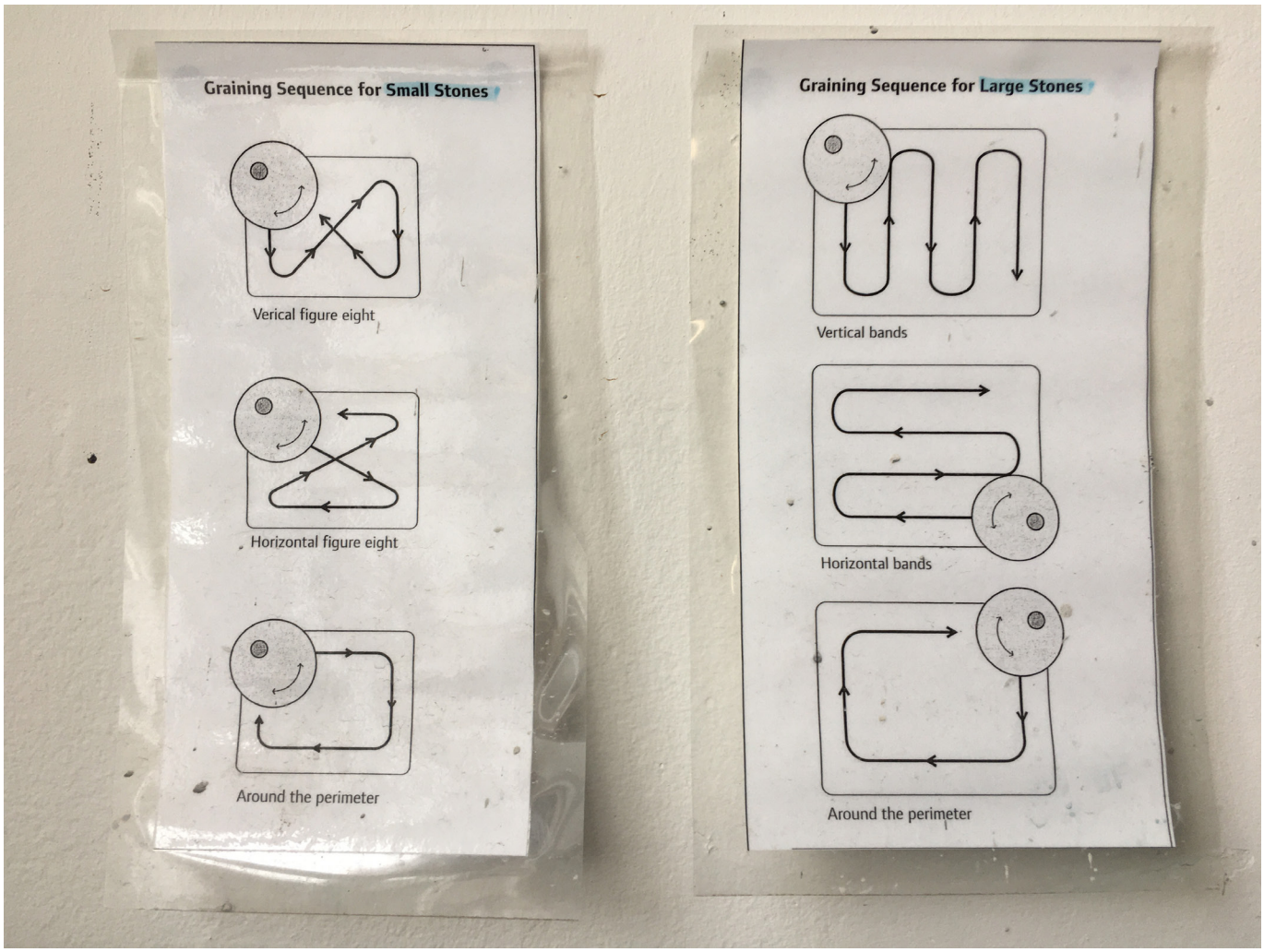

Figure 3. A photo of stone graining sequences on display in the lithography workshop at Edinburgh College of Art (2021)

Figure 8. Claire Barclay, Tenuity (2021)

Figure 9. Inma Herrera, Towards Samadhi III (2018)

Figure 10. Inma Herrera, Wave (detail) (2018)