Irish Printmakers in the Age of Digital Reproduction

Ria Czerniak-LeBov

Contemporary approaches to visual culture acknowledge that to separate the work of art from the wider context of its creation is to ignore much of the work's meaning. To work in a medium historically linked to technology and mechanical reproduction is, I believe, to interrogate the potential of the new. Throughout the Modern period, new technologies challenged the position of the handmade art object. In the age of digital reproduction, where now does print find itself? Of course, it is not only technology that disrupts the continuity of tradition. All manner of societal, economic or environmental changes may be reflected in the artworks created in their midst. In my lifetime, none have been so disruptive as the recent Covid-19 pandemic.

This paper will highlight the changes in my practice and those of artists Aoife Scott, Katsu Yuasa and Colin Martin that were entirely influenced by technology during the pandemic. The works we have all created since the pandemic have been shaped aesthetically, conceptually and in some cases practically by restrictions. The ubiquity of digital technology had of course impacted most contemporary artists long before the pandemic. The speed and development of this increasingly visible influence seem, however, to have grown exponentially since Covid-19 made our usual modes of production impossible.

The printed works explored here, though diverse in technique and subject matter, are undeniably self-referential, possessing a Modernist sensibility. They are layered images of images, technology explored through technology. Through each of their practices, these artists can also be seen to appropriate and repurpose digital readymades to create contemporary prints in traditional techniques, performing what I argue is a Duchampian gesture. Through the lenses of writers and theorists including Walter Benjamin, Marshall McLuhan and John Berger, this paper will focus on how technology has altered and continues to alter our relationship with both the creation and delivery of images.

As printmakers, we require specialist equipment and materials that often prevent us from working at home. Being part of a studio means sharing facilities, space and, importantly, expertise. For members of Graphic Studio Dublin, it is often peer learning that is invaluable, fostering a feeling of community and support as members develop their work alongside one another. All of this was sorely missed as the studio spent the best part of a year closed between 2020 and 2021. With every Covid-19 restriction and lockdown, Graphic Studio Dublin closed its doors or limited access, changing entirely the practices of its 80 members.

Founded in 1960, Graphic Studio Dublin, Ireland's oldest and largest print studio, celebrated its sixtieth anniversary in a whirlwind of cancelled exhibitions, international residents and collaborations. On a personal note, I found myself working towards my first solo exhibition at Graphic Studio Gallery, only to have it take place entirely online, a virtual show of my virtually framed work upon the beautifully lit walls of a doorless gallery that never existed outside of virtuality. It was not just the display of print that had to transition into an online world. Communication, education and the creation of new artworks were forced to inhabit new territories, while members were confined to a two-kilometre and later five-kilometre radius from their homes. Though it is far too soon to analyse recent events with anything akin to perspective, it is possible to join several dots that I believe indicate new departures and developments in how technology has impacted and may still impact printmaking practices.

The status of fine art print has undergone a radical shift since Walter Benjamin wrote The Work of Art in the Age of Mechanical Reproduction (1935). As I watch studio members grind lithography stones, it is hard to believe how recently such technology was the pinnacle of mass reproduction. The subsequent development of photography may have 'relieved' the hand 'of the principal artistic responsibilities', but it has never replaced it (Benjamin, 2008, p. 4). While such reproduction caused Benjamin to

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question the effects these developments had on the original art object, we now find ourselves having similar debates about digital versus handmade mechanical reproduction. The word giclée inspires disdain in many a printmaker, just as limited editions of digital prints muddle and rewrite established value systems of art collecting.1 Advances in technology have utterly transformed the ways we create and view art, yet the handmade, original print never loses its appeal.

As a devoted maker of prints, I am fascinated to see how print has been repeatedly resituated amidst the technologies of its time. Printmaking, unlike painting, can create multiples. While the numbering of limited editions is a relatively recent practice (19th century), the exponential capacity of digital reproduction further emphasises the handmade print as an oxymoronic original copy. If, as Walter Benjamin theorised, 'what shrinks in an age where the work of art can be reproduced by technological means is its aura' (Benjamin, 2008, p. 7) then what can we assume the aura of a digital artwork to be? If, as Benjamin writes, the aura is defined by an object's singularity and the marks of its maker upon its surface, it is no wonder print's aura has always been nuanced. An artist may have made marks upon a plate or stone, but so might a master printer. The plates may have been created by a printmaker and later editioned by a team tasked with their reproduction. As we stand before a print marked 1/20, few of us actively wonder where in the world the other 19 in the edition are. They may be in multiple exhibitions simultaneously. They may as easily lie in the printmaker's plan chest. The handmade, original print offers a singular and collective experience all at once, the potential of which is marked in pencil upon the paper's lower right-hand corner. A plate may alter over time; however, a digital file makes its reproductive potential infinite and identical. The limitations of digital editions thus seem entirely arbitrary and undoubtedly driven by commerce.

Benjamin writes of 'the here and now of the work of art - its unique existence in the place where it is at this moment' (2008, p. 5). If one thing is certain, it is that the recent pandemic and its effect on artists' practices have called into question the here and now of the artwork. With galleries closed, the place where much art found itself was inside a digital device. While one could argue that its existence online may still elicit a moving experience in the viewer, the artist no longer has control over the context, scale or definition of the artwork. Due to Covid-19 restrictions, the here and now of everything, from visual research and image production to exhibition and distribution, has changed drastically. The resulting work, as we will see, documents visual journeys, often oscillating between the handmade, the digital and the mechanical.

The last two years have seen changes in my relationship with technology. As an artist working solely in intaglio techniques, I found myself unable to create anything I would consider finished work. As a full-time artist and educator, I also found myself unemployed for the first time. I got a job in medical administration and spent nine months of the pandemic as a front-line worker. Each day I spent two hours

commuting by bus and soon realised this was the only time I could now dedicate to visual research. I began a daily practice of taking one photograph as I set out and spending the rest of my commute altering and editing that image. Intaglio printmaking relies on visualising an image both in mirror image and from negative to positive. Using free mobile app technologies, I played with the same processes as one would when creating an etching.

I employed these processes digitally, albeit through the eyes of a printmaker: extrusions created forms resembling aquatint test strips, inverted images mapped imagined increments in the acid, and visual noise mimicked the textures of foul bite2. What had begun as an exercise to keep my mind engaged in composition and visual research soon became an entire mode of production that has continued into my etching practice. In the absence of printmaking facilities, I sought out an analogue, a similar mode by which to make imagery. The irony of stumbling upon a digital analogue is not lost on me.

Figure 1

The resulting prints are indisputably meta. They are images about image making using technology to interrogate technology. In this way, they can be seen to explore Modernist ideas of medium specificity. Clement Greenberg wrote:

> *The essence of Modernism lies, as I see it, in the use of characteristic methods of a discipline to criticize the discipline itself, not to subvert it but to entrench it more firmly in its area of competence.*
>
> O'Brian (Ed.), 1993, p. 85

Figure 2

While Greenberg theorised the Modernist moment of painting about paint, whereby colour and flatness became subject matter, print took far longer to become self-referential. For most of what we consider to be the Modern era, it was too busy being useful. I, too, was too busy making prints to investigate its status as a technology until the pandemic forced me to take a step back. By deconstructing etching's formal qualities and processes through a digital interface, the specificities of each medium came into focus. The resulting intaglio prints show a visual dialogue across technologies old and new, inseparable from their digital origins.

In 1985, philosopher Jean Francois Lyotard, claimed "even the most modest tinkler with software has an attitude that's somehow 'artistic'- an attitude of a kind of astonishment" (Blistene, p. 3). While I believe tinkerer is the word he or his translator intended to use, his sentiment is clear. Any tool that makes the artist view the world from a different position, through a different lens or interface, is ripe terrain for creative response. As this paper will show, I am far from the only artist who turned to technology in the absence of studio access during the pandemic. What is truly astonishing is the work that resulted from this modest tinkering.

Figure 3

Figure 1. Image making, Polish app, Ria Czerniak-LeBov, 2021
Figure 2. Aquatint process at Graphic Studio Dublin, Ria Czerniak-LeBov, 2022
Figure 3. Sanctum, etching and aquatint, Ria Czerniak-LeBov, 2022

With the lifting of Covid-related restrictions came a chance to reconnect with fellow Graphic Studio Dublin members, to see how their practices had adapted to life in lockdown. Though our work would not seem related conceptually or visually, it was surprising to see that fellow studio member Aoife Scott's practice had also come to involve app-generated imagery. An avid sea swimmer and runner, Scott found these activities enormously helpful during the pandemic. Her practice had previously focused on the impact of man on the natural environment. Often featuring imagery and found objects relating to pollution and litter found in nature, her work features the bright colours of plastic waste juxtaposed with the blues of the ocean. Her prints draw you in with their vibrant palette only to reveal, whether by form or title, the human disturbance and damage caused to the natural landscape.

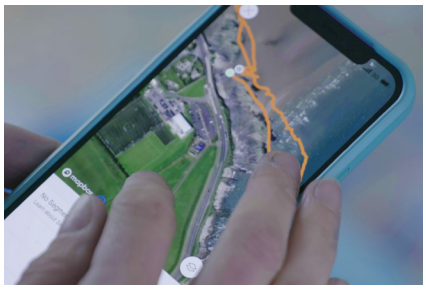

Figure 4

During the pandemic, Scott used Strava, a GPS tracking app that recorded the routes of her daily swims and runs, generating bright, abstract, linear forms against the aerial maps of her locations. She explained:

> *As soon as I noticed its potential, it went from being just a normal tool to record my activities to being an important process in making artwork … I suppose the idea of drawing with your body eventually sunk in and I began to look more closely at the maps.*
>
> Scott, March 2022

This combination of engagement with one's surroundings and the resulting digital by-product lends Scott's work a spontaneous, almost arbitrary abstraction. Akin to a blind drawing, Scott only sees the lines created once the activity has ended. Glitches, GPS failures under the water, a runner's change of mind, and a turning back, all become acts of collaboration in this drawing process. But with whom is the collaboration taking place, if we wish to consider it collaboration at all?

Many apps designed as purely functional tools incorporate visuals as part of a user-friendly experience. We do not tend to know the author of such apps. Similarly, we rarely consider the subsequent imagery as art, given the utilitarian intention of its creator. This area, however, is still very much in its infancy. It brings up philosophical questions about authorship and its division between software users and those who developed the parameters and aesthetics of the software. It is of course the artist's intention that can be seen to define the status of the resulting work. It is through Scott's noticing that the formal, aesthetic qualities of the lines and colours generated by her tracker began their metamorphosis. The artist's movements, no longer engaged in blind drawings, now revisited her repeated journeys upon plate and canvas. The palette may have remained bright, but the lines, now rendered by hand, are utterly transformed.

Figure 5

While every invention and development in technology bears the intentions of its creators upon its release, one cannot imagine how a piece of equipment or software will be used. In this way, apps are

Figure 4. Strava App, Aoife Scott, 2020
Figure 5. Jellyfish Dodging, carborundum, spitbite and drypoint, Aoife Scott, 2021

no different from other physical or digital matter. They are sites for innovation, experimentation and play. While the apps that became part of my practice were conceived with image production and manipulation as their primary use, Strava's aesthetics are not at the core of its function. In Scott's hands, however, the Strava app became a tool for artmaking, something I do not believe its maker would ever have anticipated.

Returning for a moment to the idea of noticing as integral to the artistic process, it makes sense that lockdown provided the space for such consideration. During the pandemic, life appeared to slow down. With so little else to do, baking, gardening, and going for long walks all became commonplace. Without the constant bustle, even our interactions with technology could afford to slow down. Perhaps this is accountable for Scott's noticing. Without lockdown, she may have run or swum before rushing to work, rarely looking twice at the aesthetic qualities of Strava. In his book Slow Computing, Rob Kitchin writes:

> *The digital world is often arranged in a way that discourages you from practising slow computing. We're not supposed to swim against the tide. Devices, apps, and entire digital ecosystems have been designed in ways that push us to accelerate and expose our behaviours and thoughts to data extraction*.
>
> Rob Kitchin, 2020, p. 77

While much of the digital world may be designed with these motives in mind, Scott's repeated swims against the tide can be seen as acts of resistance to acceleration. Her poetic use of her data is here a meditation upon the behaviours and thoughts provoked by a global crisis. Once noticed, these lines were the jumping-off point for a large body of drawings, paintings and prints, later exhibited in her solo show COLLIDE at The Fumbally Stables in November 2021. The printmaking techniques Scott employed in the finished work included the painterly use of carborundum, spitbite and drypoint. These processes seem to mirror the immediacy and physicality of Scott's movement through the world.

While Aoife Scott's process and the resulting prints possess a gestural spontaneity, Katsu Yuasa's do not. Both artists may be inspired by the natural world, but Yuasa's meticulous, detail-oriented Mokuhanga prints are precise to the point of seeming inhuman. Yuasa has visited Graphic Studio Dublin on several occasions, making work inspired by the Irish landscape and giving talks and demonstrations to members. After his last residency in Sligo, Ireland in 2019, he created The Celtic Twilight, in which graphic shafts of light illuminate the organic forms of the forest scape. His most recent residency was postponed due to the pandemic and will likely take place in 2023.

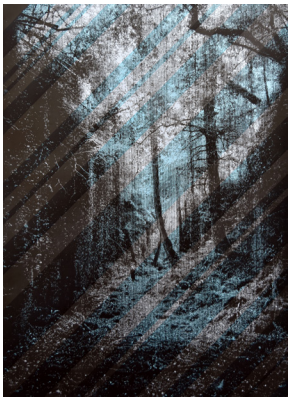

Figure 6

What has always struck me about Yuasa's printmaking is his combination of old and new technologies, both as process and as subject. He is masterful in his employment of CMYK colour separations,

Figure 6. The Celtic Twilight, woodblock print, Katsu Yuasa, 2020

using digital photo editing software to prepare images while continuing to use traditional water-based inks, cutting tools and a handmade baren. It is this combination of tradition and innovation that situates his practice so determinedly within the contemporary world:

> *I think it is especially important to take the time to produce. Because I need time to think. Traditional techniques tell us how old people were trying to communicate. I think we need to pay homage to those technologies that are still handed down and think about what we should leave for the next generation while incorporating new technologies.*
>
> Yuasa, January 2022

Yuasa's insights are relevant here for several reasons. Firstly, like Scott, he emphasises the importance of slowing down in a world that is producing imagery at record speed. Secondly, he notes print's potential as a mode of communication. I would argue that due to print's history (such as illustration, advertising, books, and pamphlets), it forever occupies a different position than painting, whose primary function was never communication. Thirdly, Yuasa speaks of legacy, what we inherit and what we pass on. If technological innovation is an intrinsic part of print's history, it makes sense that in carrying the medium forward, new advances should be welcome. Of course, Yuasa is not representative of all Mokuhanga printmakers. There are certainly those who wish to preserve techniques without altering them. However, I believe that by engaging with contemporary visual culture, he is assuming a Modernist attitude that celebrates the now.

Charles Baudelaire teased the painters of his day, who 'finding nineteenth-century dress excessively ugly, want to depict nothing but ancient togas', praising artists who were instead engaged with everyday life. Michel Foucault notes Baudelaire's recurring sentiment: 'You have no right to despise the present', a sentiment that feels as relevant as ever today (Ed. Rabinow, P., 1984, p. 41). Here Baudelaire reminds us that every generation feels nostalgia for bygone eras, attributing to the past things they feel are lacking in their respective present. I wish to state plainly that I do not criticize artists whose subject matters or techniques are timeless or traditional. I simply claim that many such works, while they may not despise the present, do not acknowledge it.

Nowhere is this acknowledgement more visible than in the prints Katsu Yuasa created during the Covid-19 pandemic. Like Aoife Scott and I, unable to travel, he turned screenwards. Yuasa's print VR London Live Walk #1, created in 2021, speaks of a world limited and expansive in equal measure. This monochrome woodblock print shows, what appears to be a video call. In the main image, the entrance to a London underground is shown in bright daylight. A man wearing a face mask stands with his back to the entrance, gazing out of the composition's right-hand side. In the bottom right-hand corner of the picture plane a smaller image appears. Another street scene separated from the larger one by a fine white border, it appears to be a screengrab taken during a video call.

Figure 7

Figure 7. VR London Live Walk #1, water-based woodcut on paper, Katsu Yuasa, 2021

What then strikes the viewer are the familiar icons at the bottom of the image. What we are actually looking at appears to be a YouTube video. We may not know the what, where or why of this composition, but we know that we are seeing a video still, paused at 2 hours 1 minute and 10 seconds of a video whose length exceeds 3 hours. Perhaps this is not a video call at all. Perhaps the second smaller screen, the image within the image, is simply Yuasa's mouse hovering above the video's time line, showing a preview of footage not yet seen. Perhaps this video shows CCTV footage, not that of any individual. This print, as rich in details as unknowns, leaves me reeling with questions. Without the chance to travel, did Yuasa video call his friends abroad, recording their surroundings in a bid to virtually travel through his screen? What is Yuasa trying to communicate by featuring layer upon layer of technologies, devoid of their usual function and context? Is he drawing our attention to the aesthetics of the software we all came to rely upon so heavily during the pandemic?

Juxtaposed in these works are the handmade marks of the artist and the digital icons of the imagery, the confines of the screen with that of the picture plane, and faraway locations on handheld devices. A portrait of pandemic life, it is the particulars of this print that anchor it in the not-so-distant past: the eerily unpeopled London street, face masks worn, and meetings that could only take place online. The title is almost as multi-layered as the image itself: VR London Live Walk #1. It situates us in virtual reality, telling us we are looking at a live walk, and that this is the first in a series. While motion is characteristic of both video and a live walk, what Yuasa has captured quite literally is life on pause, the meticulous horizontal incisions, like static flickers across an old television set, uncanny in their depiction of the digital world.

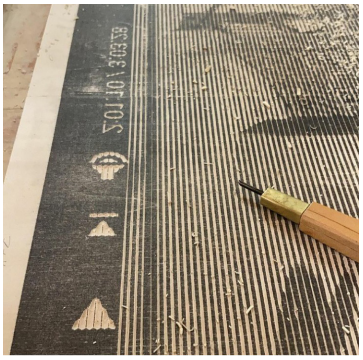

Figure 8

The contrast between The Celtic Twilight and Yuasa's VR series of works made in lockdown could not be starker. The majesty of the wild Irish landscape is inseparable from the overall context of its creation. The latter, created during a global pandemic, shows both thematic and technical shifts in the artist's practice. Like others, Yuasa leaned into digital technology. While many of his shows and residencies were cancelled and postponed, he continued to produce work that speaks of the larger challenges faced by all artists during the pandemic, unable to access facilities, collaborators and a world from which to draw inspiration. Returning for a moment to Baudelaire, we see that the compulsion to faithfully depict the present is a driving force for Yuasa, as it was for many a Modernist. While we may be excused for despising the restrictions that resulted from Covid-19, the creating and sharing, whether online or by exhibition, of work that captured the human experience of artists in lockdown feel essential.

Colin Martin of RHA was also set to make work at Graphic Studio Dublin when the pandemic hit. With the easing of restrictions, he returned, creating his new set of intaglio prints with master printer Niamh Flanagan as part of the studio's visiting artist programme.

Figure 8. Detail of work in progress, Katsu Yuasa, April 2021

While Martin's practice has explored technology and obsolescence in many ways throughout his career, his new body of work sees a definite shift in the way he sources the images from which he draws. I remember talking to Martin years ago about the incredible locations he would visit and photograph when doing his visual research: an old vinyl factory, film sets and sites of surveillance such as the Berlin Stasi Museum. His recent body of work has required site access in an entirely different meaning of the word as all images were sourced freely online. Martin's new etchings depict motion capture technology in action. His etching Child Actor features a young girl, her face covered with sensors, her gaze fixed upon something outside the picture plane. I entered the words motion capture child in Google's search bar and located the imagery used as source material with only two clicks. The palette and texture of the image may be transformed by Martin's process, but the composition is in each detail instantly recognisable.

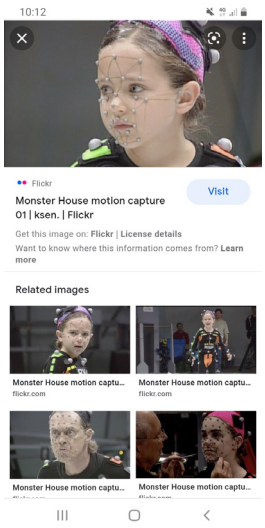

Figure 9

Figure 10

Martin's appropriation and skilled reinvention of free online content are of interest here for several reasons In a world where we can access imagery and information from across the globe in an instant, the internet can become an overwhelming site of excess, where the endless scroll renders each thumbnail equally public and seemingly unauthored. Writing in 1972, John Berger described how society was becoming increasingly saturated with imagery. 'For the first time ever, images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, free. They surround us in the same way as a language surrounds us' (p. 25).

Undoubtedly, the 50 years that followed Berger's observations are characterised by an exponential growth in the production, reproduction and consumption of images. The development of the internet, smart tv, personal computing technology, digital photography and, perhaps most revolutionary, the smartphone, have changed our ways of seeing. The increasingly accessible and user-friendly nature of the smartphone has also enabled anyone with access to this technology to create, delete, manipulate and consume images instantly. Consequently, the value we place on imagery has changed beyond recognition. While imagery and images of art circulate online at record speed, we can ask ourselves whether this challenges the position of the original print. Has the value of the art image decreased relative to its availability, or are we so beyond the capability of measuring the ubiquity of imagery that the mere concept of art has once more become a subject of interrogation? Berger's comparison of art images with language is of interest here. While language may surround us, its use is as varied as that of the image. Whether the medium in question is language or image, it is the intention of its user that may define a work as art, documentation or critique. Martin explains:

> *I tend to use images that are taken as visual record and to some degree are 'artless' or deadpan views of the spaces they represent. There is an element of the readymade image that is then recontextualised and processed through other means... The proliferation of images from internet sources is significant and the relative slowness of painting and print processes does allow for a*

Figure 9. Screengrab of Google search, accessed and captured April 2022
Figure 10. Child Actor, etching and aquatint, Colin Martin 2020

> *more meditative and reflective processing of the image than the mass and rapid consumption of feed images that we have become accustomed to... for me it is interesting to look at the digital age through the prism of an established and traditional set of tools and that are some way at odds and act as a critique.*
>
> Martin, March 2022

While Modernist ideals generally regarded the artist as the sole creator, author or genius, Marcel Duchamp's readymades presented ordinary objects: bicycle wheels, bottle drying racks and famously a urinal, as art, thus challenging the viewer's notion of the very nature and authorship of an original artwork. While Duchamp responded to notions of originality, the role of the artist and mass production, Martin's use of readymades can be seen as the contemporary counterpart. His prints, depicting motion capture technology, force us to consider the relationship we have with image production. They are etchings of found images of the production of moving images. They take us behind the scenes of an unnamed film production, through the lens of an unknown documentarian, through a website, through a handheld device and onto Martin's copper plates in a studio in Dublin. The artist's choice of what he calls 'artless', 'deadpan' imagery seems to perfectly capture the mundane act of internet trawling we now take for granted. Like Scott, it is the artists' intentions and return to materials that transform these digital readymades into works of art. The prints that Yuasa, Scott and Martin are creating, accomplished and visually compelling as they are, can also be seen as sites of social commentary, imagery that interrogates the production of imagery.

Earlier, I mused on the artist's role as one who notices what others may take for granted. Similarly, the act of selection is indicative of an artist's intention. In a 1961 interview, Marcel Duchamp equated 'art' to 'choosing', claiming that every material at an artist's disposal was a readymade. 'In order to choose, you can use tubes of paint, you can use brushes, but you can also use a ready-made thing, made either mechanically or by the hand of another man, even, if you want, and appropriate it, since it's you who chose it' (De Duve, 1996, p. 161-162). If we consider found imagery as digital readymade, it is Colin Martin's choice of content and the subsequent depiction he creates that transform the subject from unauthored to authored, non-art to art and seemingly valueless to valuable. While the art status of the original print is not in question here, the status of free online content, screengrabs or YouTube stills is.

Writing in 1964, Marshall McLuhan observed that "a medium becomes art, and/or content, when it is 'replaced'" and that "new technologies do not so much bury their predecessors as bump them upstairs to a position from which they can be admired, if no longer used" (Levinson, 1999, p. 145-146). While print was still used predominantly for early mass production, its position as an art medium was not yet widely accepted. If we build upon McLuhan's theory that a medium only becomes art once it is replaced, it is little surprise that traditional

printmaking only fully realised its status as art once digital reproduction had all but rendered it obsolete. If we view Modernism as an attitude, unanchored to era or date, it is not surprising that print, rooted in mass media and technology, has taken longer than painting to become self-referential.

We have no way of knowing how future technologies will affect printmaking processes. What is clear, however, is the medium's potential, both visually and conceptually, as a site of experimentation and discourse. My practice and that of Scott, Yuasa and Martin are examples of the impact of both digital media and the recent pandemic on printmaking at Graphic Studio Dublin. As the world finds its new normal, returning to its pre-pandemic pace, we must continue to create space and time in which to notice. Over 150 years ago, Charles Baudelaire's The Painter of Modern Life championed artists who engaged in the world around them. As printmakers of contemporary life, the world around us, saturated with digital media, is something that cannot but be engaged with.

FOOTNOTES

giclée[1]
A neologism coined in 1991 by printmaker Jack Duganne for fine art digital prints made on inkjet printers. (Wikipedia, accessed 10/3/2022)

foul bite[2]
Caused by the collapse of the acid-resistant ground in the etching process. If this occurs, the acid attacks the plate indiscriminately, which results in a deterioration of the original design. (Oxford Reference www.oxfordreference.com)

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ARTIST INTERVIEWS

All answers written by the artists and received on the following dates:
Katsu Yuasa 30/01/2022
Colin Martin 14/03/2022
Aoife Scott 28/03/2022

AUTHOR

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Ria Czerniak-LeBov is a printmaker and writer from Dublin. She is a full-time member of Graphic Studio Dublin and is currently a post-graduate student at the school of Visual Culture, National College of Art and Design, Dublin. Both her artistic and academic practices explore the relationship between old and new technologies. Through a visual vocabulary drawn from cinema, photography, pixilation and digital glitches, Ria employs traditional print techniques to capture our rapidly changing visual landscape. Her prints have been exhibited at Royal Hibernian Academy, Royal Ulster Academy, The National Botanic Gardens and NUI Maynooth among others. Her work is also in several permanent collections including the Office of Public Works, Trinity College Dublin and Mason Hayes and Curran Solicitors.

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IMAGE GALLERY

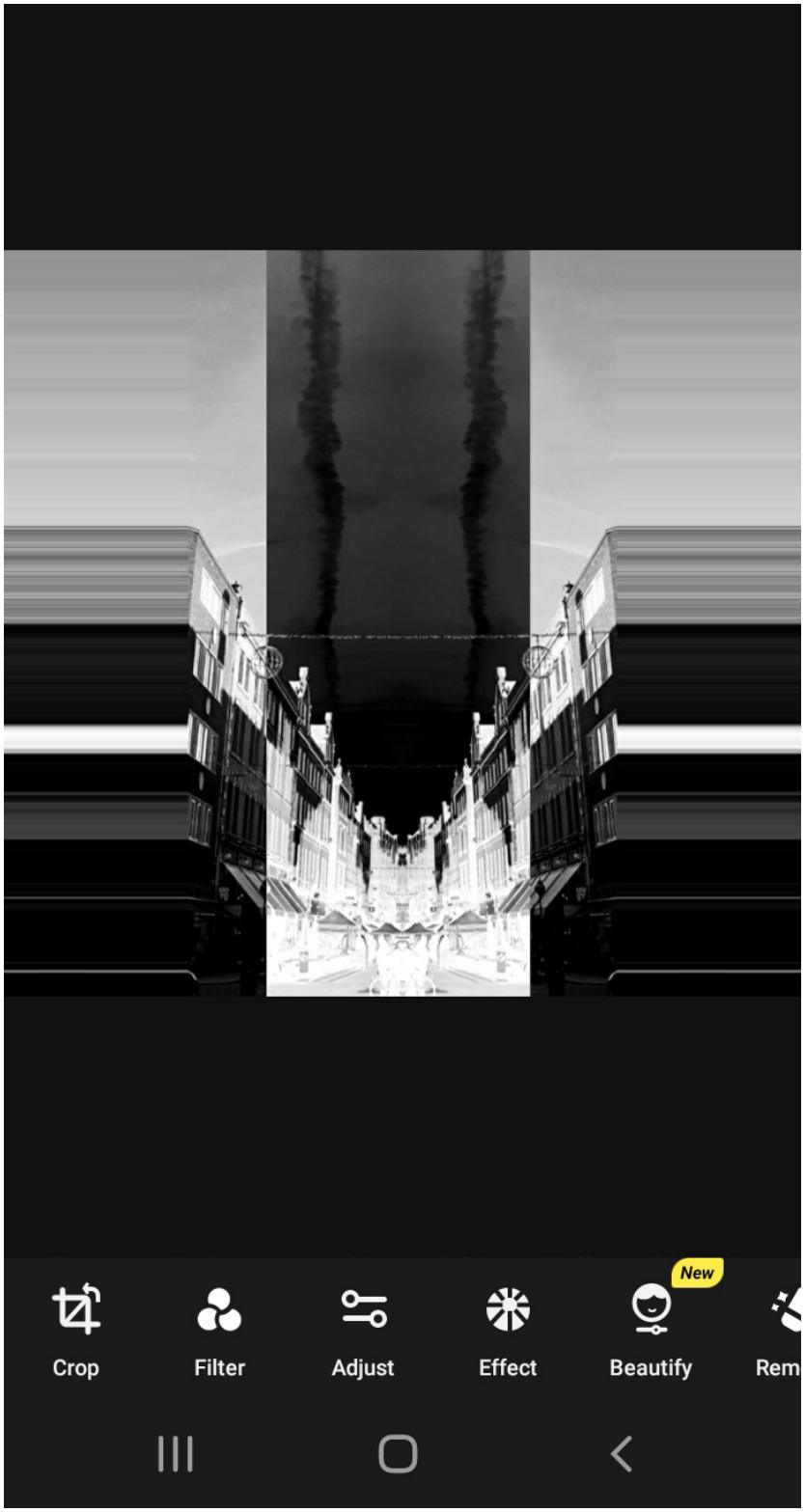

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Figure 7. VR London Live Walk #1, water-based woodcut on paper, Katsu Yuasa, 2021

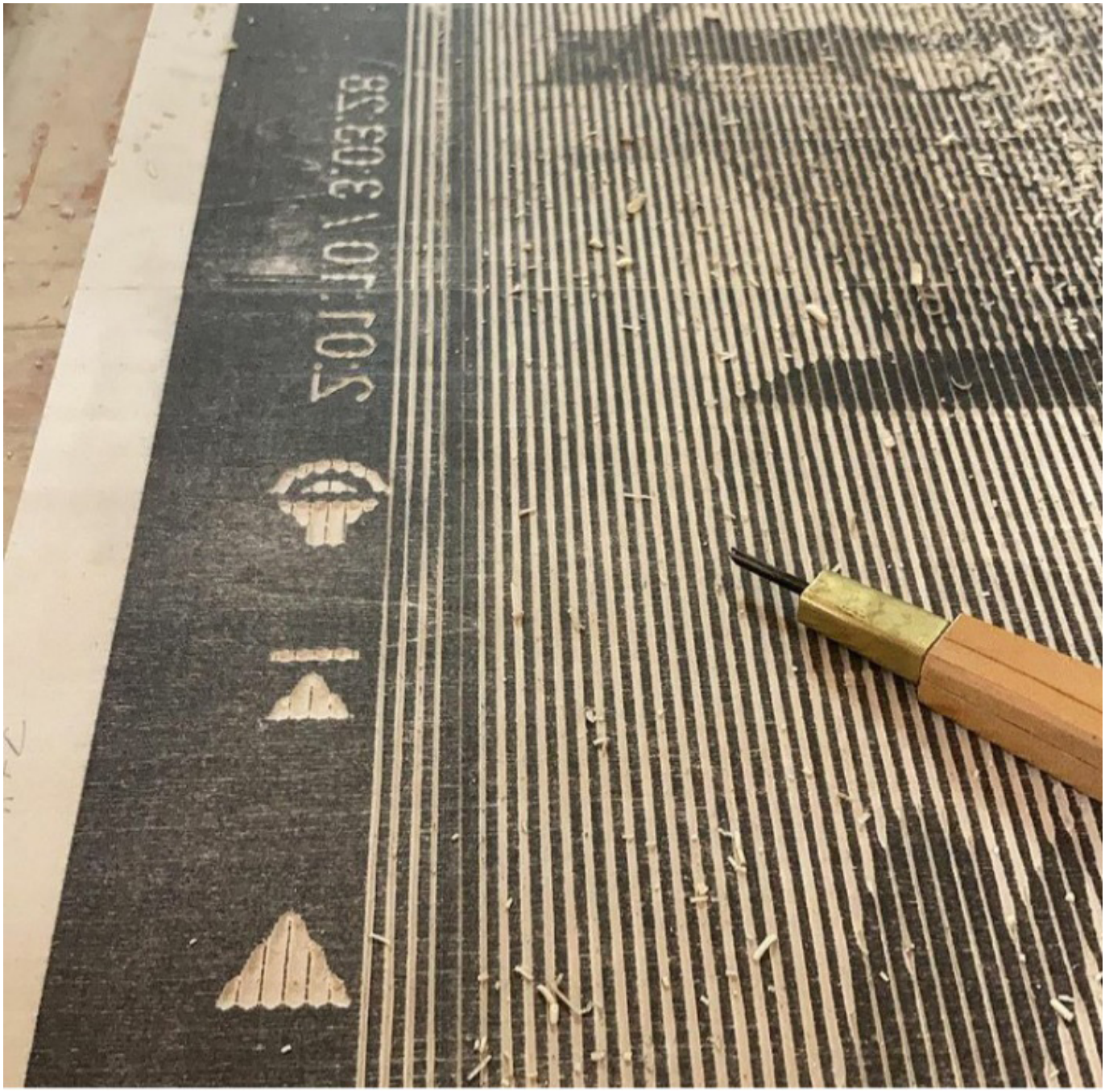

Figure 8. Detail of work in progress, Katsu Yuasa, April 2021

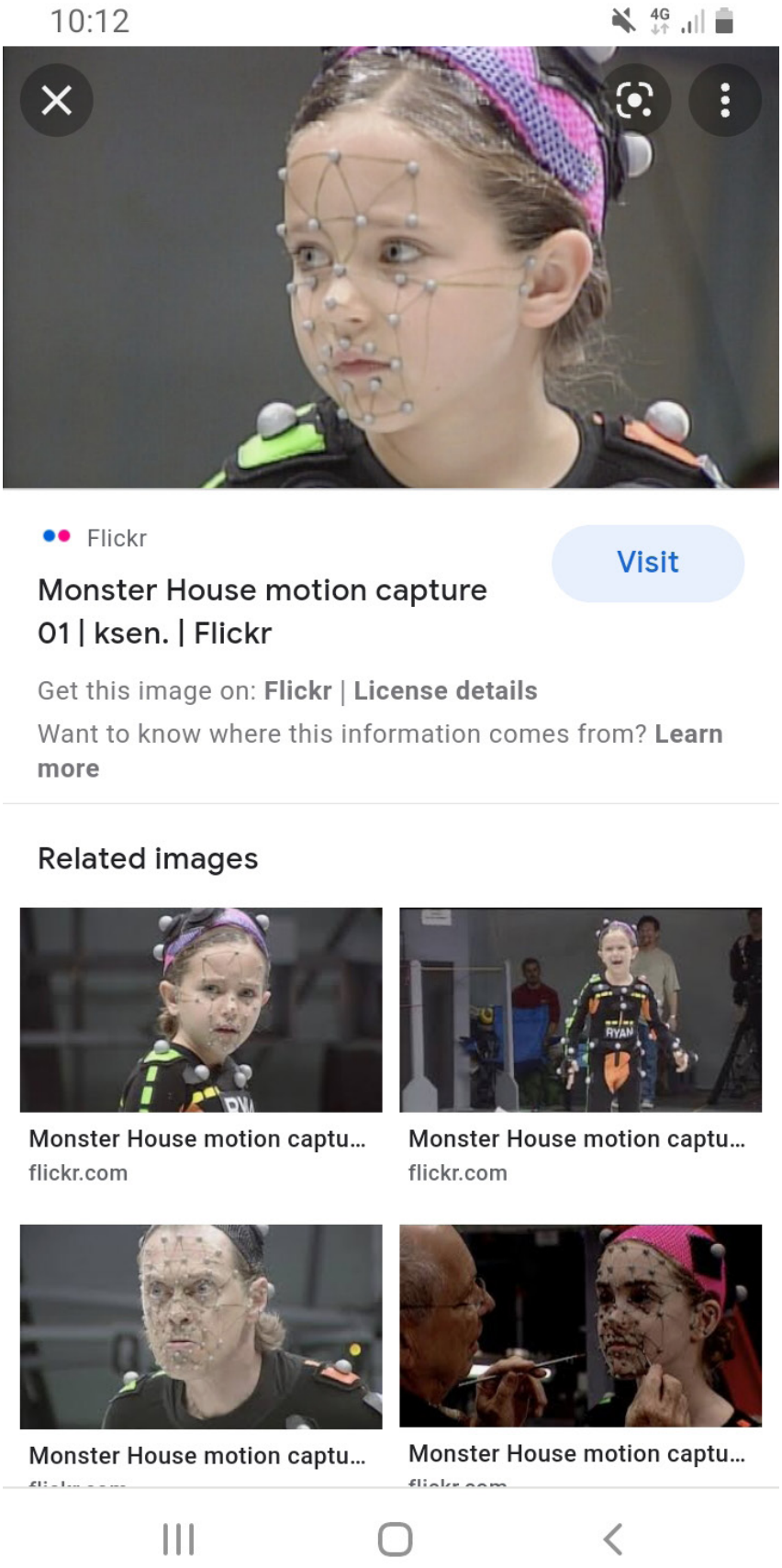

Figure 9. Screengrab of Google search, accessed and captured April 2022

Figure 10. Child Actor, etching and aquatint, Colin Martin 2020