

**PRINTMAKING
IN THE
EXPANDED
FIELD**

A pocketbook for the future
Collected texts and thoughts
Ed. Jan Pettersson

Printmaking in the Expanded Field, a pocket book for the future

Editor Jan Pettersson

Oslo National Academy of the Arts, 2017
361 pp, 74 colour photos, 17 b&w illustrations,
140 x 120 mm, PB, 300 NOK (inc. shipping)
ISBN 9788292613665

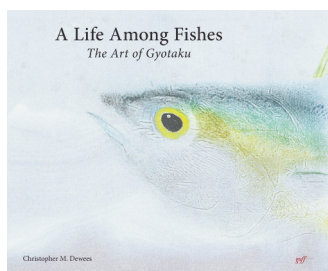
The unassuming size and cover of this pocket book belie the contents; it is bursting with writing on the ever-widening definition of print and its rise in status, arguing print is, 'the total reflection of today's contemporary art'. Building on the traditional and historical context, the book explores the rapid technical developments as well as innovation in printmaking over the last 20 years and, importantly, anticipates future progress.

The research seminar of the book's title took place in Oslo in September 2015 and featured heavyweights of printmaking from across the world. Democratically and collaboratively, the event was live-streamed; now, you can pour over the 29 essays from each of the seminar's presenters. Of personal resonance is Andrew Raftery's *Why engraving?* Raftery's question is rhetorical, his essay is a personal account of his discovery of copper engraving and subsequent journey in print. Other writings include Susan Tallman's theoretical positioning of print; Thomas Kilpper on print's role in social change; and Ruth Pelzer Montada on how print has adapted to the changes and spread of public art particularly with the onset of digital media.

Printmaking in the Expanded Field intentionally raises as many questions as it answers, encouraging inquiry and debate.

The book can be purchased direct from the publisher, for details contact: pitef@khio.no

Leonie Bradley
Editor and Artist



**A Life Among Fishes:
The Art of Gyotaku**

Christopher M Dewees

Goff Books, 2017
180 pp, 180 colour illustrations,
229 x 279 mm. HB, £46.50.
ISBN 9781940743332

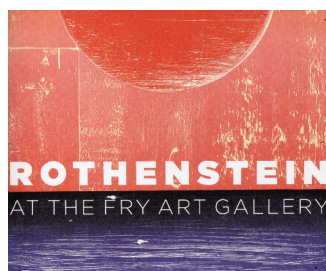
As we learn more about the vast mysteries of the oceans, with a growing awareness of our abuse of marine resources, Christopher M Dewees' charming book, *A Life Among Fishes: The Art of Gyotaku*, invites printmaking to enter the realms of science and conservation.

Dewees learned to print fish, a form of nature printing, while studying for a masters in fisheries in San Francisco in 1968. In the ensuing years he has built up great expertise in the method, originally developed in Japan as a way to record an interesting catch before it was eaten. Through lively anecdote from predominantly Pacific coasts and waters, Dewees shows how gyotaku spans fishing, science, eating and adventure.

The gist of gyotaku is either to cover an inked fish with a receptive surface (paper or fabric) and apply pressure by hand, or wrap a fish and dab ink onto the paper or fabric surface to get a recto image. This is by no means easy, for the nature, size and state of the fish (or shellfish, octopus etc.) determine the process and its timing. Dewees gives wise, step-by-step advice on how to do all this.

The attractive layout and illustrations of *A Life Among Fishes* make it as much a handsome picture book about printmaking adventures, as an excellent description of the gyotaku technique.

Ralph Kiggell ARE
Printmaker/artist



Rothenstein at The Fry Art Gallery

Gill Saunders

The Fry Art Gallery, 2017
64 pp, 57 illustrations,
170 x 210 mm, PB, £10.
ISBN 9780957317222

Michael Rothenstein brought innovation to his print practice, his relief prints in particular, also teaching and contributing three 'studio handbooks'.

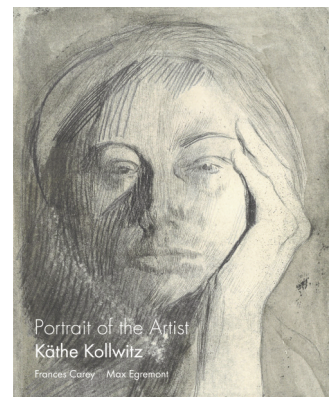
The Fry in Saffron Walden has a large and significant collection of work by artists who have settled in or near Great Bardfield and the collection now includes over 350 drawings, paintings, ceramics, constructions and prints by Rothenstein.

Rothenstein's work is hard to reproduce as it prioritises colour and texture and the definitive text on his prints (Tessa Sidey, pub. Scholar Press) is expensive, retailing at £85+ second hand, so this new book published by The Fry is welcome.

Rothenstein at The Fry Art Gallery is a paperback with loose cover comprising 57 illustrations; an essay on the artist by Gill Saunders and the reprint of an interview conducted by Peter Fuller in 1990 for the quarterly *Modern Painters*. Gill Saunders is a Senior Curator at the V&A and her previous writings on Rothenstein include *Bawden, Ravilious and The Artists of Great Bardfield* (V&A, 2015), which she co-edited.

The two texts are a valuable and edifying resource and the book is a beautiful object but it is a little odd so many of the wonderful images are cropped without indication in the image captioning.

Emma Gregory
Artist and teacher at Spike Print Studio



**BOOKS
RECEIVED**

Portrait of the Artist: Käthe Kollwitz

Texts by Frances Carey and Max Egremont
Edited by Jonathan Watkins
Ikon Gallery in collaboration with the
British Museum, 2017
155 pp, £20
ISBN 9781911155140

A full colour catalogue to accompany the significant Käthe Kollwitz exhibition touring the UK. A full review will follow in the next issue.

Screenprinting: The Ultimate Studio Guide from Sketchbook to Squeegee

By Print Club London
Thames & Hudson, 2017
288pp, 450 colour illus.
210 x 29 mm, PB, £24.95
ISBN 9780500293201

Print Club London divulge techniques and tips for the beginner through to more experienced printmaker, with practical advice on exhibiting and step-by-step guides from leading artists and designers.

Baselitz

Edited by Martin Schwander
Hatje Cantz, 2018
268 pp, 199 illustrations,
310 x 274 mm, HB, €58.00
ISBN 9783775743877

Fondation Beyeler are staging a major retrospective of Georg Baselitz to mark his 80th birthday. Many of his most important paintings, sculptures and prints will be shown alongside each other for the first time and are brought together in this high-quality publication.

3D Printing for Artists, Designers and Makers

Stephen Hoskins
Bloomsbury Visual Arts, 2nd revised edition, 2018
168 pp, 225 x 189 mm, PB, £31.99
ISBN 1474248675

With a new chapter and case studies to bring this essential guide up-to-date, Stephen Hoskins of the Centre for Fine Print Research details his own research and those of artists and designers exploring the capabilities of 3D printing and pushing the technology to its limits.