

New Editions/Scotland



Contemporary Artists' Prints from Glasgow, Edinburgh, Aberdeen and Dundee

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INTERNATIONAL PRINT CENTER NEW YORK

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Clare Barclay, *Houndstooth (Red)*, 2005, Screenprint, 19 3/4" x 55 1/2"

Printmaking in Scotland

Scotland has built its considerable reputation as a center for printmaking largely as a result of the establishment of a network of Scottish print workshops that began in 1967.

Edinburgh Printmakers and Glasgow Print Studio were established in Scotland's two major cities, and workshops in Aberdeen (Peacock Visual Arts) and Dundee (DCA) opened shortly thereafter. Although each of the workshops has evolved over the years, they all have a common ethos in that their shared purpose is to encourage the art of printmaking through practice, education and exhibitions.

All are open-access non-profit organizations providing centers for local and visiting artists to use printmaking facilities at low cost, receive tuition and learn techniques through working alongside experienced artists and master printers. These facilities ensure that printmaking in Scotland remains at the forefront of contemporary art practice as a constantly developing artform.

Similar, but smaller, print workshops have opened in Dunfermline and throughout the Highlands of Scotland in Inverness, North Uist and Orkney.

Over the past thirty-five years, literally thousands of artists have been introduced to the art of printmaking through the efforts of the Scottish print workshops. Many artists now visit Scotland specifically to take advantage of the fine printmaking facilities and creative opportunities on offer, and often this is reciprocated. Over the past few years Scottish artists have benefited from exchanges with artists in Denmark, USA, Israel, Germany, Mexico, New Zealand, Japan and many other countries, each leaving a valuable and tangible legacy. These exchanges have led to long-term collaborations and friendships.

Shared experimentation and knowledge between artist and artist-printmaker has been central to the ambitions of the workshops, and this has led to the development of collaborative print publishing programs. Many of the most prominent, and many emerging artists in Scotland have participated and collaborated with master printers at workshops throughout Scotland. The works resulting from these collaborations are in many public and private collections throughout the world. Glasgow Print Studio alone has published over 500 editions.

New Editions/Scotland offers an insight into the range and quality of work

produced since 1998 in Glasgow, Edinburgh, Dundee and Aberdeen by artists that are well respected in Scotland—many, in fact, with international reputations far beyond the British Isles.



Elizabeth Blackadder, *Japanese Garden*, 2005, Etching, 19 1/2" x 22 1/2"

Dame Elizabeth Blackadder is undoubtedly the most senior artist represented in the Exhibition. With a career spanning over fifty years, she is the probably Scotland's best known living artist. She has received numerous awards and accolades throughout her career including election to the Royal Academy and the Royal Scottish Academy. She was recently appointed the Queen's Painter in Scotland and more recently still, she was knighted. Dame Elizabeth Blackadder was one of the first artists

introduced to Glasgow Print Studio's publishing program in 1984 and has subsequently worked in all four workshops.

Her near contemporaries in this exhibition include Alan Davie, John Byrne and Philip Reeves, who was instrumental in the establishment of both Edinburgh Printmakers and Glasgow Print Studio. Another of this generation, Bruce McLean, Professor of Printmaking at the Slade in London, is an artist whose practice is diverse in the extreme. Working as he does in sculpture, performance, printmaking and painting, he is a role model for the contemporary movement in Scottish contemporary art.

In the mid-eighties, a group of young Glasgow painters including Steven Campbell, Adrian Wiszniewski and Ken Currie achieved extraordinary international acclaim, and throughout the eighties successive groups of painters including Jenny Saville, Stephen Conroy and Alison Watt achieved instant success on graduating from Glasgow School of Art. Campbell, Wiszniewski and Currie have continued to make prints at the Scottish workshops and are represented in this exhibition. Ray Richardson, a London artist with a stylistic affinity to the Scottish figurative movement, gravitated to Scotland to make prints.



Philip Reeves, *Bridge*, 2005, Etching, 24 3/4" x 27"

The success of Glasgow artists has continued right through the nineties until the present day with a new group of artists exploring new avenues of experimentation, concerns, concepts and style that separate them from the figurative painters of the eighties. The Glasgow Print Studio has extended invitations into its publishing program to many of these artists, represented in *New Editions/Scotland* by Clare Barclay, Christine Borland, Katy Dove, Toby Paterson, Dave Sherry, Martin Boyce, Ross Sinclair and Richard Wright.

Although these movements, both the figurative and post-figurative, have emanated from Glasgow, there are individual

Steven Campbell, *The Rosslyn Experience*, 2004, Woodcut, 56 3/4" x 32"



artists with major reputations who live and work in Edinburgh, including the painters Callum Innes, Moyna Flannigan and Graeme Todd. Innes was short-listed for the Turner Prize in 1995 and won the prestigious Jerwood Prize in 2002.



Ray Richardson, *Shadow of the Sun*, 2003, Etching, 14 1/4" x 28"

All those mentioned above are artists for whom printmaking is not their principal medium; they have built their reputations for the most part on painting, sculpture, installation, film and video. The other artists included in this exhibition are those that can properly be called printmakers - in that this is their chosen medium on which they have established their reputations. Scott Campbell, Stuart Duffin, Jo Ganter, Norman Mathieson, Will Maw, Robert Paul, Murray Robertson and myself fall into this category.

The four Scottish workshops are constantly evolving, seeking new challenges and new collaborations, protecting ancient techniques while embracing new technology. Most recently the workshops have come together with a new initiative, CELscotland, with a shared website. For the full story of printmaking in Scotland, check out www.CELscotland.com and follow the links to the individual workshops.



Will Maw, *Palimpsest Series (Geisha)*, 2003, Screenprint, 31" x 27"

John Mackechnie
Director, Glasgow Print Studio
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IPCNY International Print Center New York is a non-profit institution dedicated to the appreciation and understanding of the fine art print. *New Editions/Scotland* is part of IPCNY's 5th Anniversary Season, celebrating five years of exhibitions and services to the print community. IPCNY nurtures the growth of new audiences for the visual arts, offering a membership program, educational and information services. *New Editions/Scotland* is the tenth in a series of exhibitions in our Chelsea space interspersing juried presentations of contemporary work. For further information, visit www.ipcny.org, or call (212) 989-5090. Gallery hours: 11-6 p.m, Tuesday - Saturday.

