



INNOVATIVE PRINTMAKING

Unusual Techniques, Scale, and Subjects

Exhibition Catalogue 2018/19

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design and art direction : Joyce Westrop

exhibition essay : Pat Durr, curator

thanks to : Svetlana Swinimer and Gayle Kells

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Enriched Bread Artists

951 Gladstone Avenue, Ottawa ON K1Y 3E5 Canada

www.enrichedbreadartists.com

ISBN: 978-0-9731326-3-2

The Enriched Bread Artists gratefully acknowledges the financial support of the City of Ottawa.



INNOVATIVE PRINTMAKING: Unusual Techniques, Scale, and Subjects



Sun Rising by Pat Durr

Printmaking in recent years has greatly broadened its technical explorations. While many artist printmakers still use the classic processes and produce beautiful editions, others are exploring new and original techniques and innovations in presentation. Artists are producing varied editions, extraordinarily large unique single images, mixed media prints, and three-dimensional imagery with or without a press.

Pat Durr, Robert Hinchley, Gayle Kells, Bozica Radjenovic
Mana Rouholamini, Katrin Smith, Svetlana Swinimer,
Joyce Westrop, and Russell Yuristy.

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The Exhibition

Printmaking in recent years has greatly broadened its technical explorations. While many artist printmakers still use the classic processes and produce beautiful editions, others are exploring new and original techniques and innovations in presentation. Artists are producing varied editions, extraordinarily large unique single images, mixed media prints, and three-dimensional imagery, all with or without a press.



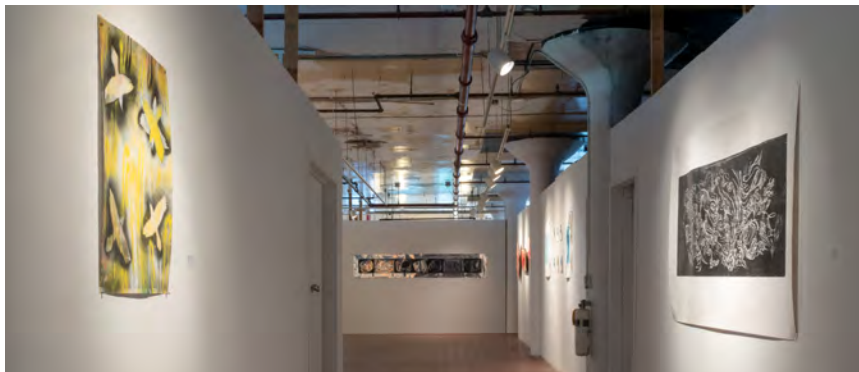


Enriched Bread Artists approached Pat Durr to curate this exhibition because of her extensive experience in curating and experimental printmaking. Durr, a well-known Ottawa printmaker, curated, organized and presented a group exhibition of innovative printmaking by Ottawa printmakers. The exhibition included several EBA artists who have been experimenting with new print processes as well as other selected and invited Ottawa printmakers.

Innovative Printmaking was presented in two parts. The first as an exhibition open to the public at Enriched Bread Artist Studios (EBA) in conjunction with Ottawa's DOORS OPEN, June 2018. An occasion when large numbers of the general public visit EBA. The exhibition, with additional activities, continued through the two weekends.

The second part of the exhibition coincided with Ottawa's DOORS OPEN, June 2019. As well as reintroducing much of the original work from the year before, it included presentations by three of the exhibiting artists. Pat Durr also gave a tour to visitors of the art works presented, discussing many aspects of the work and explaining some of their new explorations in printmaking.

The exhibition provided a showcase of new, original directions and processes found in contemporary printmaking today. Printmakers have the freedom to use many different techniques in the same print. Hybrid prints here combine seemingly incompatible methods of printmaking such as screen-printing with embossing, woodcut and stencilling, screen-print and spinning structures, as well as dry-point, etching, relief and chine collé.



Most of the prints in this show were not created by traditional presses. They were either printed with unconventional presses (a steam-roller) or printed by

hand. Svetlana Swinimer uses her spoon to print everything from woodblocks on aluminium to her eco-friendly electro-plate etching on paper. Embossing is an old, but not very common technique. In this exhibition there are 3 embossed prints done in three different ways; enormous pressure, vacuum press, and casting.

Many of the artists in Innovative Printmaking use their printmaking techniques to enrich their subjects. Pat Durr works with thrown-away objects creating prints with a 50-ton hydraulic press literally using it as a trash-compactor relating to her theme of pollution. Bozica Radjenovic combines her sculptor inclinations to create kinetic prints on domestic fabric which relates to the theme of motherhood.

This project supported local artists and provided the opportunity for the wider public to view their work and learn more about different artistic print media. Members of the Ottawa artistic print community were invited to the presentation of the new print processes, especially the electro print process which is a new non-toxic form of printmaking with which a number of EBA artists have been experimenting.

The project presented the opportunity for significant cross pollination of new and different printmaking ideas among different groups of printmakers and the art viewing public. This is especially significant as, until recently, printmaking had not been a major focus in Ottawa since the closure of the University of Ottawa's printmaking studios over 20 years ago. Even still, artists interested in printmaking have few options in



Ottawa to discover new processes and techniques. There are few print studios currently functioning in Ottawa. There are classes and presses at the Ottawa School of Art, the Ottawa-Gatineau Printmakers Collective have a small print shop on Strafford Rd. in Bells Corners, and screen-printing workshops through Possible Worlds. Generally, printmakers still tend to be working alone or in isolated groups. This project afforded the opportunity for the various professional printmakers, students and the public to interact at the public events at EBA.

This catalogue includes sample images from each artist and a short note about the original nature of the process they are using for their print making.



Pat Durr



Pat Durr, *Sun Rising*, 2012-17, Mixed media collagraphic multi plate monoprint on Arches Moulin du Gue cotton/linen rag paper, 42 x 58 in, Unique print, Courtesy Galerie St. Laurent+Hill

"Sun Rising" is a mixed media multi-plate collagraphic monoprint which was printed on a monster press in North Adams, Massachusetts at the Contemporary Artists Center.



.... Pat Durr

Durr's artworks allude to the problematic interface of our lives with the natural, and the urban-industrial environments that surround us. She incorporates the images of 'detritus' in her prints. The waste used are objects transformed by human intervention and of no artistic prestige per se. They carry the history of their usage and document our lives and our choices.

The prints contain 21st century stories – urban stories that embody the history of our consumption, yet Durr seeks to turn the trash and waste into something positive and beautiful. While the prints reflect her concerns with the serious pollution currently found in our environment, she wants the prints to become a visual poem, rich in allusions about regeneration and renewal.



Robert Hinchley

"April" is a mixed print media work. The print medium is colour woodcut relief, stencil printing, acrylic spray paint, oil stick and collage. My attempt is to create an environment for the viewer. The repeat of the bird symbol is something that I have often used in my work. It references visual stories and experiences of where I live and work in the Ottawa Valley. The use of spray paint and stencils visits my early image making and skateboard culture. The coin collage pays tribute to Jim Boyd as I had seen him use a dime in one of his past works. The print is a unique image and completely process driven.

*Robert Hinchley, April, 2018, Wood cut, Stencil,
Spray Paint, Oil Stick, and Collage on paper,
30 x 22 in, Unique Print,*

Courtesy Gallery St Laurent+Hill



.... Robert Hinchley



Gayle Kells



Gayle Kells, Botanical Study, 2014, Block Print on paper, 67.5 x 27.5 in, Artist print using Steamroller

My work examines identity and socio-political issues using painting, drawing and mixed media techniques.

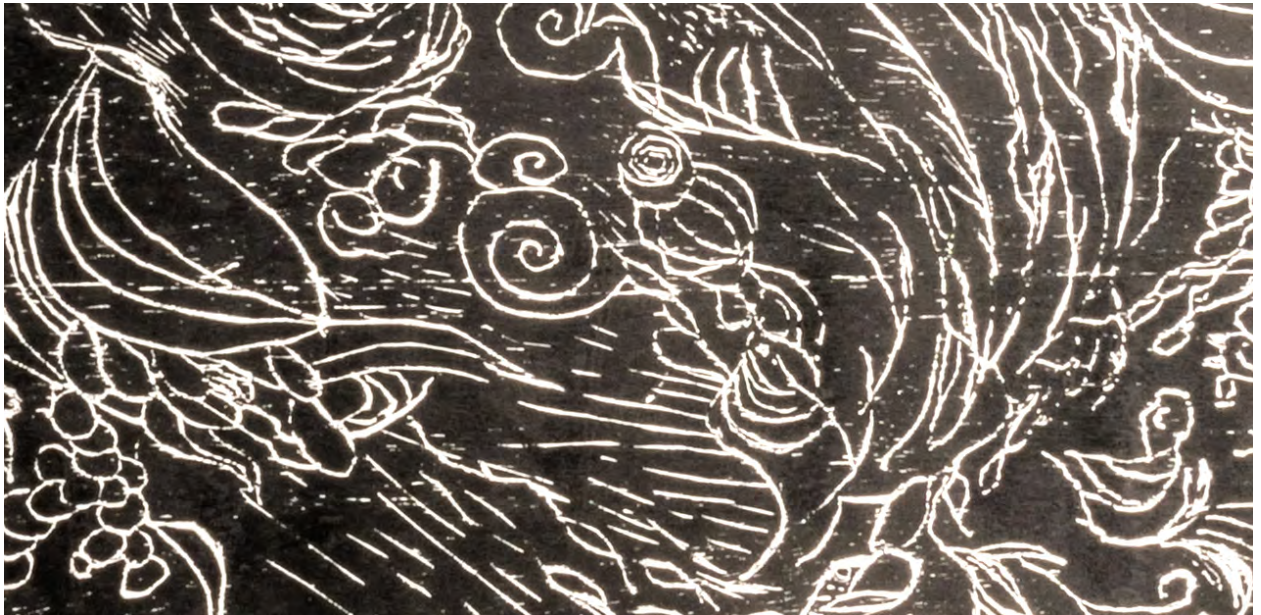
In the past, a series of ink drawings have been spontaneously created and commonly use rhythmic, repetitive patterning reminiscent of lace work, crochet and other



....Gayle Kells

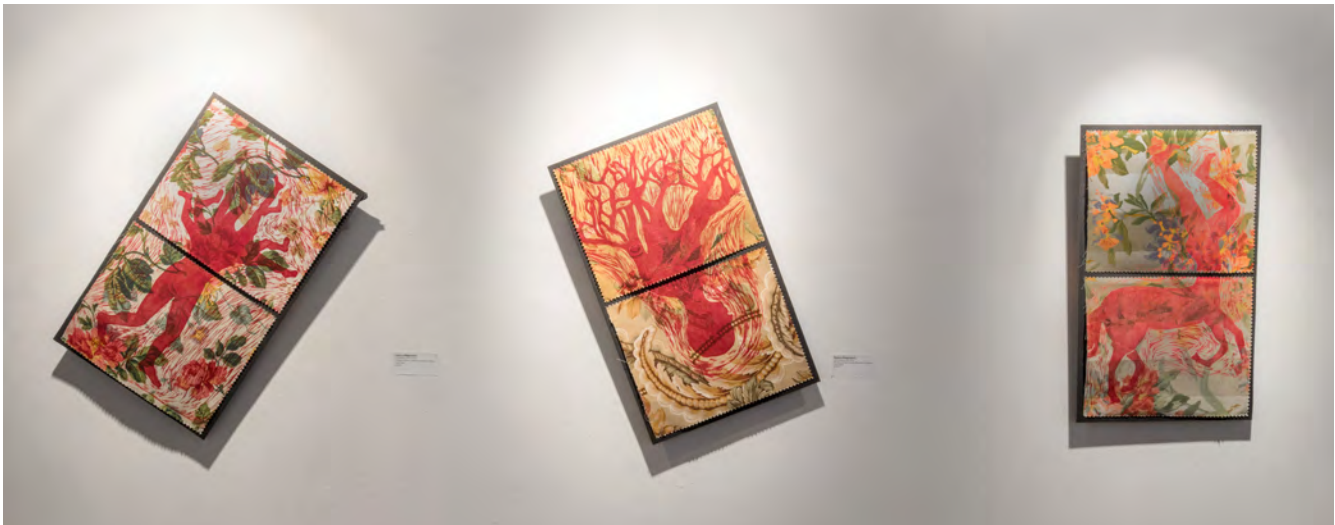
embroidery or needlework techniques. These works are emotive, often mysterious pieces made intuitively without reference material but do, in the end, suggest the mysteries of the natural world.

The print exhibited here, entitled Botanical, is an extension of this work transforming the intimate drawings to large-scale format block printing using a steam roller as a press.



Bozica Radjenovic

Overall my work explores relationship between material and subject matter. For this exhibition I created three woodcuts that I printed on vinyl, paper and fabric. The meaning of each print has been changed according to printing surface. The prints on paper and vinyl look like signs and the ones on fabric samples have fable or story telling character. During the process of printing woodcuts I was



Bozica Radjenovic, L to R, The Mother of Four, The Undercurrent, and The Goddess of Speed, 2018, Woodcut printed on fabric mounted on rotating Lazy Susan, 26 x 16 in

amused how the left side on plate became the right side on the print so I continued the with the same “play rule” and now the bottom become the top and vice versa. In terms of subject, my Goddess of Speed, Mother of Four and Undercurrent came from personal stories of two headless creatures and one legless reality...

*Bozica Radjenovic, The Mother of Four, 2018,
Woodcut printed on fabric mounted on rotating
Lazy Susan, 26 x 16 in*

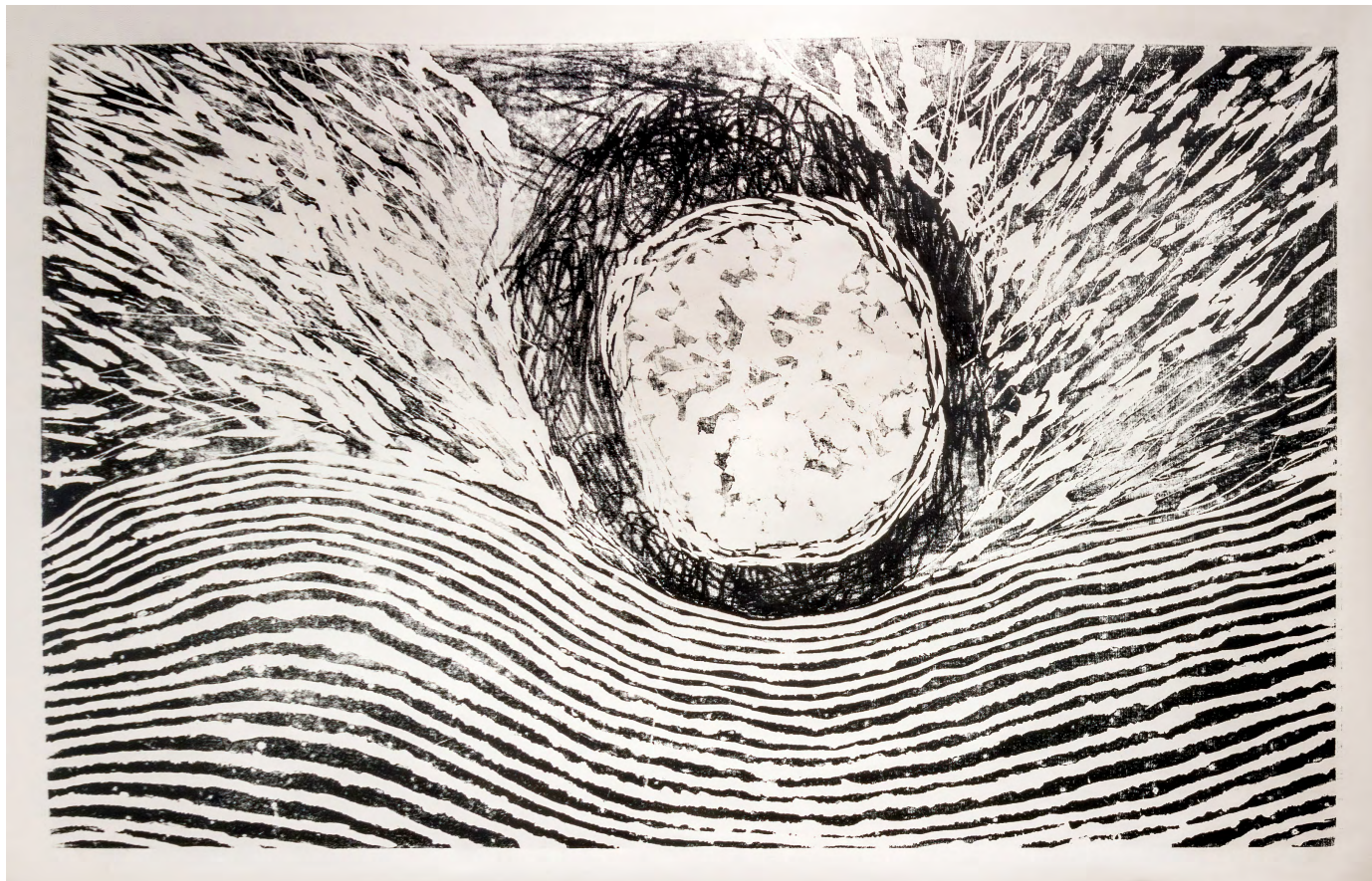


.... Bozica Radjenovic



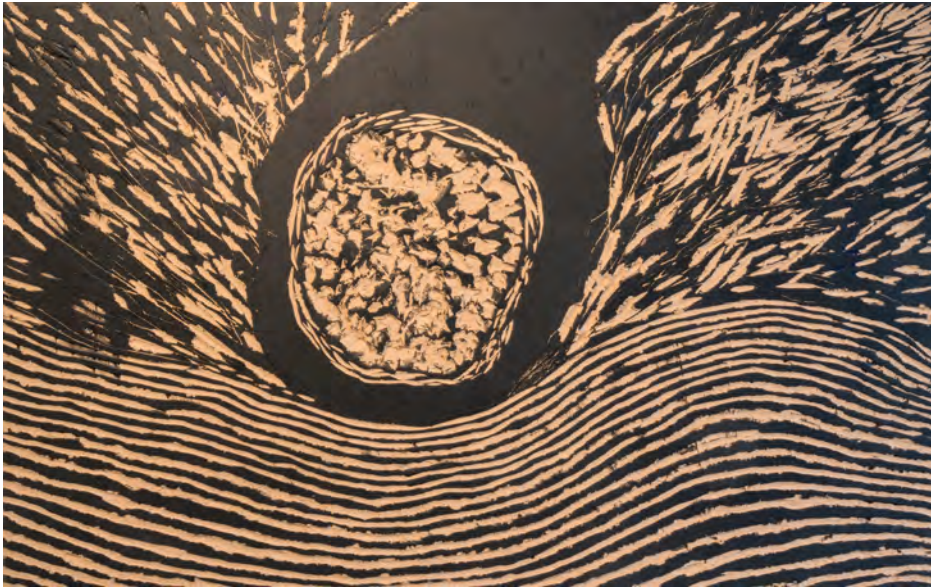
Bozica Radjenovic, The Sign of the Time (running but getting nowhere), 2018, Woodcut printed on transparent vinyl mounted on welded steel, 60 x 20 x 20 in

Mana Rouholamini



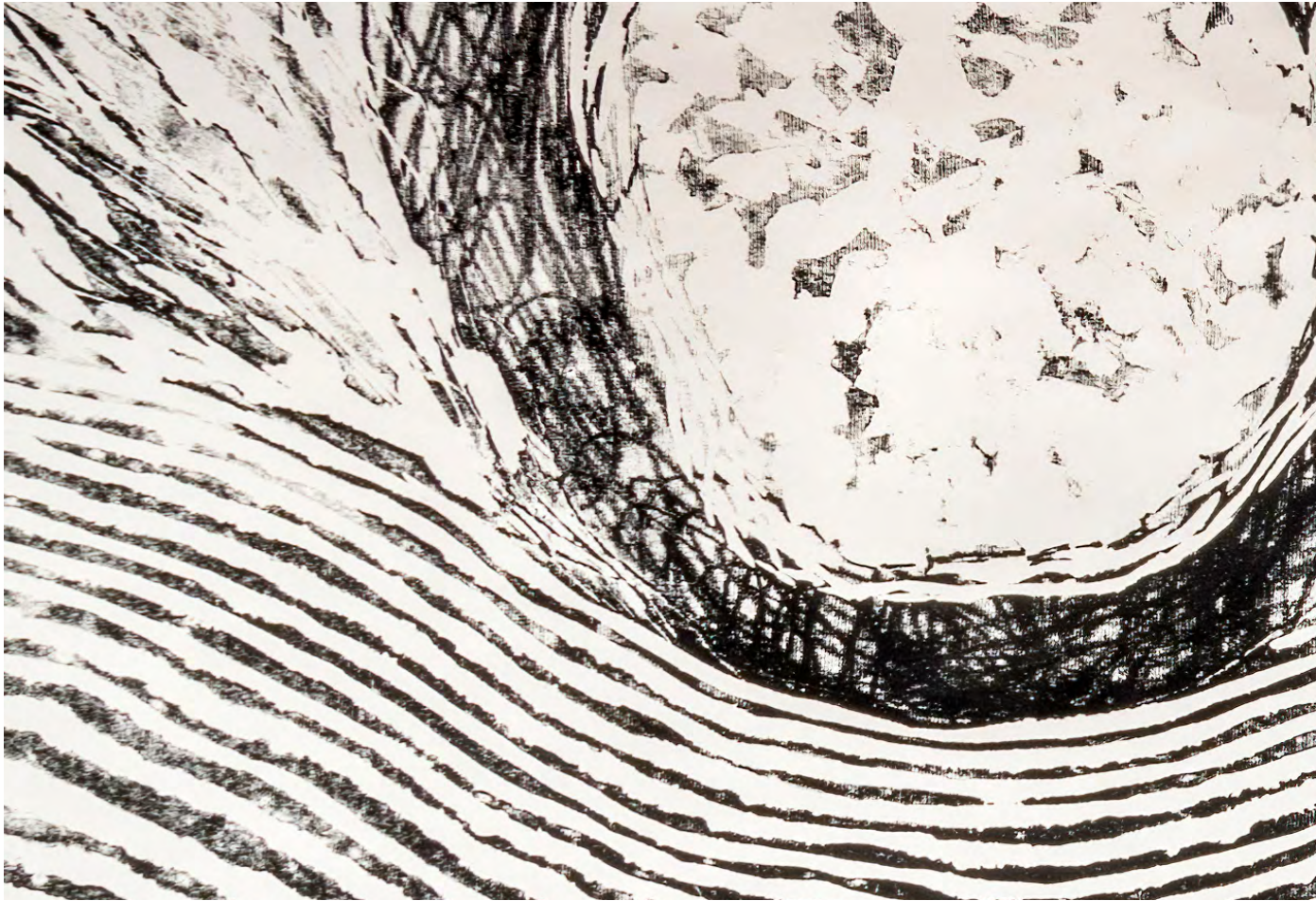
Mana Rouholamini, Flowing and keeping, 2018, Woodcut on paper, Unique hand-printed

Water, moving through, digging through, flowing - miraculous and proud - carrying memories and the good deeds thrown in her. A Persian expression says: "do a good deed and throw it in the water and somewhere in the desert it will return to you." My work follows the water that remembers in an imagined journey.



Mana Rouholamini, Flowing and keeping, 2018, woodcut plate

.... Mana Rouholamini



Katrin Smith

For this invitational printmaking exhibition, I wanted to present the viewer with a fresh perspective on how fine art prints could be displayed other than simply in a standard frame behind glass. In my day to day practice, I seldom create series of prints rather the majority of my prints are unique, one-of-one artworks. I sometimes create what is called a "variable edition" where the same plate is used to make unique prints by varying the chine collé, inking methods and collage. All my original prints are created using Graphic Chemical oil based printmaking ink and BFK Rives printmaking paper on an etching press in my studio.

After a severe local wind storm, there were small twigs scattered everywhere. I picked up a variety of twigs and with a little pruning used them as supports for three abstract etchings called "In the Woods".

These 3 etchings were created using the Sugar Lift technique. Ordinary table sugar is mixed with water and black ink and then painted on the zinc plate. Once dry, a hard ground medium is painted on the plate.

When the ground has dried, hot water is poured over the plate and the sugar solution melts off the surface. It is these unprotected portions of the plate previously covered by the sugar that will be etched in the acid bath. The coloured portions of the finished prints are thin oriental papers which are glued and then placed good side down on the inked plate as it is rolled through the etching press. This technique is called "chine collé".



A second group of artworks features prints incorporated into different handmade art books. "Intersect" is an accordion book structure with a pop up section to display 2 small prints. The black & white print was created by dipping the plate on a layer of hard ground floating on water. After being etched in the acid bath, the plate was further marked with

Katrin Smith, Intersect, 2017, Etching, Aquatint, Viscosity Tech paper, ink, book board, 6.25 x 25 x 6 in, Accordion Book with Pop Up

Katrin Smith, In the Woods, 2018, Etching, Chine Collé, Aquatint paper, ink, wood 15 x 18 x 8 in

Katrin Smith, Year of the Goat, 2017, Relief (lino), Flag Book paper, ink, book board 6.25 x 13 x 4 in

Katrin Smith, Exhilaration, 2017, Drypoint, Accordion Book paper, ink, book board, 2.75 x 18 x 3 in



engraving tools. The red print was created using the Sugar Lift technique described above. It was inked using the "Viscosity" technique where inks of different thickness repel each other. "Year of the Goat" is a modified flag book structure. As with *Intersect*, the book covers were hand made using proper book board, oriental paper and PVC glue. This is a linoleum relief print that has been cut in 9 equal sections, glued to an accordion structure in such a way as to display the full print when the book is in the open position. Finally, "Exhilaration" is a miniature accordion book featuring a long, narrow Drypoint plastic plate. The plate is incised with a Dremel, inked intaglio (ink only in the crevices and not on the surface) and then run through the press.

*Katrin Smith, Fan, 2018, Drypoint, Chine Collé
paper, ink, wire, 14 x 11 x 4.5 in*

.... Katrin Smith

Both "Fan" and "All Sewn Up" were created using the Drypoint and Chine Collé techniques described above. "Fan" is a flat 15 x 10 inch print that has been randomly folded and displayed in a see through boxed frame sandwiched between 2 panes of glass. "All Sewn Up" is a 14 x 14 inch flat print folded, hand sewn together and glued to a wooden panel. Random areas have been coated with high gloss resin.

My last artwork was inspired by a visit to the local antique market. There I found an old circa 1960 view finder where kids would have inserted a round cardboard disc and view small colour images telling a story. For this exhibit, the view finder's story is told through long 27 x 2.5 inch drypoint print which replace the original cardboard disc. "Vision 2" incorporates a plain black on white print with coloured relief and chine collé.

Katrin Smith, Vision 2, 2018, Drypoint, Relief, Chine Collé on paper, with viewfinder mounted on wood, 30 x 12 x 4.5 in



Svetlana Swinimer



Ode to my Friend is dedicated to the bravery and dignity of a man dying from cancer. During his four-weeks in hospice at the end of his life Svetlana Swinimer carved blocks, inspired by his contemplation on life. She chose to print the blocks in black on shining aluminum as a metaphor for the transition from here to there/ life to death/ the world of light to darkness.



Svetlana Swinimer, Ode to my Friend, 2018, Block printing on aluminium coil with spoon, 20 x 100 in

.... Svetlana Swinimer



In Svetlana Swinimer's Makosh series, Swinimer is drawing from her Slavic roots. Makosh is the Goddess of Destiny, she helps weave certain patterns on cloth, which help bring good luck and gifts of destiny to those who wear them. Swinimer used electro-plate etching on copper, an environmentally friendly method to prepare her plates for printing. She printed these prints manually using a large spoon.

*Svetlana Swinimer, Makosh #2 & #3, 2018, Electrical etching with one AA battery on copper plate,
Printed on BFK paper with spoon, 5 x 5 inches*

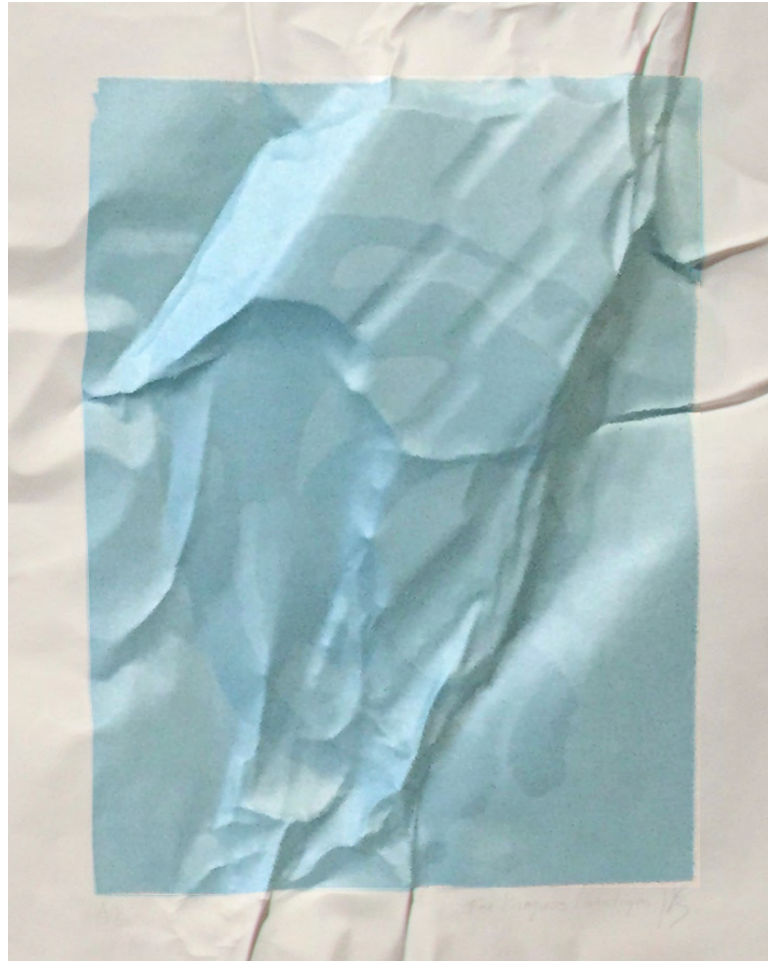
Joyce Westrop

My work is a theatre where I apply lateral thinking to ideas and see where they take me. As a contemporary abstract artist, I use the language of abstraction as a conceptual tool to explore a range of complex themes; for example the environment and sustainability.

In 2008, after the global market crash, the idea that the world's economy is driven by a single commodity, oil. Mostly non-representative, in my latest screen prints also use colour and shape symbolically.

Parallel to my 2-dimensional work is the work

*Joyce Westrop, The Progress Paradigm 2, 2018,
Blind Embossing and Screen Print on BFK,
30x22 inch, Unique print, Signed in pencil*





I do with used tires, not just flats, but blowouts. Blown retreads from trucks are the perfect vehicle to represent the automobile industry and its shadowy companion, oil. Through a violent transformation, the tires have gone from being utilitarian parts of society to roadside debris. After they are cleaned up, these discarded tire fragments have an unexpected organic beauty as well as the remaining traces of their destruction, introducing a tension that I play on.

Printmaking connects with sculpture like a verb and a noun. My prints in this exhibition build on the idea of using attributes of printmaking itself as metaphors. Screen-printing uses fluid ink pushed through a screen like oil spreading on the surface of water. I've tried to represent some of those flat shapes and colours. After heat setting the

*Joyce Westrop, New alchemy: Water for Oil for Gold, 2018,
Screen Print on BFK, 10x8 inch, Edition of 4*

.... Joyce Westrop

print and soaking it, the print is then embossed with one of the discarded tire fragments. These prints run parallel to my tire sculptures. Through printing I am re-animating the tire, capturing an echo of it driving on the road leaving its imprint on the environment. The layers mingle, building meaning through the sum of their parts.

My practice is based on experimentation; I am always searching for new ways to communicate. The objective is for the viewer to be intrigued enough by the visual clues in the work to ask questions about their significance and their relationship to our world.



Joyce Westrop, Blue, Blue, Blue, Orange, +, 2018, Blind Embossing and Screen Print on BFK, 10x8 inch, Unique print, Signed in pencil

Russell Yuristy



"Russ proceeds without prejudice to construct a work, be it a drawing, a print, a painting or a piece of sculpture. He is obsessive in his quest to discover the freshest and most spontaneous effect that his effort can have on the material at hand...The effect is of an unhesitating artist's hand that is willing to go back and forth in many directions in search of an honest portrayal of the subject matter. It is this quality in Russ's

Russell Yuristy, L-R, Vincent I, Edition 3/7, Painter, Edition 4/11, Vincent II, Edition 3/5, 2007, All Acrylic on cast paper, 24 x 20 in

work that I find so compelling. It delights the soul in its clarity despite all the evident urgency and uncertainty of the inquiry. When this all-risk-risk-all method succeeds, the resulting works are a lasting joy."

Quote from Foreward by Joe Fafard of 2010-11 Moose Jaw Catalogue:
"Russell Yuristy...a kind of abandon"

Russel Yuristy, Willow, 2004, Woodcut on Rice paper, 49.5 x 33 in, Edition 3/18



.... Russell Yuristy



Biographies

Pat Durr

Durr studied in the United States and England before settling in Canada. It has been her good fortune to be an active practicing artist for over 50 years. During those years, she has tried to positively contribute to the world she lives and works in. Durr endeavored to support and improve the opportunities for all visual artists in the Ottawa region by assisting in the development of public policy at the municipal level. In a wider context, she has been a visiting artist and given workshops and lectured at universities, colleges and art schools across Canada and in the Northeastern United States. In Canada she has worked with national organizations and had the opportunity to advise the federal government on issues that directly affected Canadian visual artists. Durr is the recipient of numerous National Awards and grants including a residency grant and studio at the Banff Centre in Alberta. She has worked with architects and completed public commissions for a transitway station, a community centre, and a school.

Rob Hinchley

Robert Hinchley is an artist and art educator. He graduated from the Ontario College of Art (OCAD U) in Toronto with honours. In 2009, he received the "Jurors Award" at the Shenkman Art Centre's, International Printmaking exhibition. Hinchley's work is in the collection of the Carleton University Art Gallery, the City of Ottawa Public Art Collection, and the Asia Pacific Economic Cooperation. Hinchley is the 2014 and 2017 recipient of the Gordon J. Wood Print Purchase Prize at the Carleton University Art Gallery. Robert Hinchley is represented by Galerie StLaurent+Hill in Ottawa. Robert maintains a studio in Arnprior Ontario.

Gayle Kells

Gayle has exhibited in many group and solo exhibitions, most recently at the Ottawa Art Gallery Annex, Mississippi Mills Textile Museum, and Sivarulrasa Gallery. Her work is held in private and public collections internationally including the City of Ottawa's public collection and the Governor General's Residence. She has received two City of Ottawa Art Grants and an Ontario Arts Grant to support her work.

As an arts educator, she has taught at Algonquin College and many other City community and school locations. She has volunteered extensively and currently is a board member at the Ottawa School of Art and a former member of the City of Ottawa's Arts and Heritage Advisory Committee. She works from the Enriched Bread Artists studios where she has been a member for over twenty years and is represented by Sivarulrasa Gallery, Almonte.

Bozica Radjenovic

Bozica Radjenovic was born in Belgrade, Serbia, where she received an MFA (1991) from the Faculty of Fine Arts. In 1993 she moved to Canada during the civil war in the former Yugoslavia. She works in sculpture and performance, with particular interest in soft materials, where the vacant space within these sculptures (and in relation to her body) suggests a haptic memory of bodies and objects in absence. Radjenovic has exhibited widely and her work is included in museum and private collections in Canada and internationally.

Mana Rouholamini

Mana Rouholamini is a multidisciplinary artist who explores the theme of language and the meaning of words through the prism of different languages. Her artistic practice includes installation, drawing, artist books and digital prints. She has a master's degree from York University in Toronto and a bachelor's degree from Azad University in Tehran, Iran.

manarouholamini.com

Katrin Smith

Katrin is a painter/printmaker who is strongly drawn to the abstract and the power it has to provoke our thoughts and push the limits of our imagination. She works intuitively in the present – learning from the simple act of making. Her artwork reflects her experiences and her emotions. She captures the essence of these moments through a symphony of the mind, the hands and the eyes. Her visual vocabulary is primarily organic and geometric forms punctuated by random mark making. Chance and accident are embraced and enjoyed.

For Katrin, fine art printmaking is the ultimate adventure – the smell and consistency of the ink, combined with line and form, the feel of the paper and the pressure of the press. It is at once simple and yet often quite challenging. All these variables form a kind of magic where each time feels like the first time all over again. Katrin's artworks are held in private collections throughout Europe and North America.

AWARDS: 2015 Honorable Mention, Awagami International Miniprint, Tokushima, Japan

Svetlana Swinimer

Svetlana Swinimer lives and works in Ottawa, Canada. A Canadian citizen since 1975 and resident in Africa for 12 years, was born in Russia. She taught in Russia, Africa and Canada. Her artistic focus includes: humanity, cosmology, mythology and cutting edge science. Her body of work encompasses paintings, sculptures, installations, video, and inventive photography. Svetlana had numerous solo and group exhibitions in Canada and abroad. Her works can be seen in public places in Ottawa, ON, Gatineau QC and in various private collections around the world. She collaborated with Jean Halstead on art in public and on mixed media installations

Joyce Westrop

Joyce Westrop examines the world through drawing, printmaking, sculpture and photography. After graduating with a BFA (magna cum laude) from the University of Ottawa in 2001 where she majored in drawing and sculpture, Westrop studied printmaking at the Ottawa School of Art. She exhibits extensively. Westrop's work is in many collections, including the Art Bank of Canada (2009) and the City of Ottawa (2012). She has received grants for her work from the City of Ottawa (type B in 2003) and Ontario Arts Council (emerging artist in 2005 & 2013). Since 2006 she has been an active member of the Enriched Bread Artists' Studios, where she is a member of the board. Joyce Westrop is represented by Galerie St Laurent + Hill, Ottawa.

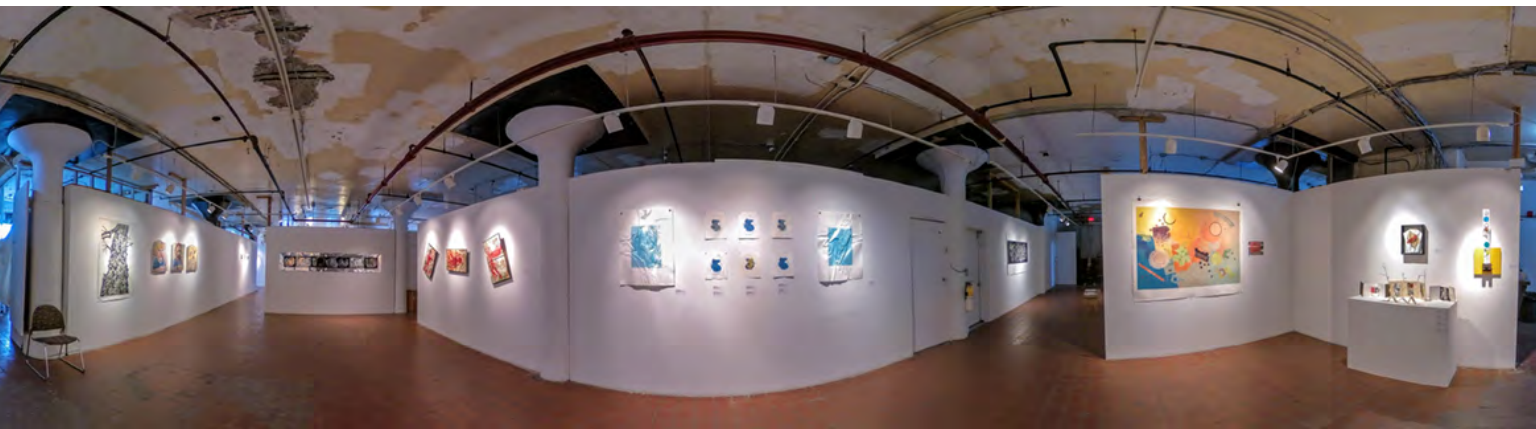
....Biographies

Russell Yuristy

Born, and raised on a farm in Saskatchewan, Yuristy graduated in 1962 with a BFA, University of Regina and in 1967 with a Master of Science in Art, University of Wisconsin (Madison), after which Yuristy joined the Visual Arts faculty at the University of Regina as an Instructor in Art, a position which he held until 1971. Yuristy has been awarded several major commissions, including two large, playground sculptures for the 1974 World's Fair in Spokane, Washington, three outdoor sculptures for the Saskatchewan Pavilion Playcourt at Expo '86 in Vancouver, and Saskatchewan Rain, an aluminium sculpture commissioned for the C.B.C. Building courtyard in Regina in 1984. His work can be found in many national and corporate collections, including the Canada Council Art Bank, Ottawa; Canadian Museum of Civilization, Hull, Quebec; Department of External Affairs, Ottawa; Dunlop Art Gallery, Regina; MacKenzie Art Gallery, Regina; Mendel Art Gallery, Saskatoon; National

Gallery of Canada, Ottawa; Ottawa Art Gallery; and the Saskatchewan Arts Board in Regina. Russell Yuristy currently lives in Ottawa and teaches Woodcut Printing at the Ottawa School of Art.

He embraced the subconscious, the absurd and everyday experiences in fantastical drawings and ceramics. Yuristy, who now lives in Ottawa, contributed to the development of Regina Funk Art, a pop art movement in which artists used humour and mixed materials to create an anti-consumer commentary.





Enriched Bread Artists

