

# jo stockham

In an essay first published in 1979 'Sculpture in the Expanded Field' (October, Vol. 8. Spring, pp. 30-44.) the critic Rosalind Krauss mapped out emerging work, which occupied an uncertain place in the category 'sculpture'. Land-art, artists' books, performance and photographs/texts were described in negative opposition to the terms architecture/landscape. Krauss also proposed that an expanded field of painting might evolve around the opposition 'uniqueness/reproducibility.' It seems to me that the riddle of these oppositions has always been central to Printmaking. The expanded field of print embraces the legacies of conceptual practises of the 60's/70's, contemporary relational practices and forms of thinking emerging within digital immersion. 18 of the 31 participants in "...and then again..." share the fact that they have worked alongside each other as students and staff in the Royal College of Art Printmaking Department in London. They all have experience of a workspace culture which provides access to and instruction in a full range of technical print provision within a critically robust environment that questions the artist's relation to the histories of craft, mechanical and digital (re)production. "...and then again..." exhibits the range of work which emerges from this context and the shared ground of contemporary artists fascinated by our image saturated culture.

The image flux that we experience flows increasingly through screens of varying sizes, from the mobile phone and computer to giant plasma screens in public spaces. For some artists this is a direct influence as in the remixed TV of Dick Jewell or the spinning logos of Tom Smith. Richard Healy's digitally morphing "Strategies for building" shifts between emphatic screen flatness and the vertiginous spaces of the virtual world. The garden 'ruins' of Bob Matthews seem to exist in a perceptual limbo structured by digitized looking present also in the prints of Jane Ward and the split projections of José Carlos Teixeira.

Against this ground of mediated images, other works share a pleasure in the materiality of image construction. The cut and folded etchings of Bronwyn Sleight are installed as a kind of viral origami, Georg Charman's drawings quote modernist architecture as a kind of floating Rubik's cube. A kind of structured doubt predominates in the work of Francisco Lobo and Adam Knight. Cut up woodblocks are a spatial reordering of a nearby print, laser copies and palindromes, demand reading and reconstruction by the viewer. Susan Themlitz constructs mind-maps, which emphasise the intimacy of hand-drawn thought and we stumble across a fallen man 'Atomic Joseph' the disguised double of artist Adam James. Andrea Jesperson photographs casts in museum cases, an institutional framework customised by a rash of drawn marks thus reclaimed by hand. Cristina Ataíde repeats tiny marks to create a panoramic mountain landscape that, hung sideways on, symbolically displaces the viewer's body.

These approaches suggest to the viewer a visual world of broken codes suffused with doubt. Forms that seems familiar: the newspaper (Paula Roush), the logo (Edd Pearman), the book (Jo Stockham), the flag (Mónica de Miranda), the poster (Mark Hampson / Carlos Noronha Feio / Martinha Maia), are appropriated in ways, which blur the opposition 'uniqueness/reproducibility'. Liz Collini's scrolls of painstakingly drafted words, e.g. 'Bone', 'Paveo' (peacock), "Sky", 'Anil' (indigo), and 'Pollen' demonstrates the construction of language as both monumental and propositional. Some work questions the relevance of a sense of place to (necessarily) peripatetic artists. Graça Pereira Coutinho projects 'paint' which both alters and

leaves untouched the canvas 'screens' echoed by the blank canvas and printed paint of Pedro Valdez Cardoso. The work itself moves outward, "Let it Roll" could be playground equipment or printing block, motorbikes as mark-makers repetitively draw circles in burning rubber ("Burn Out"). Ann-Marie LeQuesne restages a still photograph of a 'Banquet' as video performance whilst Jessie Brennan's public drawing project is shown only as a video record of intense looking. Ana Fonseca invites us to pull a sword from a stone nearby a bench, which hosts the sound recording of Nuno Vicente. Barton Hargreaves multiplied as mosaic filled digital silhouettes, dances across the façade of the museum. Thus uniqueness/reproducibility is re-inscribed for 2010 as the desire to reinvent a working practise informed by many histories of making which navigates a relation between real/virtual, experience/representation. The field of print has indeed expanded.

Printmaking is an Expanded Field

