

# INTRODUCTION

At the core of this exhibition is a physical place. Printmaking's historical legacy, its technical nature and the sheer scale of mechanical equipment, created a workshop, a space with resources, facilities and most importantly people. The nature of the medium brings people together. While not all printmakers still need the communal equipment, the workshop remains central to the medium both as a physical and metaphorical place of exchange and collaboration.

*UNFOLD* consists of six artists, three members of Cork Printmakers and three artists selected through a call for submissions. A unique two week residency in the Cork Printmakers workshops acted as a rare opportunity for the non-printmakers to immerse themselves in both historical and contemporary printmaking techniques and skills. None of the artists were required to create prints in the finished exhibition, but instead to learn from its processes.

The key to this project was development and exchange and the two week residency acted as a catalyst that evolved over a further period of six months. The three printmaker's roles as technicians were stretched as the new artists, unaware of the limitations of the medium, probed new perspectives and approaches. The project examines the possibilities of the medium of printmaking by setting its precise tools and techniques against the elements of chance and surprise embedded in the process.

Professional development has become a buzzword that speaks of rhetoric as opposed to process, but *UNFOLD* is founded on the successful negotiation of group dynamics, institutional support and time. Unlike Marie Lind's theorisation of the economic and political dimensions of the collaborative turn in contemporary visual arts the production of prints operates differently favouring dialogue and exchange in an elemental way. Fundamentally, this project evolved naturally as the relationships between

the artists developed fostered in a place of exchange – the workshop. The medium of printmaking has in no way predicted the outcome of the works, but it has somehow permeated them.

Despite the evolution of contemporary printmaking in form, production and display and the diverse finished pieces, a commonality to all these works exists, the exploration, manipulation, and integration of time. Various explored throughout the exhibition through the concepts of duration, journey, history, legacy or layering, a suspension of absence and presence is both physically and thematically expressed. The nature of most printing processes to impress lends itself to a tactile sense of what is there, but also what is not, an indexical trace, a self referential sign of the passing of time.

Time and space underpin the nature of collaboration and are echoed in the medium of printmaking. The traditional place of exchange, the workshop, is no longer necessarily site specific, but instead reformed as a space of dialogue. The rigid lines of disciplines have faded in favour of multi-disciplinary approaches, medium specificity here is not canon producing or rigid, but instead a call to explore the materiality of process. The medium of printmaking is both reproduced and de-constructed fertilising itself through a hybrid of adherence and rejection.

Gemma Carroll, Art Critic & Writer

# CORK PRINTMAKERS

UNFOLD is a Cork County Council Arts Office Professional Development Project presented by Cork Printmakers in association with Uillinn: West Cork Arts Centre, Skibbereen.

Cork Printmakers is proud to have initiated UNFOLD, a project which has spanned 12 months and which resulted in a successful collaboration between three organisations and six artists.

Through an open submission process, six artists were selected to participate in UNFOLD; three professional Cork based artists: Simon English, Rob Monaghan and Sarah O'Brien and three members of Cork Printmakers: Johnny Bugler, Rosie Cleary and Dominic Fee.

The six artists worked together over a two week residency from 27th June to 7th August 2015 at Cork Printmakers' Studio, Cork City. UNFOLD is about professional artists discovering – or rediscovering, printmaking as a medium full of possibility. This project offered the artists a unique opportunity to collaborate, learn new skills and explore techniques in a professional Print Studio.

During the residency it quickly emerged that the artists had a common interest in several themes including the use of found objects, personal histories, the notion of 'everyday; and the passing of time. Concerns with elements such as; the multiple, the exploration of scale, layering and the use of commonplace materials also **become** apparent during the residency.

Following the residency period the participating artists remained in communication with one another as they developed new work. The acceptance of chance and surprise that can occur with the practice of printmaking, and within **and** open-ended collaborative practice, also profoundly informs the work made by all six artists.

I would like to thank Ian McDonagh, Cork County Council Arts Officer and Ann Davoren for their support throughout this project. Thank you also to the staff of Cork Printmakers: Frances O'Connor, Peter McMorris and Conall Cary (acting technician for the duration of the project), also Tracy Fahey, Head of Fine Art, Limerick School of Art and Design for sitting on the selection panel for the open submission call, and The Project Twins for their design work on the printed material accompanying the project.

And finally, congratulations to all six UNFOLD artists whose energy and commitment to the project from beginning to end has ensured its success!

Valerie Byrne, Director, Cork Printmakers

# UILLINN: WEST CORK ARTS CENTRE

Uillinn: West Cork Arts Centre is very pleased to participate in this exciting project and to present, through exhibition, some of the outcomes of this collaboration between the three partners and the six artists.

UNFOLD is a leading example of the processes and engagements that can support artists to innovate, collaborate, take risks and to create new work. Uillinn: West Cork Arts Centre supports a multi-disciplinary arts programme with a focus on contemporary visual art. It is a resource and development agency, providing expertise and physical and human resources to assist artists, other arts organisations, groups and individuals to realise arts projects. It is committed to exploring new and innovative ways of combating the challenges facing audience development and participation, and the development of opportunities for artists, especially in relation to those located in rural communities. Partnerships with other organisations and agencies are a vital strategy for realising the objectives of the Centre. UNFOLD, therefore, represents a key methodology for supporting artists, bringing expertise and resources from different sectors to bear - the professional developmental supports of the Arts Office; the expertise of Cork Printmakers in the areas of printmaking, studio practice and residency and that of Uillinn as a key visual arts space underpinned by a dynamic creative learning programme.

The exhibition, which runs from 16 January to 27 February 2016 at Uillinn, presents opportunities for the public to engage with the work and processes that have emerged from the experiences of, and the interactions between, the six artists engaged in this professional development project. It offers different perspectives on printmaking and how artists are currently engaging with this medium. It also offers an opportunity to follow the common threads running through the work of the six artists, to enjoy the relationships between the works and the echoes and amplifications of ideas and concerns throughout the exhibition.

Ann Davoren, Director, Uillinn: West Cork Arts Centre



## JOHNNY BUGLER

Johnny studied art in the CIT Crawford College of Art & Design, Cork, and completed a Masters in Fine Art Printmaking at Camberwell College of Art in London. Currently he is employed as technician in the workshop of Cork Printmakers' Fine-Art Print Studio. He has exhibited nationally and internationally and is the recipient of Arts Council awards. His work is held in the private collections of the Office of Public Works, Bank of New York and An Bord Pleanála. In 2014 he was selected by Cork City Arts Office for the public art commission *Singer's Corner*, in partnership with Cork Printmakers.

*My artwork has often been associated thematically with the sea and that transition between land and sea; the coast. I am fascinated with the sea, its ever changing surface and the mystery of what lies beneath.*

*'Echinocardium cordatum' or 'Heart Urchin' is known in Ireland as the 'Sea Potato'. However in West Cork it has become known as the 'Virgin Mary Shell'. The reason for this is apparent when viewed from a certain angle. My work for 'Unfold' is an investigation of this intriguing found-object. The shell has a delicate beauty and its shape and surface pattern suggest an other-worldliness that could relate to the darkest depths of the ocean or the far reaches of outer space. An element of the 'Unfold' collaboration meant that I worked closely with the other artists involved in the exhibition. This provided an opportunity to see the working methods of artists from a different discipline, during the creative process. I have felt a renewed confidence in my abilities, as well as an impulse for diverse creative exploration.*





## ROSIE CLEARY

Rosie is a Cork based visual artist, originally from Clonmel in Co. Tipperary. She holds a Bachelor Honours Degree in Fine Art Printmaking from Limerick School of Art & Design (2014). She received Cork Printmakers' Emerging Artist Bursary Award in 2014 and is now a Full Member. Exhibitions include; *Stellar*, Cork Printmakers Members Exhibition, CIT Wandesford Quay Gallery (2014); *Aurora*, Cork Printmakers' Print Showroom (2014); The Narrow Space Gallery Clonmel, Co. Tipperary, (2014); *Hospital Shop Window Front Festival*, Hospital, Co. Limerick (2014) and Limerick Printmakers Member's Summer Salon (2013).

*This work is an emotionally charged personal and collective journey of investigation into memory and identity. It investigates notions of absence, presence and the passage of time and how it can resonate in a universal manner. All our time is uncertain and limited but, once it's over, the essence and spirit of our being continues to live.*

*This body of work considers photography, drawing, film and the printed image as a vehicle for memory, serving as a witness to life and communicating the passage of time. It looks at the role personal items and place play in a person's life, functioning as metaphorical traces of a physical absence, while capturing the human presence that once gave a place and items meaning. This is represented in the dark and intimate still lives of my father's personal belongings and the small intricate drawings of his work tools. Memories imbue ordinary objects with status and meaning.*

*'Unfold' offered us the opportunity to push the boundaries of traditional printmaking and I began to experiment with photopolymer etching using Riston on wood, which was recycled from my father's workshop, during the residency. The resulting imagery is ethereal in nature encompassing the wood grain and creating a sense of ambiguity.*





'Title', medium, 00cm x 00cm, 2016.



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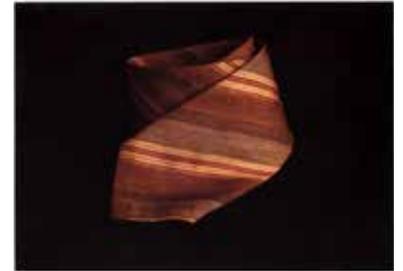
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## SIMON ENGLISH

Simon attended the CIT Crawford College of Art (1975) and Liverpool College of Art (1979). Solo Exhibitions include; Cross Gallery, Dublin, (2013, 2011, 2008, 2006, 2004, 2000); Jurgen Kalthoff Gallery, Essen, Germany (2010); *Holiday*, New York (2008); Vangard Gallery, Cork, (2008, 2005, 2002, 2000); Model Arts+ Niland Gallery, Sligo (2002); Eigse (Featured Artist), Carlow Arts Festival (2000); Temple Bar Gallery, Dublin (1999) and Triskel Arts Centre, Cork, (1998, 1983). Group shows include; Galerie Maurits van de Laar, Holland, (2014), *Prelude Speaker*, Contemporary Castletown, Castletown House, (2013), *Flotsam and Jetsam*, Tactic, Cork, (2012), *E V +A*, Limerick, (2010,1983); Irish Museum of Modern Art, Dublin; RHA Gallery, Dublin.

Simon currently lectures in Fine Art at the CIT Crawford Gallery of Art & Design, Cork. Books on his work include *Vangard 4- Simon English*, Gandon Editions, (2008); *Simon English*, Cross Gallery Gallery (2006); *Journeys*, Vangard Gallery, (2002).

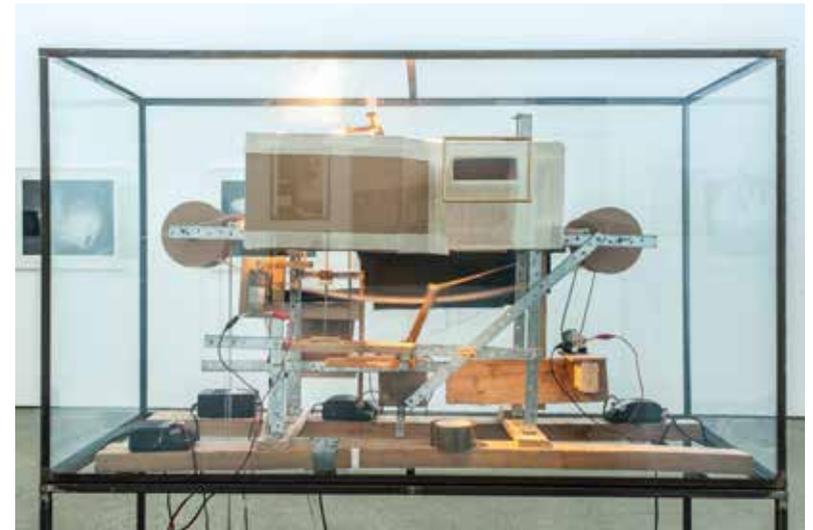
*Working at Cork Printmakers on the 'Unfold' residency allowed me to work with other artists in a process based working environment, something I don't usually have the opportunity to do, and gave me the opportunity to work intensely over a two week program with professional printmakers in a completely, for me, new medium, resulting in the prints in this exhibition.*

*Although each artist had very different approaches in their individual practice, the conversations and discussions that happened over the residency and seeing the work being produced on a daily / hourly basis, I think has resulted in the exhibition mounted and the work produced displaying a cohesiveness that is perhaps the result of this understated loose practical / intellectual collaboration and is something which for me shows the inherent integrity of the opportunity that the residency offered me as an artist.*

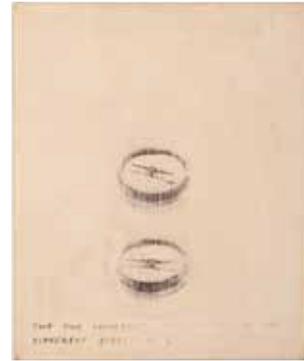
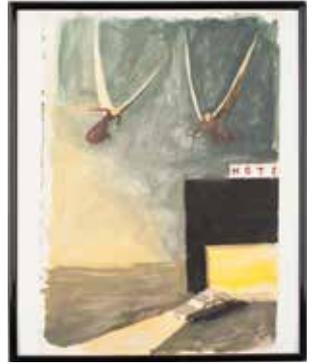
*In 1516 Thomas More wrote 'Utopia', formulating the title from the Greek 'eu-topos' meaning 'a good place' and 'ou-topos' meaning 'no place'. Today this double meaning has been all but forgotten and we are led to believe that Utopia "a good place" is achievable. My work, investigates the 'attempt' to achieve this Utopian ideal, an attempt that will fail, but nevertheless must be made.*



'Title', medium, 00cm x 00cm, 2016.



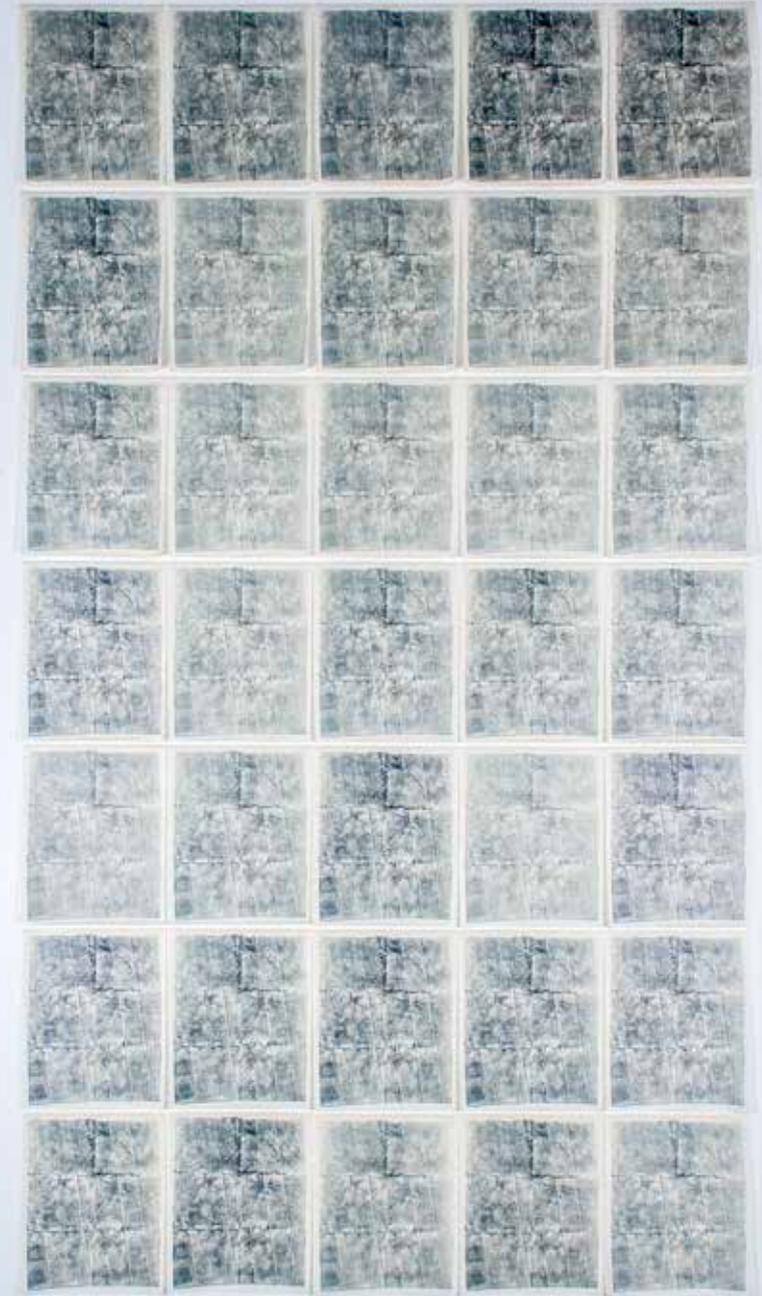
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## DOMINIC FEE

Dominic completed a B.A. in Fine Art in the Limerick School of Art & Design in 1996. In 2013 he completed an M.A. in the CIT Crawford College of Art & Design, Cork, with first class honours, and is currently completing an M.A. in Digital Arts and Humanities in U.C.C. Currently based in Cork, he has continued to work extensively in the visual arts. He has worked as a technician in the Cork Printmakers print workshop, and collaborated with many artists to produce print-based work in all major techniques. He has also worked as a part-time lecturer in several Irish colleges, including CIT Crawford College of Art & Design. Dominic's work has been exhibited widely both in Ireland and abroad, his most recent show being - *Over the Sun*, in the Vitebsk Centre for Contemporary Art, Belarus, in June 2015. This three person show was a response to the legacy and work of Kazimir Malevich, and was partly held in the building where he lived and taught in the 1920s. Dominic also recently received a Culture Night commission award from Cork County Council, and ran a series of papermaking and pulp painting workshops in the Cork Film Centre Gallery, Ballincollig.

*The collaborative residency aspect of the 'Unfold' project with the three county-based artists was a challenging and very rewarding experience. They each have very highly developed, individual practices, which during the intensive two-week period at Cork Printmakers resulted in them having many diverse points of interest, from within the large range of methods available in print. I learnt a great deal from needing to be attentive to their individual needs, and hopefully covering techniques and approaches which were appropriate to their respective styles and thought processes. It seems to me that history emerged as a common theme in this residency and exhibition, not just in terms of world events, but in the more individual histories of people and the objects associated with them. My chosen technique for the exhibition, stone lithography, uses slabs of limestone, formed over many millennia from the skeletal fragments of marine organisms. When a new image is processed, you must remove a thin sliver of stone from the surface to provide a clean area to work on. It seems fitting that over time, as you create the record of your own visual history as an artist, you are physically unearthing thousands of years worth of geological history.*





'Title', medium, 00cm x 00cm, 2016.

## ROB MONAGHAN

Rob is a multi-disciplinary visual artist from Cork City, with a West Cork studio base. He graduated from the Sherkin Island based DIT B.A. Visual Arts programme in 2014, with first class honours.

His first solo exhibition – *Breathe* was held at the Cork Film Centre, Ballincollig, Co. Cork, in 2015. Other exhibitions include; *Overture*, selected participating video artist, Damer House, Roscrea, Tipperary (2014); Participating portrait artist, Morris Gallery, Skibbereen, Co Cork (2014); *Pier to Pier*, West Cork Arts Festival (2013); *Breaking Free*, Forest Installation, Lisard Estate, Skibbereen, Co. Cork (2011); *Raw 09*, Hosted exhibition space and exhibited in the Kinsale Arts Festival (2009); Participating artist at Kinsale Arts Week (2007).

*The 'Unfold' project provided a unique professional development opportunity and working together during the initial two-week residency created a natural process of collaboration. While there were not always direct interventions, there were subtle shifts in similar directions and a creative exchange that was very organic and informative.*

*Personally, I was quite taken by the tradition and structure of printmaking and I set out to explore the many techniques and materials used at the studio. Copper plate etching offered an almost seamless transition from my art practice straight into the printmaking tradition, resulting in the works 'Fragile Lines'.*

*The idea of the multiple, a philosophy deeply entrenched in printmaking practice, informed my work directly. In my piece 'Generations', the idea of the multiple informed the final installation of four transparent video screens set one on top of the other. Having considered the space at the West Cork Arts Centre it became apparent that the allocated projection area could indeed house a large scale video installation of this nature, attempting to capture the cyclical nature of family and regeneration.*

*My practice has been greatly informed by working on this residency. The support and experience that I have gained was both nurturing and rewarding in equal measure.*



'Title', medium, 00cm x 00cm, 2016.



**Rob Monaghan and Rosie Cleary  
Collaborative video installation**

*It was clear from the beginning, that there were common threads running between both our practices. The ideas of memory, place, family, fragility, time and mortality reoccur regularly in both our work.*

*Throughout the following months we worked closely together regarding our theme, material, processes, equipment and the exhibition space. As a result of this, we have produced a hybrid collaboration, 'Memento Mori' which references our individual bodies of work. An intuitive unison between our work and the natural passage of time is strongly depicted in this installation.*

'Title', medium, 00cm x 00cm, 2016.



## SARAH O'BRIEN

Sarah graduated from CIT Crawford College of Art & Design with a Degree in Fine Art in 2003. She holds an M.F.A. in Painting from the National College of Art & Design (2007) and also holds a Pg.Dip. in Third Level Learning and Teaching from Dublin Institute of Technology (2012).

Solo exhibitions include: *Stutter and Fluid*, Bar 8, Galway (2012); *A Circle Dance*, Draíocht Arts Centre, Dublin (2011) and *Very Common Glory*, Pallas Contemporary Projects, Dublin (2008). Selected group shows include: *The Kindly Ones*, Crawford Municipal Gallery, Cork (2013); *Sync*, Galway Arts Centre (2012), *Eigse*, Visual, Carlow (2012) and *Holding Together*, Douglas Hyde Gallery, Dublin (2010), amongst others. She has been the recipient of several awards including: Dublin City Council Tyrone Guthrie Residency Award (2013); Arts Council of Ireland, Young People Children and Education (YPCE) Bursary (2012); Temple Bar Galleries and Studios (TBG&S) Project Studio Award (2011) and Thomas Dammann Student Travel Award, Royal Hibernian Academy (2006).

In 2016 Sarah will undertake a residency at The Guesthouse Project, Cork and a solo show at Sarah Walker Gallery, Castletownbere, West Cork.

*My studio work is rooted in the process of painting; pushing the physicality of the material through exploration of what constitutes defined space, alongside action based methodologies. The endpoint is a kind of tangible 'paint object' as opposed to absolute sculpture or installation. However the work is informed and specifically placed to respond in context to its environment. My use of industrial paint and painting tools act as a guise to detach the viewer from the artist somewhat, with the intention that the viewer must confront and respond to the material on a straightforward, physical level.*

*In some ways my practice is situated somewhere between 'fine art' and painting and decorating trade approaches. I seek out materials that are low grade, standard/ generic, and hardware.*

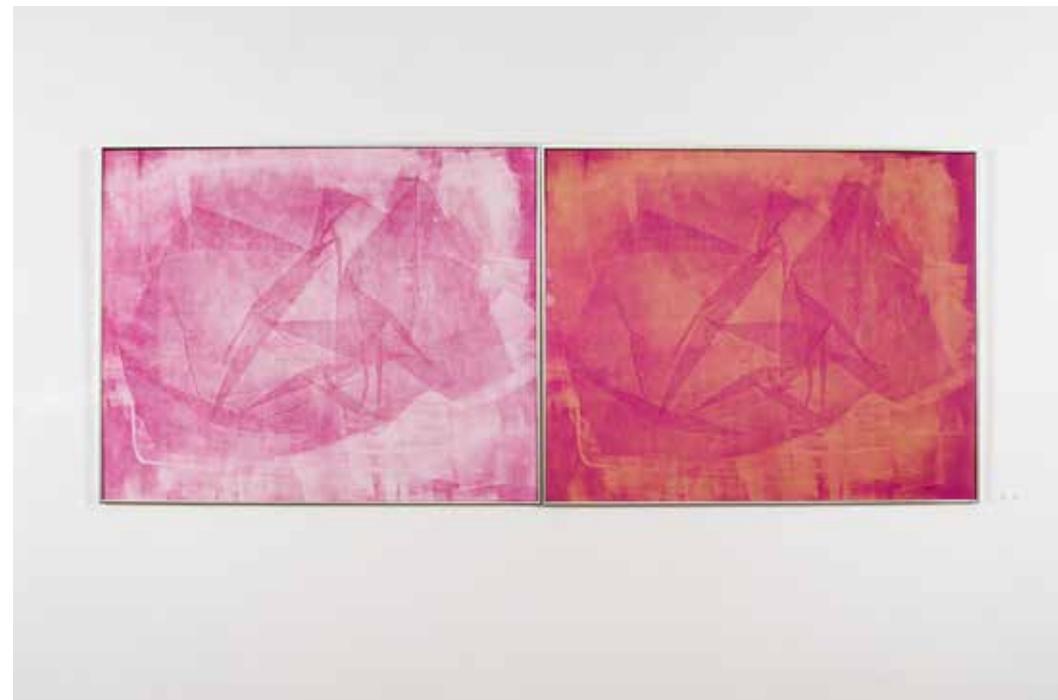
*The somewhat mechanical aspect of print (in a commercial sense) is something I latched onto for the 'Unfold' project. In the paintings I attempt to mimic the ubiquitous patterns/ motifs that surround us in everyday life. Doing this by hand, using a kind of staccato energy across the painting, the works have a certain calligraphic quality. Counterbalancing the emergence of such animation and representation are large swathes of paint applied by rollers, large brushes, sweeping brushes or plaster palettes.*



'Title', medium, 00cm x 00cm, 2016.



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[www.corkprintmakers.ie](http://www.corkprintmakers.ie)  
[www.facebook.com/cork.printmakers](https://www.facebook.com/cork.printmakers)

Designed by The Project Twins

