

Slow scrutiny – Approaches to Printmaking in a time of Covid.

The exhibition of prints focuses on a shared sensibility and overlap in some of the recent works by Leora Brook, Paul Coldwell and Johanna Love. These prints are all 'quiet' images, predominantly monochrome, and all are representations of familiar objects/matter, scrutinised closely and paradoxically made less familiar through this scrutiny. In essence they focus on the micro as a representation of the macro world.

In the context of Covid, new relevance and resonance of the themes emerge. The importance of touch and connection to the physical world, the sense of isolation and the use of the ordinary or familiar as vehicles for the mind to travel far beyond.

Brook's mezzotints of folds of sheets are small, secretive and mysterious. The laborious drawing of the image resonates with the sense of time slowed down, a frozen glimpse of a moment. The intimate, overlooked, material event metamorphoses through touch into a sombre site of ambiguous implication.

Coldwell's prints pursue his long-term exploration of the language of still life, here developing images that originate in the studio as models made from a variety of materials including sugar lumps. These images, mediated through half-tone, engage the viewer with the act of looking, placing the image just beyond touch.

Love uses the slow process of stone lithography to transform the deadpan strangeness of scientific images of dust particles into something more human, material and physical. She sees drawing on the grainy stone as a collaboration of image and surface, the image slowly emerges, like a fossil being gradually made visible.

Together they represent distinct strategies through the process of printmaking to address the sense of introspection brought on by the pandemic and to highlight the power of imagination to escape physical restrictions.

Biography

Leora Brook, UK

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Leora Brook works alongside artist Tiffany Black in art duo brook & black often in the medium of site-specific audio/visual installation, and also has a solo practice. Most recently she has been making series of images that employ a shadowy chiaroscuro, through the medium of mezzotint, reinterpreting moments captured from everyday life to create images of an ambiguous unease. Based in London, she has exhibited work nationally and internationally in a range of sites, including making work that responds to historic collections and sites, these include *Beyond the Balcony* (Ashmolean Museum, Oxford 2016) *Bagatelle Parallel* (Wallace Collection London, 2007) and the *Le Regard Clos* (Toulouse Lautrec Museum, Albi, France 2011).

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Professor Paul Coldwell, UK

Professor of Fine Art at the University of the Arts London.

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Coldwell's practice includes prints, book works, sculptures and installations, focusing on themes of journey, absence and loss, He has exhibited widely both in UK and abroad, his work included in numerous public collections, including Tate, V&A, British Museum, the Arts Council of England and MoMA (New York). Much of his work has involved researching within collections including at Kettle's Yard Cambridge, and the Freud Museums. He has curated a number of exhibitions including *Morandi's Legacy; Influences on British Art* (Estorick Collection, London 2006) and *The Artists Folio*, (Cartwright Hall Bradford 2014). He is on the editorial board of *Print Quarterly*, his book *Printmaking; A Contemporary Perspective* was published by Black Dog Publishing in 2010 and *Picturing the Invisible*, co-edited with Professor Ruth Morgan was published by UCL Press in Jan 2022.

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Dr Johanna Love, UK

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Johanna Love is an artist and academic living in London. Her practice explores images that sit at the intersection between traditional problems of perception and modern technology, images which are at the edge of visual representation and that provoke a number of paradoxical readings, particularly around time, history and memory. She completed a practice-based PhD at Chelsea College of Art, exploring the subject of dust, as generating new perceptions of viewing the printed photographic image. She exhibits widely both nationally and internationally. Recent exhibitions include *Tallinn International Drawing Biennale* (Estonia) *Visibly Evident IV* (West Tyrone, Ireland), *New Vision of Printmaking* (Kuandu Museum of Fine Art, TNUA Taipei National University of the Arts) and *Complutense* (University of Madrid, Spain) Solo exhibition (Kloster Bentlage Germany).

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