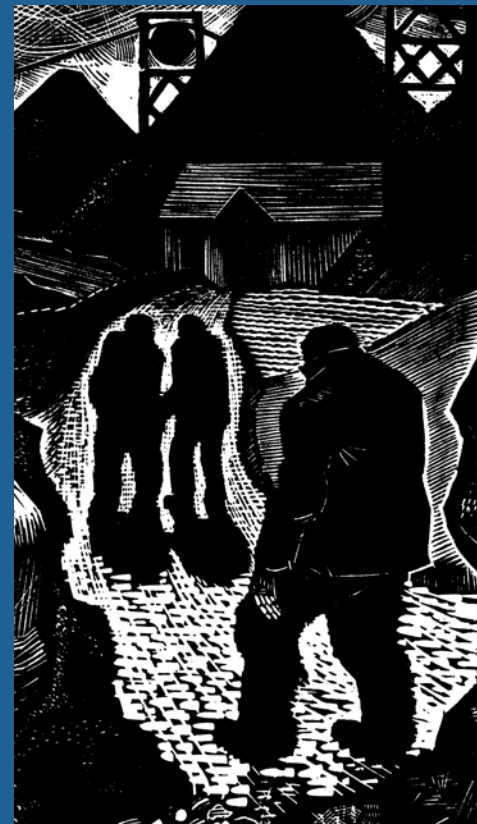


15 YEARS

People and Printmaking | Narratives Theme | Swansea Print Workshop
Sources, influences and ideas

NARRATIVE IN PRINT



15
YEARS

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Sources, influences and ideas

In the wordless book, reading sequential images requires concentrated effort to decode features, forms and symbols that constitute the language of the image within the frame of visual culture

We perceive that a work of art tells a story and we decipher the narrative with tools accumulated through the millions of visual experiences we all carry | Andrew Raftery | NA Time: Narrative Prints from the National Academy Museum.

drawing as a means of narration, storytelling, social commentary and personal introspection.

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The Theme for all the work created under the programme of activities for our 15 Anniversary Year is Narrative and this year, the theme extends to the final exhibition, *15 Years, People and Printmaking*, in November and December which is open to all members.

This theme was selected because it offers printmakers plenty of creative approaches and possibilities of interpretation. For example, your print might be a reflection of a personal narrative, an interpretation of a myth or story, an exploration of the narrative of the landscape, your printmaking journey with SPW or even the narrative of a print process itself with multiple layers or techniques used to build up the whole.

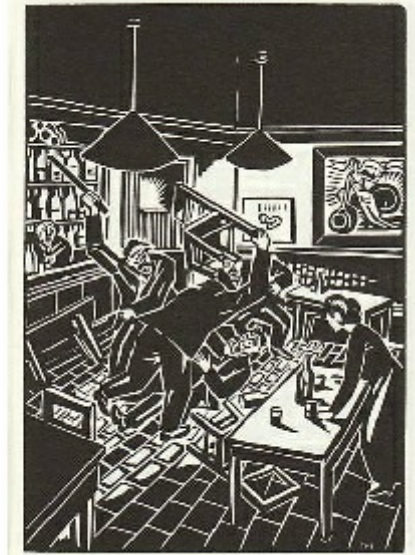
We have collected together material drawn from ongoing dialogues with you, our membership, and through the collective experience of the organisation over the last 15 years. We hope this will provide you with plenty of ideas and inspire you to be part of this special Celebratory Exhibition.

We look forward to seeing the work you create.

Frans Masereel (1889-1972)

He is seen as the greatest woodcut artist of our time. A pacifist in World War I, he tried to make his art accessible to the ordinary man. His works were banned by the Nazis and widely distributed in Communist countries. But he rejected "political" art and party affiliation, condemning all enslavements, oppression, war and violence, injustice, and the power of money. We present here some of his many works and witnesses. *The Idea* (1920)
Story Without Words (1920).

The appeal of this work to the contemporary artist is the range of observation and the everyday detail that informs the storyline - from significant events to individual foibles and the humour of the human condition.



George A. Walker

Walker's medium is wood engraving, predominantly printed graphic novels that tell stories without dialogue. His works are influenced by the styles of Frans Masreel, Lynd Ward and Laurence Hyde, all of whom have produced wordless novels using wood engraving techniques. **2011 | *The Book of Hours*** pays tribute in a series of 99 engraved prints to those who lost their lives on 9-11. The images focus on the workers in the World Trade Center from September 10, 2001, until September 11 at 9:02 am (when the second plane hit).

2012 | *The Mysterious Death of Tom Thomson* tells in a series of 109 prints the story of the events surrounding the mysterious death of Canadian artist Tom Thomson.

Limited editions

Many of Walker's works are done in hand-printed limited edition runs, sometimes with specific meaning to the number of printings. *The Mysterious Death of Tom Thomson* was first released in a limited run of 39 copies, signifying Thomson's age when he disappeared.

His books demonstrate the strength of this simple graphic process in producing powerful social commentary. He uses a wide variety of cutting syntax to express his meanings.



Alternative bindings and display methods for sequencing prints and found images and text provides printmakers with a variety of structures to carry or even create the Narrative theme.



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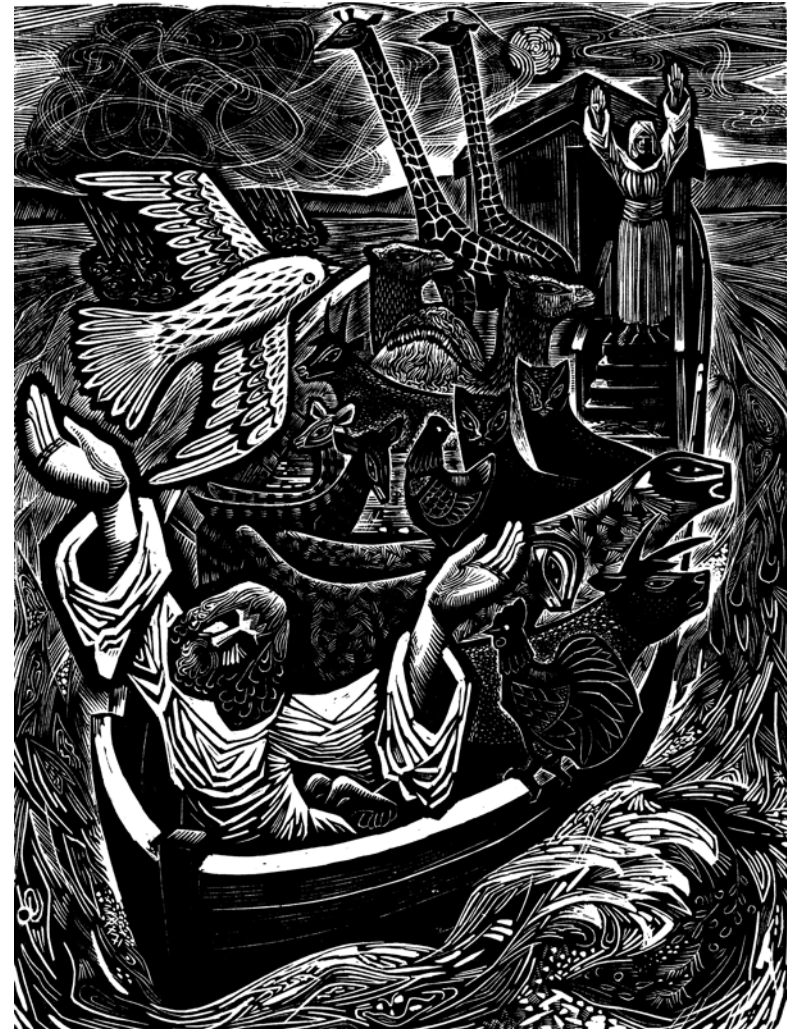
Although Wood Engraving has largely fallen out of fashion, this technique has exciting potential for the contemporary printmaker and lends itself naturally to the Narrative theme. The work of two local artists – Don Owen and Sally Hands – demonstrate the breadth of possibilities within the genre.

Don Owen is a recognised Wood Engraver with work in V & A with great skills in design and cutting.

Sally Hands has taken a fresh look at Wood Engraving in a personal (ACW) research project, bringing to it her vivid and exciting drawing and long experience in other areas of printmaking to make a really original contribution to the genre – culminating in her acceptance by Banksie Gallery, London and the Society of Wood engravers.



Sally Hands | South Wales | Woodengraving



Don Owen | Noah | woodengraving

Neil Bousfield

The Cycle: An engraved book

The narrative follows a couples' struggle to raise two children on low wages whilst dealing with the realisation that their lives do not match up with what is presented to them.

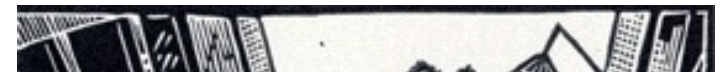
Downsized: An engraved book

Based on the day the studio downsized and I was made redundant along with my colleagues ..

The art of storytelling through sequential imagery for graphic designers and illustrators alike, is undoubtedly a practice within design that offers the most significant opportunities for authorship - a personal journey in conceiving an imagery tale; a personal expression of choice as creator and author.



[The National Art Library, Special Collections, Victoria and Albert Museum, London](#)



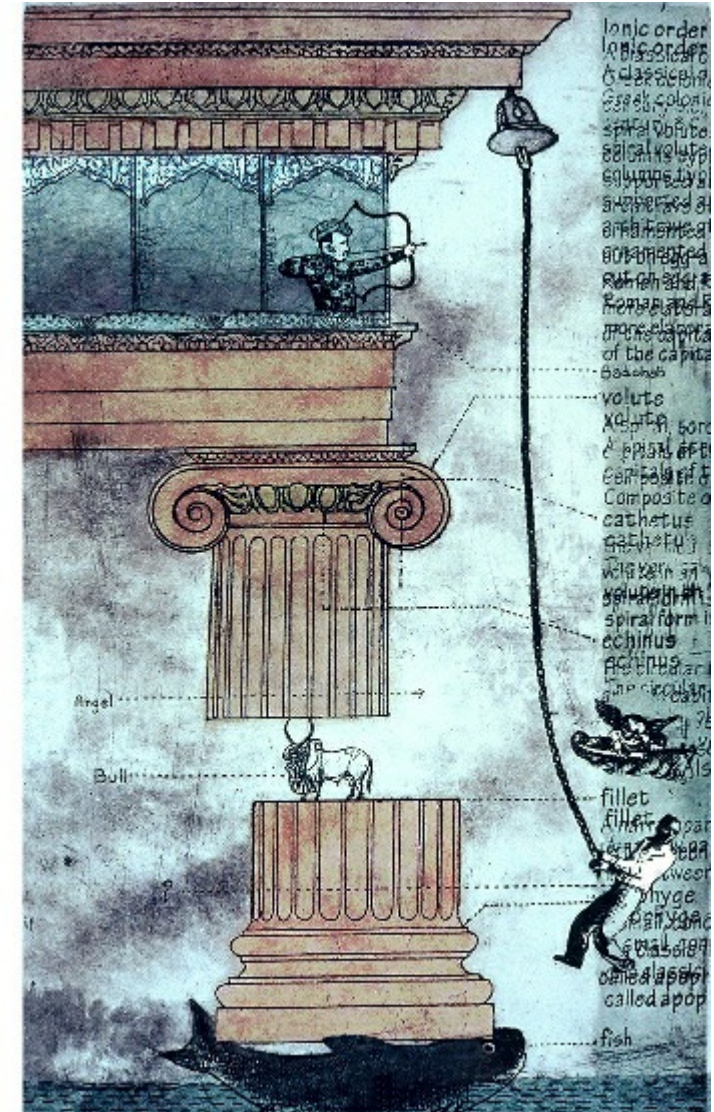
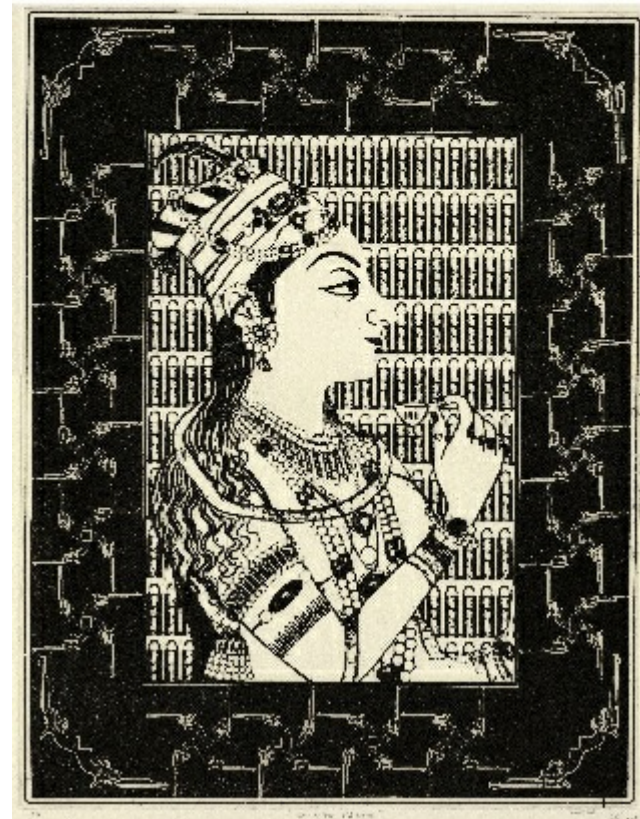
Mohammad Atif Khan

SPW has maintained strong links with Atif Khan since his residency with us in 2006 and the Festival of Muslim Cultures project. Of all the artists who have worked with us, he is the most adept at mining cultural references to design intriguing contemporary narratives.

“Landscape of the heart”, “Other way around” and some other titles by Mohammad Atif Khan depict the printmaker’s amalgamation of tradition with contemporary life.

“I am inspired by the eastern tradition of storytelling that’s why my works are narrative in nature,” said Atif Khan explaining how one could find recognisable objects and symbols in his print works, which denoted obvious meanings.

“These can lead the viewers to find hidden messages. Images of diverse and contrasting environments are juxtaposed in one space, subverting their original contextual meaning and suggesting new messages,” the artist explained on the preview day also elaborating on the drawings and mixed media works.



This lovely fresh print is an example of an approach that celebrates the actual sequence of printing as a narrative in its own right but is often hidden from the viewer of the final print.

*Abbey
Withington*

A few new prints I've been working on this week experimenting with digital overprinting. As part of my dissertation I've been researching a lot about narrative theory and new processes to use within my work. The idea is to create narratives through layering up textures, colours and shapes. I hardly ever use digital printing for a final piece (I tend to favour hand printing) but I'm really pleased with the results so far.



Wuon-Gean Ho

Wuon-Gean Ho produces images in very narrative way, no doubt influenced by her interest in animation. Long admired by some of our most experienced printmakers, she sets a great example of approaching her printmaking with original and intriguing concepts.

<http://www.wuongean.com>

