



Interpretation Information from  
Graphic Impact: Our Lives in Print Exhibition  
on display Glasgow Print Studio, 6<sup>th</sup> -29<sup>th</sup> March 2020

Graphic Impact project information:

<https://www.glasgowprintstudio.co.uk/Home/CMSPage/1022>

## Graphic Impact: Our Lives in Print

### Print Panel – Community Groups

The pieces in the exhibition were selected from the Archive by a Print Panel made up of nineteen community group participants and seven Print Studio artist members. The community groups each had several sessions to tour the facilities, learn about the project and see prints from the Archive. They also listened to oral history recordings and watched short films showing artists working in different print processes.

In some sessions, they met artist members who talked about their own work and gave short demonstrations with the opportunity for participants to try the processes. This was followed by two days in the workshop where each person made either an etching or a screenprint of their own, which is shown here, influenced by the piece they chose from the Archive.



Maia Ronan showing examples of her work to the Platform group

## Margaret Connelly from Platform

### Selected Print from Archive



Elspeth Lamb

Kleckosgraphie: Cinderella

1998

Lithograph

### Print Made in Response



Family

2019

Screenprint

## Brenda Gilmour from Platform

### Selected Print from Archive



Sam Ainsley

Red Cocoon (From: Habitat Portfolio)

1999

Screenprint

“The colour attached an emotional connection. The style reminded me of myself.”

### Print Made in Response



Red Poppy

2019

Screenprint

“The colour inspiration came from the archive print and it was that time of year, ‘remembrance’.”



**Khalid Lamki from Platform**

**Selected Print from Archive**



**Ashley Cook**

**Forces that Lurk Behind Everyday Life**

**2003**

**Screenprint**

“It was a combination of the colours and subject matter that interested me. I liked everything about the background of the strong orange and red with the bright yellow astrological signs/patterns. The rocket and lady in blue that were sitting in the foreground really worked well with the reds and oranges and overall the space aspect of the screenprint inspired me to do something similar because I am a huge sci-fi and fantasy fan.”

**Print Made in Response**



**Woman of Mars**

**2019**

**Screenprint**

“I enjoy (vector drawing) drawing line, art and characters in a comic style. So, I started redrawing a piece of work unused because of deadlines. It took me about a week to draw everything in adobe photoshop. I was drawn by the strong colours of the background of Ashley’s work so that inspired me to try and create a similar setting.”

## Kit Ching McKeown from Platform

### Selected Print from Archive



Joyce Leitch

Rich Earth

2009

Monotype

“The print involves a graduation of colour from the rich dark red – representing solid foundation of earth, support – as if like a journey of life, gradually delve into the energy of youth and experimenting of pink (love), green (peace) then yellow and blue into the third age but with hope and future, life beyond death, a journey of birth, relationship and closure.”

### Print Made in Response



Healing Grace, Mystic Flamingo

2019

Screenprint

“The archive print ‘Rich Earth’ was warming and I liked the colour graduation hence the blending of three colours – blue, green, yellow – as base background. Flamingo as a mystic theme brought joy grace and strength, even standing on one leg was inspiring for endurance and independence yet relaxing and graceful. I liked the pink, rather feminine. The border design, I hope to compliment the main figure. I was struggling with the theme and progress at the beginning but found it fascinating as the final print came through, quite, satisfying.”

Robert Haughie from Platform

Selected Print from Archive



Rohini Devasher

Always take the weather with you

2014

Etching

Print Made in Response



Peep Pye Cloud

2019

Screenprint



## Isabel Kean from Platform

### Selected Print from Archive



Arlene Stewart

Party Time

1982

Screenprint

“I liked the flowing movement of the dancers and also all the muted colours.

It made me think of fabric.”

### Print Made in Response



Starry Night

2019

Screenprint

**Lorna Fernie from Platform**

**Selected Print from Archive**



Fiona Watson

This Moment, here  
now

2008

Etching

“It reminded me of the crown of Jesus”

**Print Made in Response**



Ae Fond Kiss

2019

Screenprint



## Gillian Grant from Platform

### Selected Print from Archive



Rachel Duckhouse

Upwelling

(From: Low Land Portfolio)

2016

Screenprint

“The print reminded me of a trip my partner and I took before she died. We went to Fiji and Australia and the colours and textures reminded me of Robinson Crusoe Island. I love patterns, the whole image appealed to me.”

### Print Made in Response



The Deep

2019

Screenprint

“The Upwelling is not the usual kind of image I would like, it reminded me of the barrier reef and a holiday of a lifetime. The colours and patterns inspired and reminded me of a happier time.”

**Elaine Fisher from Platform**

**Selected Print from Archive**



Hanneline Visnes

Portrait (Turquoise)

2009

Etching

**Print Made in Response**



Japanese bird

2019

Etching

“The similarities between my artwork and the artist’s artwork is that both of us like to put a lot of detail into our art pieces. I have also done some jewellery design that was kinda Japanese design. The artist has used gold in her jewellery mask where I have used gold metallic paint in mine. In the last year I’ve been interested in Asian artwork.”

**Tony Michael from Gal Gael**

**Selected Print from Archive**



Ciara Phillips  
Every Woman  
2016  
Screenprint

**Print Made in Response**



Splendour  
2019  
Screenprint

“The archive print by Ciara Phillips ‘Every Woman’ inspired me. It reminded me of planets spinning and made me feel the spinning and radiant splendour of the cosmos. I wanted to incorporate some ancient-looking text (inspired by another piece!) over the spinning swirls and so I chose a text inspired by Rumi – ‘I am with splendour filled.’”



## Dawn McTaggart from Gal Gael

### Selected Print from Archive



Eileen Cooper

Come About

2007

Screenprint

“I was taken by the theme of the painting. Some sense of parted lovers or friends, returning to one another. The male nude, lines, shaping, absolutely stunning. Working the body round the shape of the water. The print spoke to me on so many levels, felt very personally connected to the print the minute I saw it.”

### Print Made in Response



Radiance

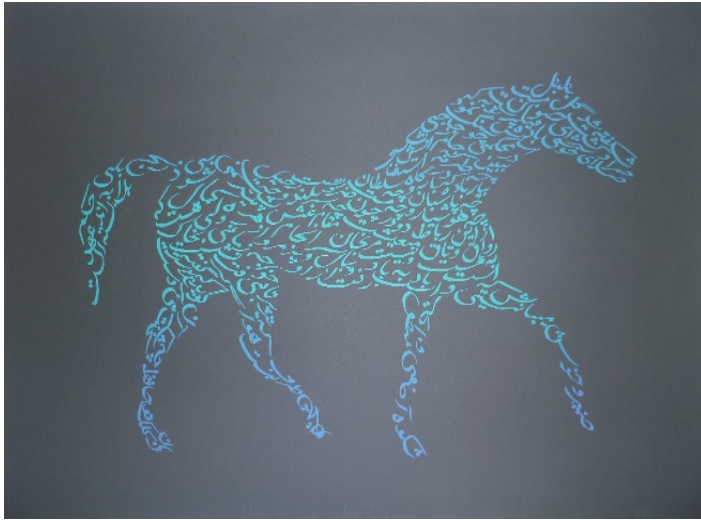
2019

Screenprint

“The idea behind my final print was to tie it in with the archive print. I’ve done this by creating a very feminine and fragile print. As it’s female artists we’ve been looking at, it made me proud to have paid tribute with my work. I’d say the line works of the nudes and the flow are something both the archive and my own print have in common. Also, having suffered with identity issues in my life, something seemed fitting about the emergence of the female form.”

**Gillian Richardson from Gal Gael**

**Selected Print from Archive**



Jila Peacock

Horse of Hafez

2001

Screenprint

“I was attracted to the print. As a former horse owner and competitor, I loved the movement within the print.”

**Print Made in Response**



Horses for Courses

2019

Etching

“[the print is about] memories from show-jumping days when it all went well.”



## Victoria Brown from Gal Gael

### Selected Print from Archive



Elaine M Shemilt

Bell Jar

1986

Etching

“I liked the range of textures and darks and lights – the refracted image through the glass and the reflections on the sand.”

### Print Made in Response



Matrix

2019

Etching

“The bump and the cross was accidental!... If you read too much into it. Perhaps the picture is of a Mary figure humphing about a cross and looking in a dark mood because we are all born to die. Matrix is not a very good pun on the etching plate and the mother figure. I enjoyed the etching process. I was supposed to do a cheerful picture! Oh well.”

**Nicola Devlin from Gal Gael**

**Selected Print from Archive**



Bet Low

Lennox Woods

1984

Screenprint

“I chose this print because of the texture and patterns seen in the trees. These textures give it a natural look that ties in with the subject. I also like the colours of this print as there is a calming feel and makes me feel relaxed as if I was in the forest myself”

**Print Made in Response**



Goshawk

2019

Etching

“Looking at the archive print, I was inspired to make a forest-y print. I used similar cool colours to the print and created a pattern on the trees just like the print. I chose to do an animal as the main focus because most of my previous art is animal focused, especially birds. I specifically chose a goshawk because I want to keep the theme to Scottish wildlife as well as how striking the pattern of feathers would translate well into an etching.”

## Rowan Rain from GalGael

### Selected Print from Archive



Elise V. Allan

Return to the Garden

1991

Screenprint

“The print caught my eye for its beautiful use of colour and form – the image of the bright, vibrant pink person holding the blue bird tenderly, looking enamoured at the array of flowers – combined with the title ‘Return to the Garden.’ The piece evokes a feeling of relief and adoration to have come back to a place of solace and joy. The mood is serene and uplifting all at once.”

### Print Made in Response



Neptune's Child

2019

Etching

“This print is based off a drawing I previously did a year ago after returning to the island I grew up on after three years in New York City. The archive print made me think of the concept of ‘return’ and how this drawing symbolised in many ways my return to the sea, my own place of joy and solace. Like the bird, the twin fish are the familiar spirits of the water, the mermaid’s hands outstretched in a gesture of happy embrace. Instead of looking into a garden, our mermaid looks to the viewer, as if to suggest they know where they come from, and where they will return.”



**Francis Corkhill from GalGael**

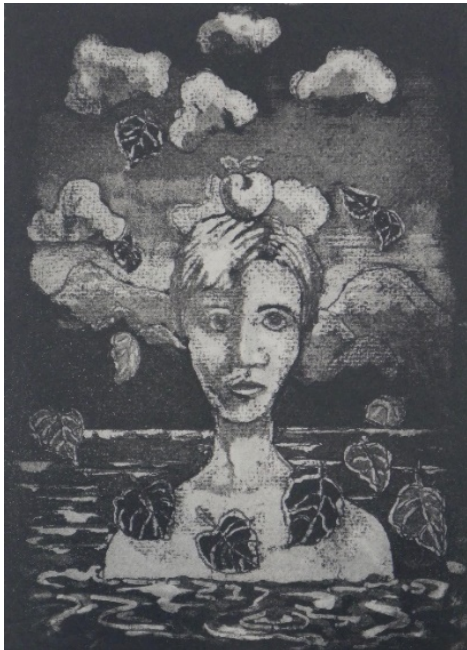
**Selected Print from Archive**



Elisabeth Martin  
When the Wind Speaks  
1992  
Screenprint

“I found the portrait interesting. I liked the organic shapes.”

**Print Made in Response**



Eve  
2019  
Etching

“I was inspired by a screenprint by Elisabeth Martin which I found interesting.”

Dani McNamara from GalGael

**Selected Print from Archive**



Elizabeth Blackadder

Fred in a Box

2003

Etching

"I liked the print due to the cat having a similar look in the face to my own cat. I also really like prints of animals."

**Print Made in Response**



Harle & Lilly Hiding

2019

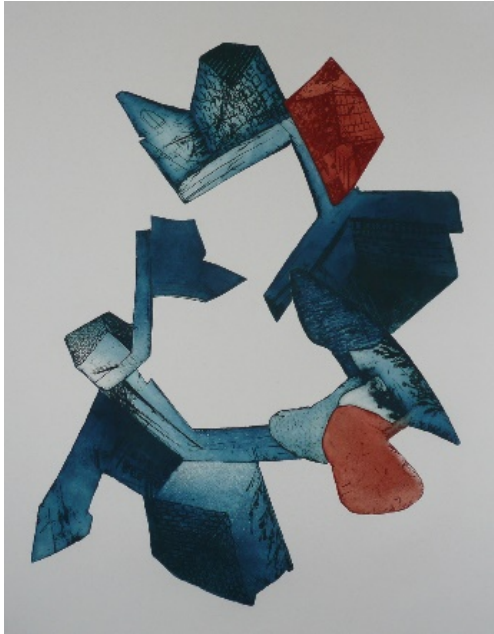
Etching

"The archive print inspired this one because it was a cat in a box that reminded me of my two cats. Also, on the day, I had issues with my cats wanting to come with me and were hiding in my bag."



**Scott McAlinden from GalGael**

**Selected Print from Archive**



Mamiko Rokudo

Untitled

1995

Etching

“Use of texture, almost telling a story. The more you look at it, it’s almost like origami; deconstructed! Great use of shading/colour.”

**Print Made in Response**



Inky Renaissance

2019

Etching

“I am inspired by Renaissance art and spent a lot of time rummaging through various textured materials, which I felt would relay classic French stylings as well as translate well to print.”

**Angela McLaughlin from Platform**

**Selected Print from Archive**



Moyna Flannigan

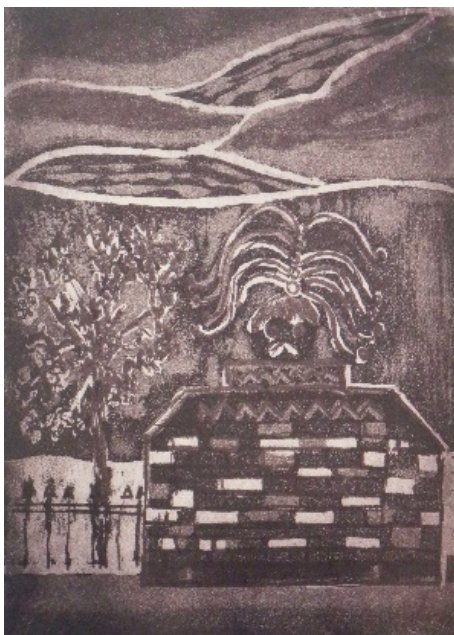
The Blind House 3

2008

Etching

“This print is from a series of eight etchings by Moyna Flannigan, as seen. As soon as I saw them, I just connected with the black humour, yes, it’s actually there, it made me smile, and I thought they were beautifully done.”

**Print Made in Response**



13 Shady Grove

2019

Etching

## **Graphic Impact: Our Lives in Print**

### **Print Panel – Members**

The pieces in the exhibition were selected from the Archive by a Print Panel made up of nineteen community group participants and seven Print Studio artist members. In addition to viewing works from the Archive, the members also listened to oral history recordings made during the project. Some of the participating artist members met with the community groups to talk about their own work and give short demonstrations and practical sessions for participants to try the processes.



Members selecting works from the Archive for the exhibition



**Elke Finkenauer, GPS Member**

**Selected Print from Archive**



Jacki Parry

It's Raining Again

1981

Etching

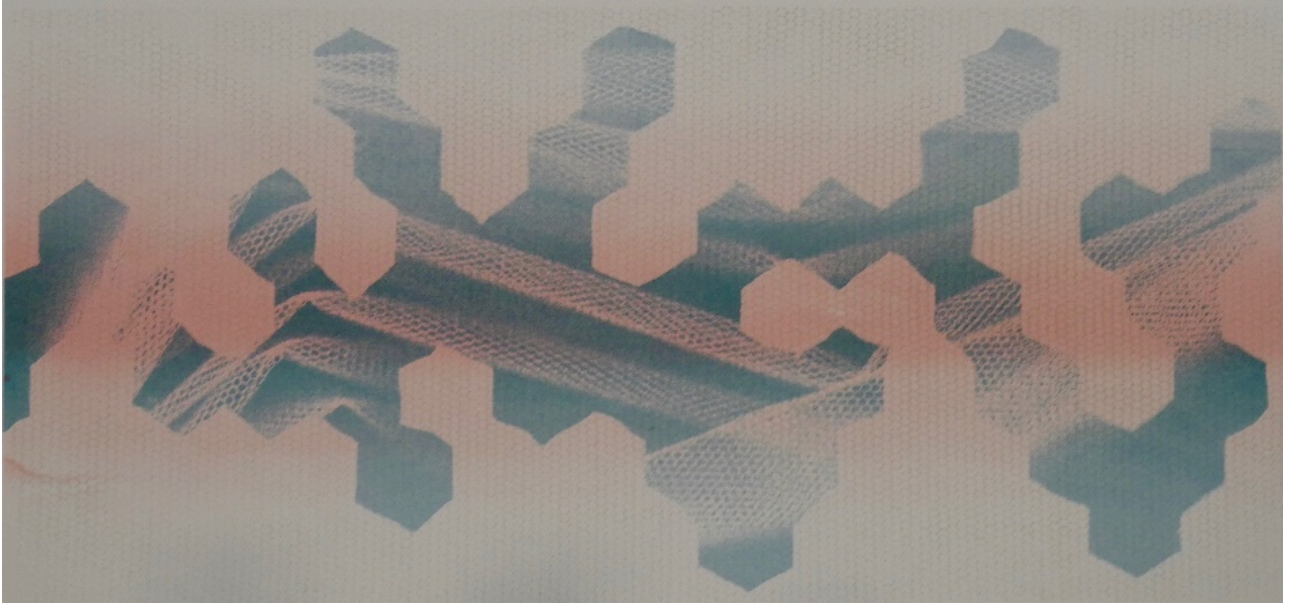
“In Jacki Parry’s 1981 etching, ‘It’s Raining Again’ the meteorological event of rain is echoed in the form and structure of the print. In the background small dashes are repeated across the printed surface, bringing to mind a relentless downpour. Larger stylised drops in varying degrees of transparency and opacity create energy and movement which makes me think of running through the rain towards shelter.

Parry, who was born in Australia, left as a young woman in 1964, eventually arriving in Glasgow where she became a founding member of Glasgow Print Studio. In 1981 she returned to Australia to visit the arid North-West for the first time. In her essay on Parry’s work titled ‘Present Memories’ Hilary Robinson talks about the differing relationship to rain in Scotland and Australia, and how relocation from one place to another creates a position where neither the old nor the new can be taken for granted<sup>1</sup>.“

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<sup>1</sup> Robinson, Hilary. (1988). ‘Present Memories’ in Parry, Jacki. *Daly River Night: Images of Northwestern Australia: Paperwork and Prints*. Third Eye Centre, Glasgow. p19.

## Print Made in Response



Making Possible

Screenprint on Somerset Satin

2019

“In ‘It’s Raining Again’ I see echoes of textiles, weaving and stitching. I have responded to a sense of negotiation in this work – between layers, transparency and opacity, suspended movement, and similar forms expressed in different scales and techniques.

Borrowing the structure of Parry’s print, I have depicted tulle – a fabric made by wrapping the weft thread around the warp thread to create a hexagonal design that maintains a state of tension, allowing it to be both lightweight and strong. This structural efficiency is also the reason hexagons appear so often in nature. Through its association with bridal gowns, tutus and veils, tulle once embodied idealised Western versions of femininity.

In relation to my print, Parry’s print, and the Graphic Impact project, I am interested in the possibilities arising from revisiting ideas formed from a different time, place, or perspective.”

**Elke Finkenauer, GPS Member**

Drew Mackie, GPS Member

Selected Print from Archive



Christine Borland

Mentha Pulegium (The History of Plants, According to Women, Children and Students)

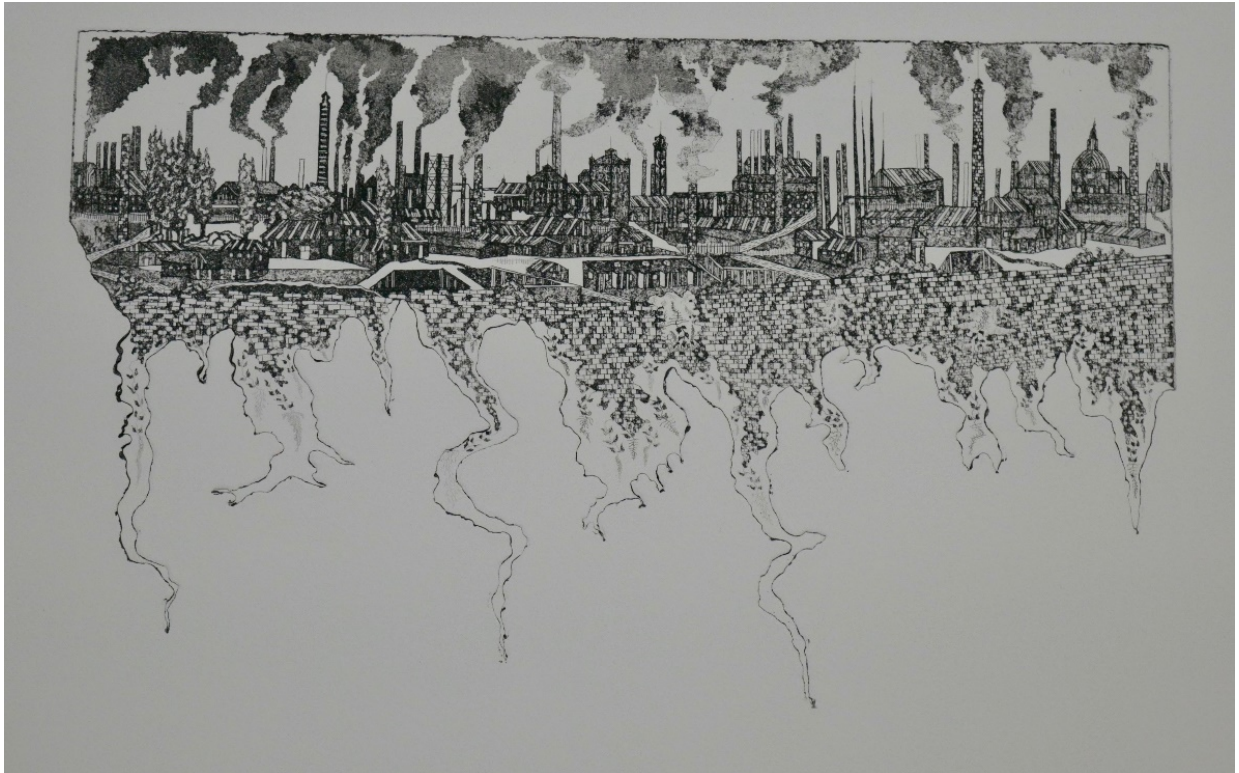
2002

Etching

“The print I selected for this exhibition was ‘Mentha Pulegium’ 2002 by Christine Borland. I was drawn to this print because of its botanical structures and forms. I felt that they replicate the fragility within our environment a theme that dominates my own practice. The subtle colours displayed in the print enhanced the ephemeral and organic nature of the subject depicted. By displaying this print I aim to draw attention to the hidden natural beauty of the plants that occupy the forgotten and over looked spaces in our urban environment.”



## Print Made in Response



Diminishing

2019

Etching

“After looking at the botanical series of prints by Christine Borland based on the book, ‘De Historia Stirpium’ by Leonhart Fuchs published in 1542, I decided to take inspiration from that series in order to create my own print in response. I wanted to produce a print that considered the plants which occupy the hidden and decaying spaces within the urban realm. To expand on the element of decay I included imagery of diminishing industries within the city. The serrated and irregular nature of the plate further reflects a sense of the ever changing urban domain which we inhabit.”

**Drew Mackie, GPS Member**

Helen de Main, GPS Member

Selected Print from Archive



Sheena McGregor

Josi in the Wind

1975

Lithograph

“I was instantly attracted to this print with the enigmatic Josi stood in her patterned romper suit, looking somewhat befuddled by the three pieces of fabric dancing in the wind above her. I was also drawn to it within the context of this project, which attempts to readdress the under representation of women both in the archive and in the documented history of GPS.

The subject matter of the print, a young child playing, appeared to me to be capturing an everyday moment from the artist’s life. As the parent of young children myself, my own lived experience is something I frequently depict in my own artwork.

I suspect that this is one of the last prints by Sheena McGregor from this period. She cites in an oral history recording accompanying the project her move away from printmaking, ‘I started painting because I think painting’s much easier when you’ve got a small child’. I wonder what other prints Sheena might have produced, had she not encountered incompatibilities of printing and parenting.”

## Print Made in Response



### Rag Boxes & Baby Bouncers

2020

#### Screenprint

"Rag Boxes & Baby Bouncers brings together photographs and excerpts of text drawn from the GPS archive. I spent time listening to oral history recordings of women recounting their experience of being involved with GPS. The number of women who mentioned what a challenge it was for them to keep using the studio once they had young children to care for struck me. Printmaking is a practice that requires commitment to spending time in a workshop environment, something that is not always compatible with raising a family.

I was particularly drawn to Sheena McGregor's reflections from the early 1970s when she and Beth Fisher tried to foster a collective ethos in their approach to running the studio, and how they supported one another when they became mothers. The images in the print, selected from the archive, are not of the women whose voices are depicted. However, for me, correlated with some of the sentiments articulated, feelings of distancing and isolation as well as collective strength and dogged determination."

**Helen de Main, GPS Member**



Maia Ronan, GPS Member

Selected Print from Archive



Sheena McGregor

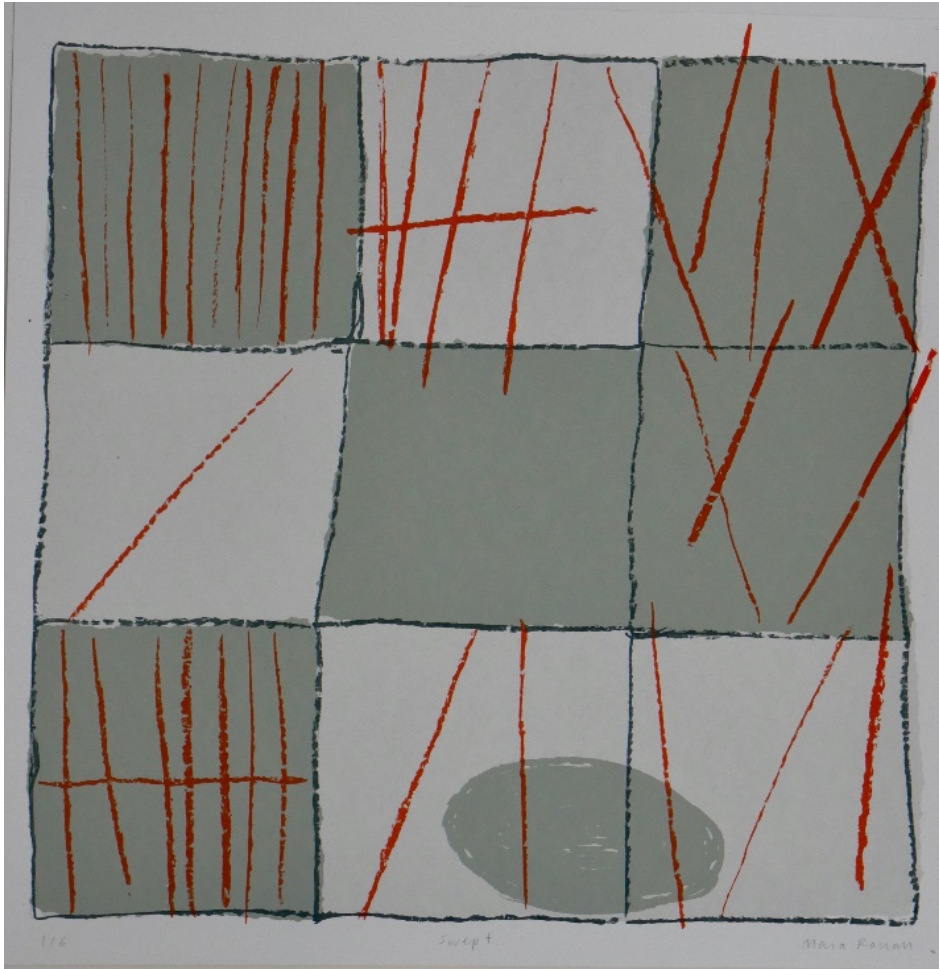
Josi in the Wind

1975

Lithograph

“I chose this print after hearing Sheena’s interview as part of the audio archives at Glasgow Print Studio. Her stories from early days of the Print Studio helped me understand and connect to this print, which I find immersive and imaginative. I enjoy the layering of bright and moody colours, as well as the close detail in the fabric of the clothes and scarves, of a mundane windswept moment. It is interesting how *Josi in the Wind* draws inspiration from illustrations like *The Little Prince* by Antoine de Saint-Exupéry. As an illustrator myself, I am fascinated by exploring the line between art and design.

## Print Made in Response



Swept

2019

Screenprint

"This print is a design for a scarf, inspired by those in Sheena McGregor's lithograph *Josi in the Wind*. As a designer interested in patterns and textiles, I wanted to catch one of the scarves from the air and unravel it to take a closer look. This scarf should capture the movement of wind, as the design actually blows off the edge of the page/cloth. When looking through the archives I was also interested in Elizabeth Blackadder's prints made in Kyoto. I love her use of grids in these prints, how they are used as a guide for the drawings made inside of them, but often escape the confines of them."

**Maia Ronan, GPS Member**

**Fiona Wilson, GPS Member**

**Selected Print from Archive**



Alex Milsom

The Yellow Ribbon

2010

“When listening to the archive audio files, I picked up on the mention that women were expected to be home doing embroidery not dirty printmaking! The second Print Studio [premises] was also previously a garment factory, so I decided to look for prints on the loose theme of fabric. We found a selection but the one that spoke to me was 'The Yellow Ribbon' by Alex Milsom. Not only was the image figure based, but the story behind it was a wonderful gothic fairy-tale of love, secrets and an unexpected ending.

My first solo show was based on the fairy-tale “The Red Shoes”, so the fable of the Yellow Ribbon, where in the end the beautiful Jane loses her head, was perfect for generating ideas. The techniques used were also experimental in that Alex mixed both acid based etching and mezzotint techniques on the plate, something I wanted to try myself, but in a different way.

Alex Milsom studied with master printer Stuart Duffin in New Zealand and was invited to the GPS 2008-2010. I contacted her by email and she replied- ‘I was only going to stay for 6 months but then fell in love with the studio and Glasgow itself, I stayed for 2 years.....’”



## Print Made in Response



The Ties that Bind Us

2019

Etching, aquatint, dry point and mezzotint on copper, printed on Hahnemühle

“The Yellow Ribbon story with its gory ending conjured up gory images of headless women. I wanted my Jane to be beautiful and alluring so I chose a pin-up head to be held up by her hands, with nothing but space beneath. I designed a frame like a mirror or Memento Mori that you may find on a gravestone to surround Jane's floating head and set about learning Mezzotint with the help of Masterprinter Stuart Duffin.

Mezzotint is very labour-intensive method of printmaking, so after etching everything but the face, I masked the surrounding area and used a roulette tool to 'rock' that small area of the plate a little quicker. The first proof showed the head area was very dark and the rest too light, so I used drypoint and the roulette to make darker lines and tones on the hands and ribbon, to make them sit better as a complete image.

The title of my print relates to the yellow ribbon that was tied around her neck, the ties of love she had with her husband and in some way, the tie of the deadly secret she kept from her husband until her deathbed.”

**Fiona Wilson, GPS Member**

Emma Booth, GPS Member

Selected Print from Archive



Liz Thomson

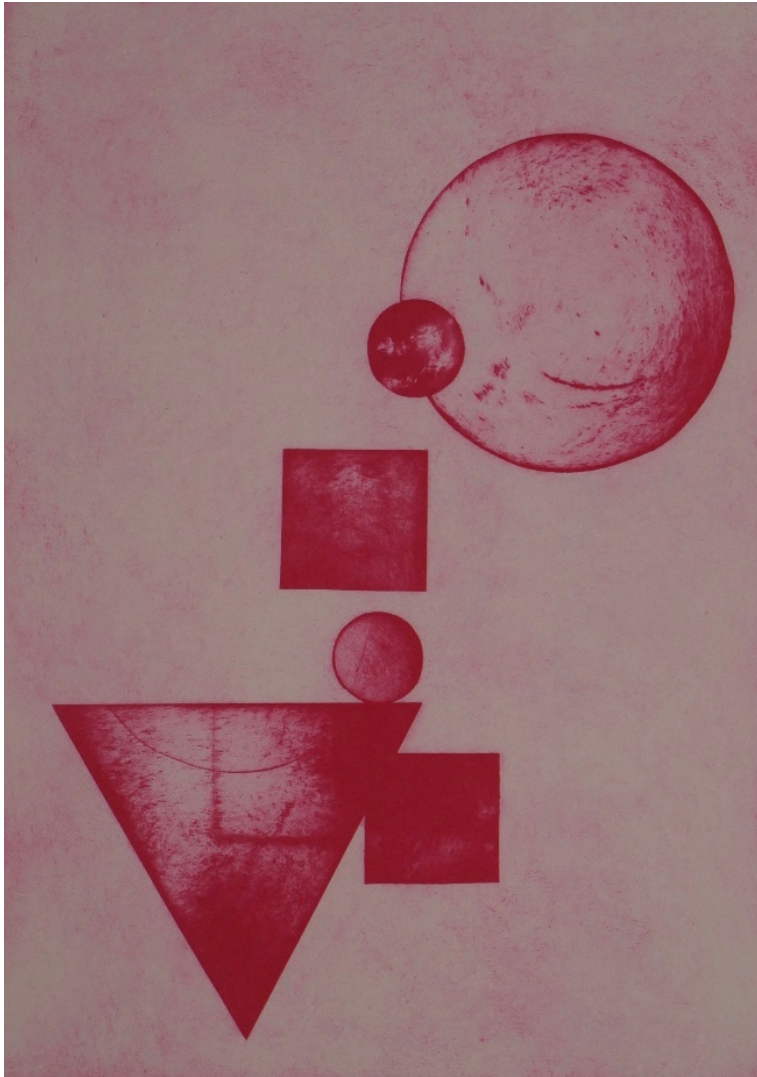
Islands

1974

Etching

“As I looked at the selection of prints, I was immediately drawn to this one. From a distance the shapes floated on the paper and as I got closer the smaller details and textures started to emerge. Although etching is a methodical process, the collage feel to the piece also appealed to me as it evolved my ideas within etching. When looking at the print the positive and negative space of the composition created a sense of off balance; a familiar feeling I have within my own practice”

## Print Made in Response



Odds and Sods

2019

Photopolymer

"Collage is a medium I often use within my own process but not one I had thought about using within printmaking until now. I used small plastic shapes and developed a series of prints on paper that I then digitally collaged together. Each shape within my print represents a thought or feeling I have had and acts as a code to my inner world. The off balance I felt within *Islands* composition encouraged me to think about the placement of my shapes and the conversation they were having with each other."

**Emma Booth, GPS Member**



**Mary Land, GPS Member**

**Selected Print from Archive**



Ema Kasahara

Untitled

Around 1990

Lithograph

## **Print Made in Response**



On the Peg

2019

Screenprint

“From a digital photograph of a robe hanging on the Stag Hook behind my bathroom door. It was done in response to the untitled litho print by artist, Ema Kasahara, produced at Glasgow Print Studio c.1990. She had completed a Masters in Printmaking at Chelsea School of Art in London. Kasahara's lithograph is an intimate bedroom scene, stylised with, 'a mix of precise shapes (cup, door) and sweeping brush strokes.' (Patterson).”

**Mary Land, GPS Member**

