

ACID BITE



P.D. JONES

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1.

T139

ACID BITE:

Introduction: Part A.

In attempting to write an essay dealing with the content and context in my work, I have approached it by running through each individual piece and breaking it up into two sections.

First : content, which consists of (a) - a general description.
(b) - an appraisal of the image and idea. (c) - initial intention and effects achieved. (d) - source material.

Secondly, context, which is the interaction of time and place.

This section consists of (a) - the place (Print Department N.C.A.D. and the University of Massachusetts) - its influences on the final finished piece. Tutors influences on my approach.

(b) - Outside influences and other works. (c) - the time i.e. that period of time that I am caught in - the seventies.

(d) - choice of medium.

*AN.

This essay has been broken up into three main sections:

LITHOGRAPHY,

INTAGLIO and ETCHING, (including embossment) and

SERIGRAPHY.

These sections cover work produced during the last one and a half years only. I feel what I have produced recently is a fair representation of my work and attitudes.

Finally, the most forgotten medium of them all is dealt with

'PAPER'. Without which print-making would be non-existent.

* Additional Note (Some pieces are glossed over and not dealt with in such detail as others. This is due to the fact that I feel some works need more explanation than others.) *

PLEASE NOTE SLIDES AT BACK. NECESSARY FOR AN UNDERSTANDING OF ILLUSTRATION WORK

A C I D B I T E:Introduction: Part B.SOURCE MATERIAL:-

In all the areas of printmaking I have used photography, generally my own, and some from newspapers, magazines for a recording of ideas for my prints.

The photography of others is often looked upon with a questioning mind. Why was the photo taken? What was he thinking about at the time? What emotion if any was he tried to portray through the manipulation of film camera or photo. All this is much needed information before I reramp or change in my finished print.

On all these levels one has to be very aware of the dangers of taking an image and rendering it useless. Some of my work I feel has succeeded and I am arriving at a confidence in myself to express what I want to state in my prints.

Most of my sketches come from photo's. Earlier lifedrawing has been discarded due to the immense amount of time involved in making desired studies of images needed for my prints.

PETER DENNIS JONES

The Bungalow, Baskin, Cloghran, Co. Dublin Ireland.

BORN: 21/4/37 - England.

CITIZENSHIP: Irish.

EDUCATED AT:- The National College of Art and Design, Dublin.
The University of Massachusetts, Amherst, U.S.A.

'Artist in Residence; University of Mass, U.S. 1979:

AWARDS: National Texaco Art Competition (Senior) 1st Prize
(Texaco Ireland) 1976.

Henry Higgins Travelling Scholarship, Royal Dublin
Society - Univ. of Mass. U.S.A. 1978.

Taylor Graphics Award - Best Print of 1978
Royal Dublin Society.

The Irish Living Art Exhibition, Dublin.
Arts Council Purchase Award. 1979.

Seventh National Exhibition, Second Street Gallery
Charlottesville Virginia, U.S.A. 1979.
Purchase Award.

Expression '78 - First prize (Grapevine Gallery Dublin)

Photographic Competition 1979 London Publications First
Prize.

EXHIBITIONS:

Waddingtons (London) - selection for Bradford Biennale '79.
Listowel Internation Graphics Exhibition '77 & '78.
Irish Contemporary Arts Exhibition, Municipal Gallery, '79.
DeKalb '79. National Print and Drawing Exhibition

U.I.C. Illinois U.S.A.

University of Massachusetts selection for Boston
Art Show, Presidents Office, U.S.A.

The New England Arts Festival and Display
Northampton MA U.S.A.

Private Collections in U.S.A.

LITHOGRAPHY GENERAL:-

Being a one surface area of printmaking, texture, depth and acid bite is not as important as in Intaglio.

Texture has been achieved in washes. Generally, Charbonell Encre washes and colour. Corrugated card is with muslin and paper an texture applicator. Not only do I feel this alone is important from all three materials as regards texture but also that these three appear prominently in photos collected around New York and magazine cuttings etc. Tusche (Korns), crayons, grease, butter, Charbonell Encre, spray paint, asphaltum, are amongst the materials used.

Early influences in lithography have been the unavailability of aluminium plates in Dublin and small press size. This was remedied by studying in America for six months. Materials became available and being America everything is bigger than in Ireland.

(A) LITHO ART WORK:-

"Visit to America" 'No. 5' /Edition 20.

My first print at the Department of Art, University of Massachusetts, U.S.A.

After a hair raising time trying to realise where I was and trying to find my way around in a totally new place, I felt the need to get down into a new print. This I was sure would anchor myself firmly to the ground. I felt I could channel all my excitement gained after arriving in the States into my work.

My approach was one of experimentation with new products available to me and new approaches. After offsetting a corrugated card board piece onto a litho stone, I worked on various coloured washes starting with a Yellow ochre and redish brown wash in Asphaltum and water. An area of grease and Charbonell and distilled water washes in mid brown were added next. Finally a dark brown wash of Korn's Tusche was added, using paper to impress a texture in it.

Corrugated card was a continuing product available to me and as will be seen later kept cropping up in my prints.

Above all the idea was to make a statement on the method/process used, the time, place and country where it was executed. I rather liked the idea of going to the local post office and in return for her amusing attitude to me bringing here the print and her co-operation in stamping the entire edition, I gave her a print.

The postage stamp and water mark says it all.

My first lithography was completed and signed in Amherst, Massachusetts on February 26th in the morning in the year 1979 and was posted by airmail to Ireland for 21¢ .



SECTION OF LITHO USED IN VISIT TO US.

As in the case of my numbers series 1 - 10 the department here at U. Mass. dictated the final outcome. With "Visit to America" a stone and all its elements were used. New presses and stones were used. With "No. 5" an aluminium plate was used for the first time. So using corrugated card once again for a transferred textured image on my print and by various printing stages of Black, Red and Orange, I ended up with the finished print below.

With "No. 5" I wanted to produce a pack of my own Tarot Cards and at the same time get to know a new medium. I figured by the time I finished these two prints I would have a good grounding in both mediums.

CORRUGATED CARD:- runs through a lot of my prints due to the

beautiful uncontrollable frayed edges and textures achieved when rolled up in ink. The figure five was achieved by a reversal process by using a liquitex polymer medium and distilled water.

The idea with the numbers was to state the stages of my own development in litho. 1 - 10 minutes, 1 - 10 years, 1 - 10 decades.



No 5 Of SERIES 1 - 10.
(Plate Lithograph)

1/

Borrowed Images 14½" x 12½" /Edition 12. Stone Lithography.

The central image was borrowed from a section of a famous high cross in Ireland. It portrays Daniel in the Lions Den. Daniel

is surrounded by seven lions. An amorphous shape an animal maybe lies on top of the key image. A piece of writing on metamorphosis from a magazine appears above the two images. The entire piece is covered by muslin to add a more dimensional effect.

This print is an attempt at portraying part of Irish culture. The high cross has been wrapped up and put in a museum. The time element involved is the decay and erosion of the high cross. The metamorphosis, thus a relationship to the amorphous shape. The muslin is as much a textural device, as a wrapping for the images.

The decay of paper, stone, cloth, and life is evident in the holes in the muslin that are spreading and will eventually fall apart. The stone lithograph has beautiful grainy texture which does come out in the solid areas of ochre and brown. The choice of litho enhances the grainy stone quality that I wanted for this print and its idea of crumbling stone and brick.

At the time of starting this print I came across an awareness in the media of Irelands cultural heritage. So I reckon any influence came from the media.

Note photography overleaf ...

BORROWED IMAGES:-

Peter Jones, Borrowed Images, Lithograph, 14 1/2" x 12 1/2"

29 SPECTRUM

TAKEN FROM BOOK PUBLISHED IN
MASSACHUSETTS.

2/

MENTAL HEALTH 14 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ " /Edition S.

Stone Lithograph on Bockingford paper:-

The apparent lack of good mental health facilities in Ireland has always bugged me ever since a relationship with a nurse working in Grange Gorman Mental Institute. After a midnight visit to the Assylum I was determined to put down some sort of statement under the orange white and green of the Irish flag.

I was so appalled at conditions that patients had to live in, the lack of supervision and their apparent gruesome wasting away.

A photo of a mental health patient transferred to the stone with transfer paper is splashed with acid - a literal burning away takes place. Children are walking around in a fairy tale world and all tied together with the textural corrugated card.

A sun rises but doesn't shine and the green white and orange covers the scene.

One character known to everyone around Dublin is Mick Mulcahy. A person such as himself in and out of institutions all his life but never for very long due to overburdened staff. As with the other lithography - Borrowed Images the size and shape have been determined by outside factors. The size of the bed of the press, the size of stone and its shape are all determining factors in the finished print.

I favour the earthly quality of litho for such a traditionally emotional part of human life.

NICK NULCANY:-



The structure of the brain is so fragile that the slightest accident can render it handicapped. This fragile element is a strong part of any lithograph. Too much or too little acid can render an image useless.



3/

EXERCISES ON PARALLEL BARS 20" x 15" /Edition 12.

Stone and aluminium plate lithograph, on Arches Paper:



PHOTO TAKEN IN SOHO N.Y.C.
OF STORE WINDOW DUMMY

An undressed dummy lies in the window. Raped faceless, stripped of dignity flung amongst corrugated card strips that serve as a decoration on the back drop. Corset and suspender belt a typical sexual image flaunted in most windows, after a while seems less and less attractive. My intellect is to be repelled with a constant forboding a warning like a flashing neon strip. My instinct is to be attracted. Something like the Art Sign outside the Taylor Gallery.

Corrugated card strips weave between the model in corset and stockings. Over-printing a blue strip on top of solid black, broken by white of corrugated card to give a blacker on black area. As in etching I am attracted to blacks on black, and blacks within black; but due to the one surface of litho prints a more moderate application of varying blacks are used. Charbonell washes are printed with the aid of a litho stone. Litho stones seem to produce more delicate washes. Charbonell Encre with distilled water is used to build up image areas.

The material for this and the following print was gathered in Soho New York City "451" was just one of many photos taken around New York.

The photo is a typical shop front photo and a constantly stimulating one. A foreboding effect leading into the bizarre with that stark neon light.

Once again the print is limited to size due to unavailability of zinc aluminium. But I prefer a smaller scale for such loose drawing. The various products available and the use of home made transfer paper for the first time certainly effects the print. The availability in America for the first time of aluminium plates is an added bonus as textures and effects can be achieved otherwise impressible with stone in Ireland.

The influence of Paul Wunderlicht has certainly helped me immensely in finding a confident way of expression with lithography. His

style of harsh expressionism with his human figures has certainly rubbed off on my work approach.

4/

Spread Eagle 15" x 20" /Edition 12.

Aluminium Lithograph on Arches Paper:

The instinctive attraction of a girl lying spread in front of me is overpowering. A sexual attraction is there personally. But once it is on a commercial basis a Corboding exists. In centerfolds in magazines and in advertising it becomes slightly frightening that so much can be achieved by flaunting a human body.

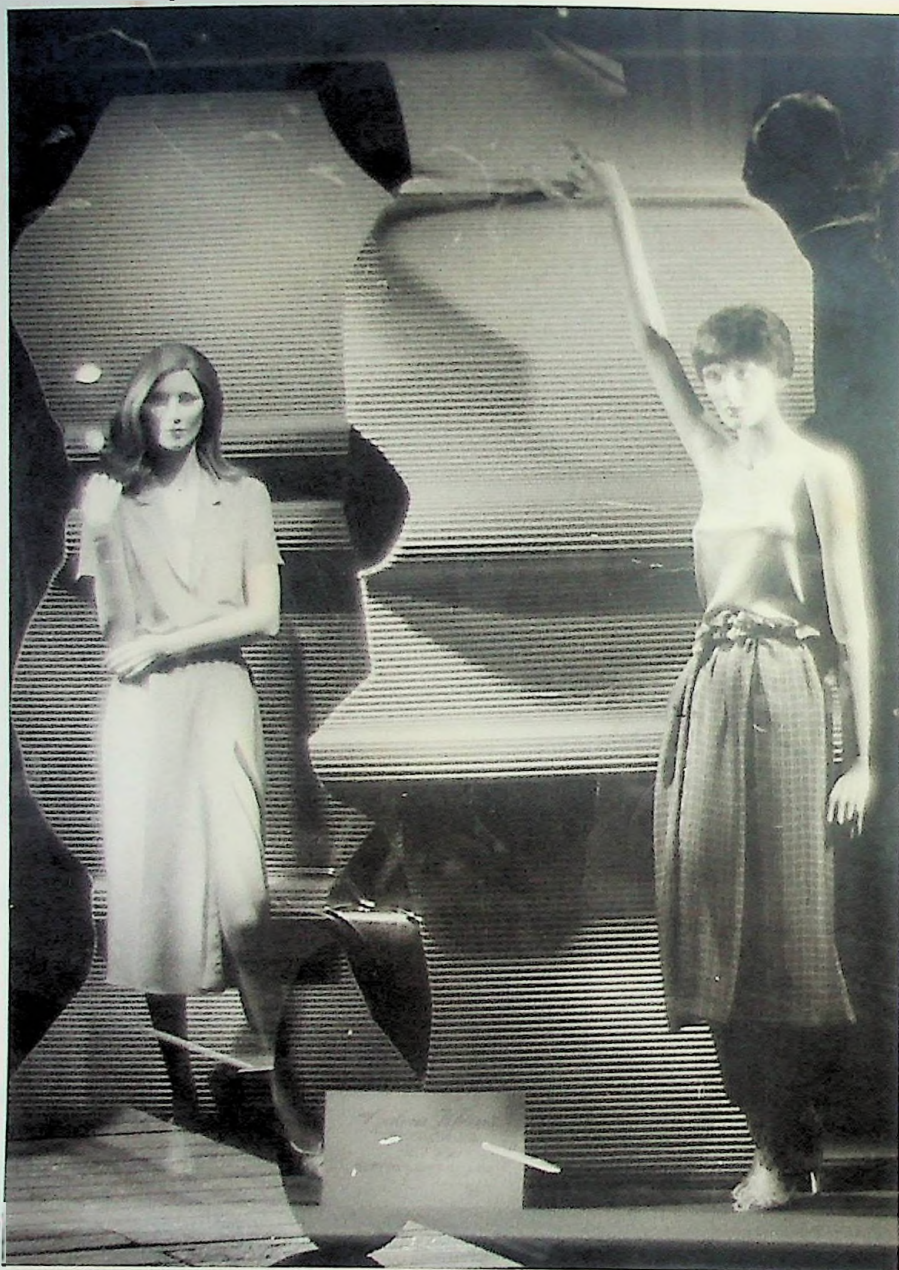
The figure in the print is seen from the rear. That warning feeling is achieved by blacks and blues. The crotch area is hinted at with two red stripes on the panties. Corrugated card is used once more as part of the decor that the girl is lying on. Spray paint texture is used and Charbonell Encre washes. The accident an important part of most of my work is evident in the washes. As in the previous print the washes are left to chance and worked into the print if needs be.

I suppose if this chance element was none existent I would consider photography or painting as an alternative to print-making to express myself. Spray paint was used from an aerosol can and worked pretty well. I've found that lines and areas of solid can dissociate quite subtly depending on the application of the spray.

Note photograph overleaf...

FIFTH AVENUE

New York City:



STORE FRONT WINDOW IN
NYC. MODELS USED FOR
LITHOGRAPHS. NOTICE CORRUGATED
CARD.

Fashionable store front Fifth Avenue. I feel a cold reality emanating from the glow of the plastic limbs and the stare of those lifeless eyes. Notice the corrugated card backdrop which relates to 4 of my litho's.

JOHN KACERE Maud 1977:-



Oil on Canvas. From a gallery in Soho New York City. Exquisite painting of a young lady. I found them very erotic.

This work is the pure erotic side of my own work without the abstraction and morbid wariness of the physical attractions in New York City stores. I suppose this artist set the ball rolling for me at an artistic level whilst in the "states".

5/

Amorphous Changes 20" x 30" /Edition 12

Aluminium plate litho on Arches Buff Paper:

This and the following print mentioned were attempts at using different techniques and experimental ideas from a previous initial introduction to the medium. A reversal process was used for the solids and homemade transfer paper used for muslin

textures on the plate. (Both processes are dealt with in detail in my workshop notes.)

I was looking for that X-ray quality that I've liked in all my etchings. Its hard to explain but the feel of the black and grey surfaces all contribute to a sensuous but forboding quality. Its a lot easier to talk about my etchings as regards content; due to the fact that I am then dealing with the figurative whereas in these two litho's I am dealing with the abstract.

Basically I like the textures of the corrugated card. By repeating the pattern a more dimensional print is created. I've allowed a shadow area by printing in a darker ink.

Using litho rather than the other mediums in Printmaking is a conscious choice. The feel of ink and its looks, are far more sensuous than the etch sild screen quality that is generally flat and clinical. Due to the sheer size of those two prints and the large solids needed litho is an easier medium than etching to achieve this. By using a roller, a solid can be achieved in a few rolls, whereas, etching would take up to 15 minutes.

The textures involved in the transfer tend to transfer better, due, to a clinical image being achieved in litho rather than etching. Yet even though serigraphy produces clinical images the ink doesn't settle into the paper as it seems to in litho.

Being a much larger size in general I felt I had more freedom to move images around until the finished look sitted just right.

The very fact that the department and presses at U. Mass. were larger than at N.C.A.D. was a licence to create on a grander scale ^{and invited} an immediate response.

The litho's of Alan Green I feel may have influenced me subconsciously. His large delicate pieces had enough quality and zap about them to register something with me in my approach.

Glittering Light 20" x 30" /Edition 12.

Aluminium plate lithograph on Arches paper:

This is a litho similar in intent to the previous one.

Corrugated card is used in a repeat pattern. I am looking for that elusive X-ray quality without using X-rays themselves.

I attempted in these litho's to use a progressive technique of a slight dark to light change in the blue/grey inks from left to right. I think the folds created in the muslin and corrugated card do put across that rib cage effect of an X-ray. The multiples of similar bones repeating within and on top of each other are very much akin to the dimensional patterns of the two materials used.

INTAGLIO GENERAL:

Due to the metallic surfaces, I find and approach etching on both Zinc and Copper in a more physical way. The large size and immense effort and energy needed to print such large editions requires a different preparation both mentally and physically, compared to lithography and serigraphy.

Textures are achieved quite accidentally in varying acid baths and times. Temperature and strength of acid comes into its own. I usually arrive at an image which either says something or leans closely to that time when its almost shouting but not quite.

With the Hotel Utopia series the large size of the plates needed a loose hand drawn approach which frequently ended with taking a hammer to it or throwing acid in puddles onto it. With the other smaller plates, copper beating of areas and deep bite in strong acids could if you like create or be a trade mark of my plates.

The more photographic series usually combines a more 3 Dimensional aspect with embossment. I'm almost trying to dissolve the 2 Dimensional surface.

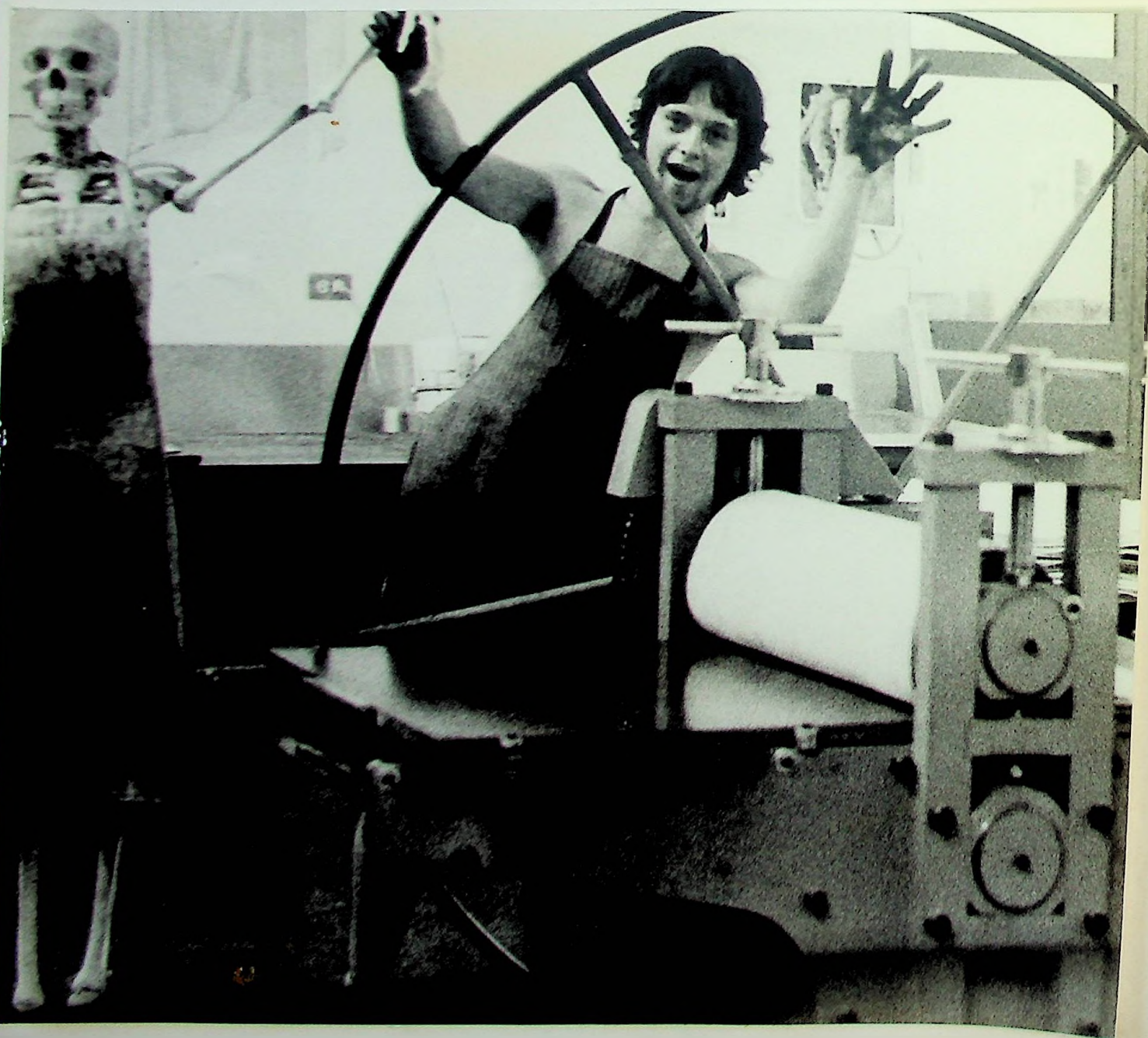
Accident is an important part of my prints. Whenever accidents happen, be it a slip of the hand, a bad process mistake, the wrong acid, foul bite, bad pressure, I try to use them to my best possible advantage. There is a definite feel to copper and zinc and I always use this. It is one of the beauties of etching not

PHOTO TAKEN OF MYSELF AND MY
NIGHT TIME COMPANION AT AN
INTAGLIO PRESS AT U. MASS USA

found in any other medium and attracts me immensely.

Aquatints soft grounds, hard grounds, spray paint, tusche crayon are major substances and materials used.

Outside influences are definitely presses, the condition of rollers and of course the tutors early on. The way I approach my work is very definitely my own; but the finished result has usually been affected in some way by a tutors advice, e.g. the laying out on a plate of an image or the amount of time left in the acid or an easier way of printing the plate.



INTAGLIO NOTES:

The Hotel Utopia Series:

After arriving at J.F.K. Airport I began a search for ideas relating to New York in particular. Arriving at Central Station after a really harrowing journey, I set about looking for a cheap place to stay for the night. Being 30° below freezing point and getting dark and with very little money in my pocket, I went about looking for a hotel.

I found a hotel "Hotel Utopia". Twenty dollars for a grotty room with all the mod cons of a whore house. There were cockroaches, prostitutes, neon lights that all lead to a traumatic experience for my first night in New York City.

Looking around Fifth Avenue using sketches as my camera wouldn't work in the cold, I ended up with enough material and inspiration for my etchings. I felt I needed that morbid X-ray quality to describe it all. I wanted that forboding quality of eroticness and that blatant portrayal of the human body clothed and unclothed.

I was looking for that forboding quality of eroticism and that blatant portrayal of the human body, also that outward facade of glitter and neon commercial outwardness.

7/

Hotel Utopia with Stockings

24" x 32"

Zinc Intaglio with nail varnish and carborundum of Arches paper:

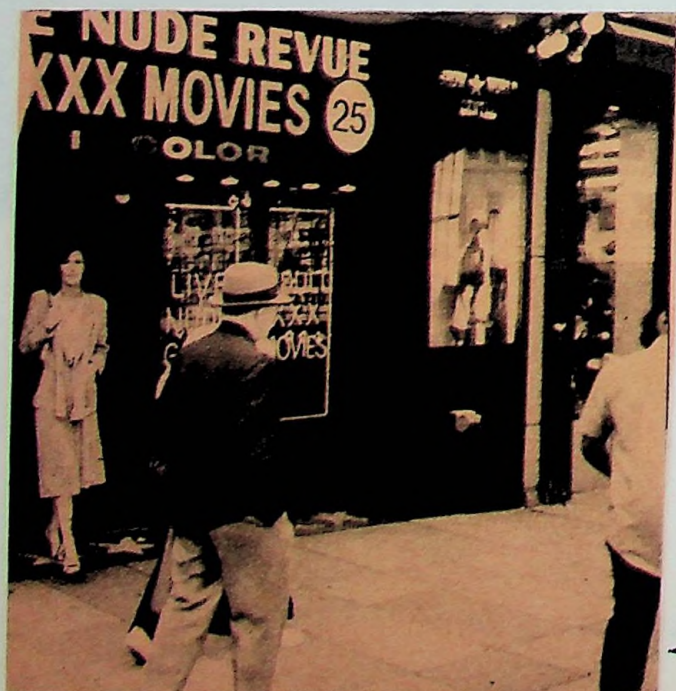
The blatant spread of a crotch and corset. Various textures were added. Coarse ground fine aquatint, spray paint and stripped areas with the diamond point. Foul bite in Nitric Acid was allowed in the light areas of flesh and legs to add a bit of texture/bite.

I used a mezzotint rocker, roulette course and fine areas of crayon on soft ground. The stocking texture was achieved by pushing muslin onto soft ground.

I quite liked the idea of loosing the head off the plate. I felt that what mattered here was the showing of the corset and crotch area thats what my instincts appealed to: more than anywhere else.

The choice of medium is a very strong consideration in this case. The entire four prints of the Hotel Utopia series are a physical approach to expressing a physical instinctive warning to the manipulation of the human mind and its actions.

Note photography overleaf.....



TIMES Sq U.S.A STRIP JOINTS AND A
NOCTURNAL HAUNT FOR THOUSANDS OF NEW
YORKERS

Photo of models in Fifth Avenue store front, New York City:
 TYPICAL OF MATERIAL USED IN MY PRINTS:



That element of hopelessness in the face of the sexual advance
 can be pretty frightening.

The colouration of the prints in this series are all blue/black.

For me, it is the only colouration available to express Hotel Utopia. The carborundum strips are added for one; dimension in a flat space. Notice the nearest strip is much wider than the other to enable the eye to be led in, as a perspective element. Secondly, the carborundum stands for the glitter of all, that decor and tinsel that surrounds 'Hotel Utopia', be it in store fronts or on the streets.

I do not feel that any other medium could put it across as strongly as etching can. The first time that I could work so large was another important element in the pretty free approach in the actual drafting of the images on the plates.

All work done in the States was hand drawn, as the unavailability of photo processes was very evident. I feel this was a good thing for me in particular as it meant now the lack of drawing was being made up for whether I liked it or not.

The elusive mysterious quality of the subjects is enhanced by a fading of certain areas of the figure into the black background.

8/

'Hotel Utopia With Red Nail Varnish' 24" x 32"

Zinc Intaglio with carborundum and red nail varnish:

Again carborundum added on the edge of a chair for the glitter and kitch effects achieved in window fronts and in front of cameras.

The figure in the print shows a pair of legs in French stockings

hanging from a carborundum strip which is also the edge of a seat.

X-ray of Head:- SEE SLIDE OF ETCHING (Cambodian Refugees.)



In this print I intended to show a femal form from a worms view underneath a chair. So you are looking from underneath a crotch and legs.

The red nail varnish was added as a glowing warning to all who come near this woman. She scratches across her stockings.

None of my prints are moralistic. I don't intend to put across a right or wrong. I'm not campaigning against a prostitution of the human form, I'm just trying to put across my first hand instinctive response to 'Hotel Utopia'.

9/

'Hotel Utopia With Neon Strip' 24" x 32"

Zinc etching with red litho strip:

This is print of a model complete with breasts, pubic hair and neon light strip. Typical scene in Soho and Greenwich Village areas.

Note photograph overleaf.....

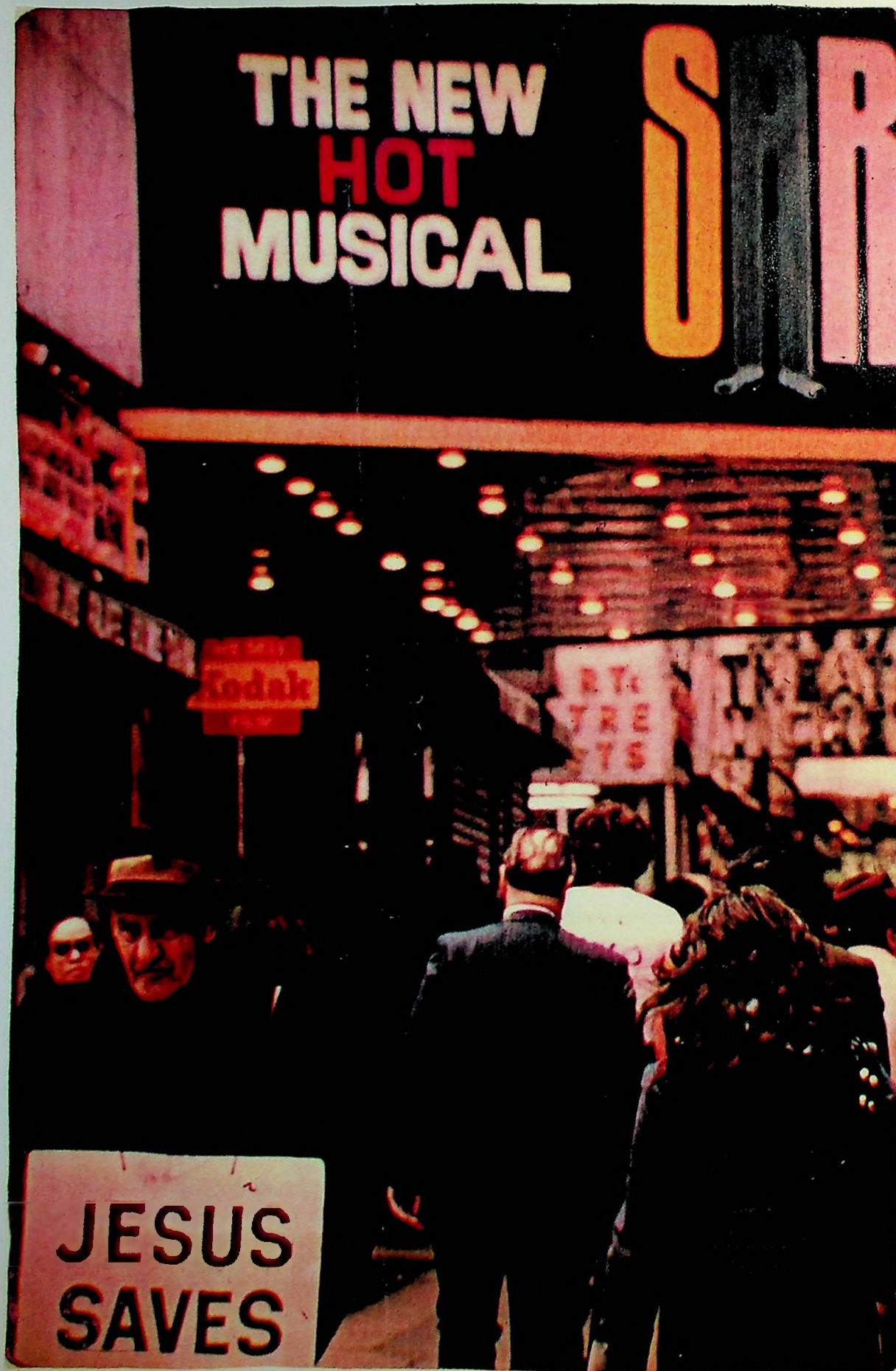
Such as 451 at Soho. The Neon Strip is of course a warning and an attraction to passer byes.

PHOTO 451:-



Technically the only additional element to the print is a litho strip rolled up in red and printed with the etching.

PHOTO: taken in Times Square, New York City.



10/

'Hotel Utopia' at Fifth Avenue

24" x 32"

Zinc etching with carborundum strips:

Two girls in shop front window: posing and looking aloofly away from the viewers gaze. Once again a typical high fashion window front.

The stripled effect was achieved by drawing through soft ground onto zinc plate. Foul bite was used for most of the lights on the print.

11/

Road Accident 13" x 20"

Copper etching on German Etching Paper:

The horrors of a road accident which when one reads about in a newspaper, one tends to pass it off as just another accident. If you examine such a happening. A kids crushed head, blood and brains everywhere you can really see the terrifying feeling of it all. If more people were more aware of the result of hitting someone at speed, maybe more people would drive more slowly and with more thought to safety.

Irish newspapers would never publish such a photo but this appeared in a West German paper in Koln (Der Spiegel).

I felt at ease with such an image on an etching plate and I know definitely I could not achieve the same impact in any other medium.

The blue/black colour range appeals to my senses as cold and stark which on an etching does just that. The texture only achieved by a copper plate in the blacks really makes it feel like a real tarmac road surface. The grainy drop out photo was used to emphasise the horror a bit more.

I really am attracted to the grain effect achieved only by dropping out the image. It also gets nearer my X-ray quality that positive negative feeling in my prints.

The photo was reworked onto the copper by using aquatints, fowl bite and a roulette for the mid-tones.

The shape and size is just the right dimension to allow me to feel confident with the plate.

PHOTO; Drop-out of Accident:

DEAD CHILD PEDESTRIAN



Influencing this print has also been the sheer physical effect caused by using a copper plate. The beaten areas and textural surface can only be due to copper. Also at the time a wave of anti drinking - driving laws were being passed in Ireland. This was my statement to drivers of busy built up areas in Dublin.

12/
PHOTO:



Marc and U.S. Flag on Dollymount Beach 20" x 14"

Copper Etchings on German Etch Paper:

This was one of several prints starting from a bit of fun on Dollymount beach. Marc a friend of mine and myself went down to the beach with an American flag, a pair of step ladders and other assorted junk. After playing around with photos on the beach a few photo's seemed to have possibilities.

The photo I used and reproduced on this print was a moment when the light of the setting sun burst through the flag. The figure became silhouetted against the light areas of the flag.

With the entire flag series I was trying to achieve a sculpting of wind and form through the material of the flag. The U.S. flag

is nothing to do with politics or as a slant on the States. Although I do realise after comments from others its very presence seems to imply a political motive.

Textures after its processing of the photographic image were put on with Mezzotint rocker and roulette. Tones were put on with a fine and course aquatint. The texture in the top area of plate was reproduced photographically with letratone texture.

13/

'Model with Red Stripe' or 'Stars and Bars' 20" x 14"

Copper etching on Cupferdrich Paper:

This print started as a photo session with a model wearing the U.S. flag, and combining a cows skull with the two. A candle which let up the highlights in an otherwise pitch black room gave an added contrast.

The U.S. flag was once again an attractive use of shapes and when the model image was finished I felt that a red stripe would tie the whole image together - besides being a vital part of the flag.

This print was the beginnings of a cubist element in my prints. The horizontal and vertical lines are important parts of the prints.

Note Photograph overleaf.....

PHOTO:



ONE OF A SERIES OF PHOTOS TAKEN
OF MODEL AND US FURZ AND
SUBSEQUENTLY USED IN MY PRINTS

By using an etching as a medium of expression for this image, an added dimension was added. In that all subtleties remained and a colour element was introduced giving the stars and stripes a bit more significance.

The figure in the print is sitting with a flag over her head and draped over her body. The stripes mold her shape whilst the stars settle in space. The abstraction is a device to give me more freedom with texture and the medium in general.

The German printmakers such as Wunderlicht and Mekseper have tended

to influence me in that I choose to follow a course of being creative with darks and lights rather than colours. I definately feel a more positive expression in such combinations.

14/

'Model with Skull' 14" x 20"

Copper stching on German Etching Paper:

Similar source material as previous print. Instead of a flag a skull sits in front of a figure.

As in most cases I've chosen to abstract slightly so that areas can be broken up into texture and tone. In this print with the face of the figure and the skull I have added depth and detail through experimenting with grease, grounds and foul bite.

Same approach as previous two prints in that a photographic image was originally used and broken up in acid bath. Technically the same instruments used as previous two pieces.

The difference is with this print, chunky bites were taken out of the black areas to get a perspective feeling to the cloth that the model is lying on. Also the wrinkles in the backdrop are accentuated by deep bite. My black on black in this case works when the light hits the embossed stripes and wrinkles standing out on the surface.

Due to the sizes of copper plate available at the time etchings are restricted in size at this stage.

Through promptings of my tutor more work was later done on the face and skull. There never seemed to be enough to say this was a face.

15/

'Three Refugees'

12" x 24"

Copper etching on Saunders Paper:

PHOTO:



ONE OF MANY PHOTOS THAT REALLY
EFFECTED ME EMOTIONALLY. LEADING TO THE
ABOVE PRINT

An etching undertaken to try and put across the macabre,
terrifying side of refugees and their plight in Indo China.

The recent events in Cambodia and the plight of starving people especially young, old and infirm is really frightening. Deprived of food and homes these people, especially the children seem to be wasting away.

Keeping to the vest image and skull like faces of the three young children, I've attempted to put across this black horror through the best medium I know possible. Apart from photography the blue/black and harsh whites are so expressive in etching that once again I'm using Intaglio as a vehicle and medium of expression.

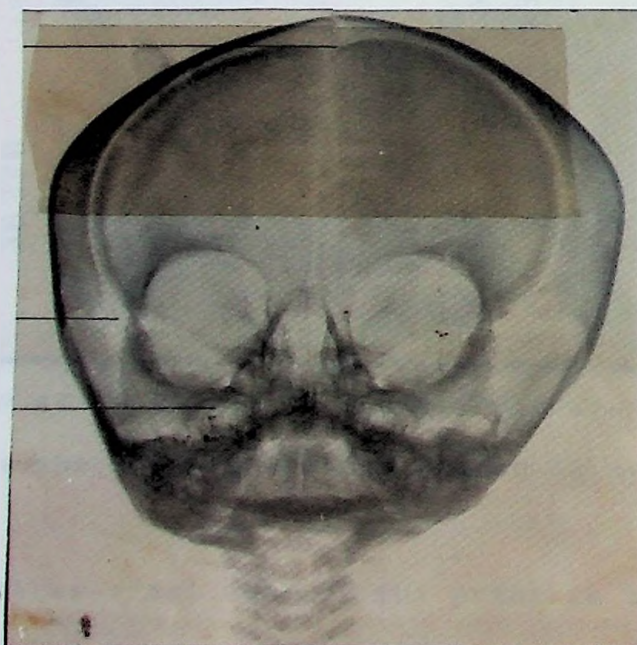
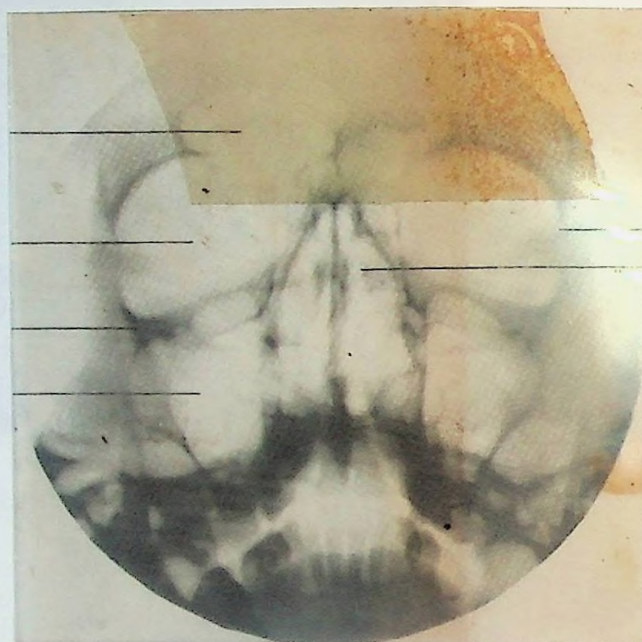
The original materialⁱ for the etching is a memory a year ago of a dramatic photo of three refugees crying out for food.

I've used X-rays of three childrens skulls^{to} portray those pitiful children.

Note photograph overleaf....

The texture of the vest a symbol of the poor and naked
was put down photographically.

PHOTO: X-rays photos.



The blacks were achieved with spray paint and fowl biting through
soft ground is used.

16/

'Poison Attempt/Mary Queen of Scotts'

20" x 30"

Copper etching and silk screen on Saunders Paper:

PHOTO:



This X-ray is a vital part of an attempted poisoning of Mary Queen of Scotts. The arrow points to where the poison is lying. The X-ray shows the Colon where the poison is lying.

Of course the other vital half of the print is the letter of her execution signed by Parliament and completes the attempts on her life.

Accidents always seems to happen in collecting material for my prints and in the case it is no exception. A friend of mine

happened to have a seal with her symbol 'W' for Walker. Of course I needed an appropriate, seal for my letter of Mary's execution. So with 'W' inverted I had an 'M' for Mary. The etching plate certainly added subtleties to my print which no other medium could have added to. The beautiful textural qualities come out in the photo reproduction.

I screened a dark grey piece of paper onto the left hand side of the print intended as a shadow. Whilst juggling with a piece of paper on top of the shadow it suddenly struck me that the actual piece of writing paper was a lot more convincing than attempting to screen a copy.

Instead I screened an execution letter onto the actual grey writing paper and stuck it on to the actual print. The letter on its own would have said too much. So by eroding away areas of the writing in other words making it unreadable I feel I achieved my intended result. The key word Mary was left untouched. Intending it as a subtle insight into the print.

In most of my work I prefer subtle hints or abstracted figures to the straight forward representation of an image. I feel a lot more can be said by such a rendition of subject matter, in the areas of surface, texture, intention and effects achieved. If the person looking at my prints has to look twice and is invited to read into my intention a bit more I feel I have succeeded, rather than saying it all in black and white. Silkscreening the writing in the letter was the only way of rendering it acceptable. If I had photo etched it, the surface of the writing would have been embossed and not very convincing.

I've always been fascinated by monarchy and the inevitable charisma surrounding plots, counter plots and assassination attempts. I had to get this print out of my system.

My initial interest in some of the harsh realities in life, death and violence came in some extent from material collected over the last two years. X-rays say this is what is and no more.

PHOTO:

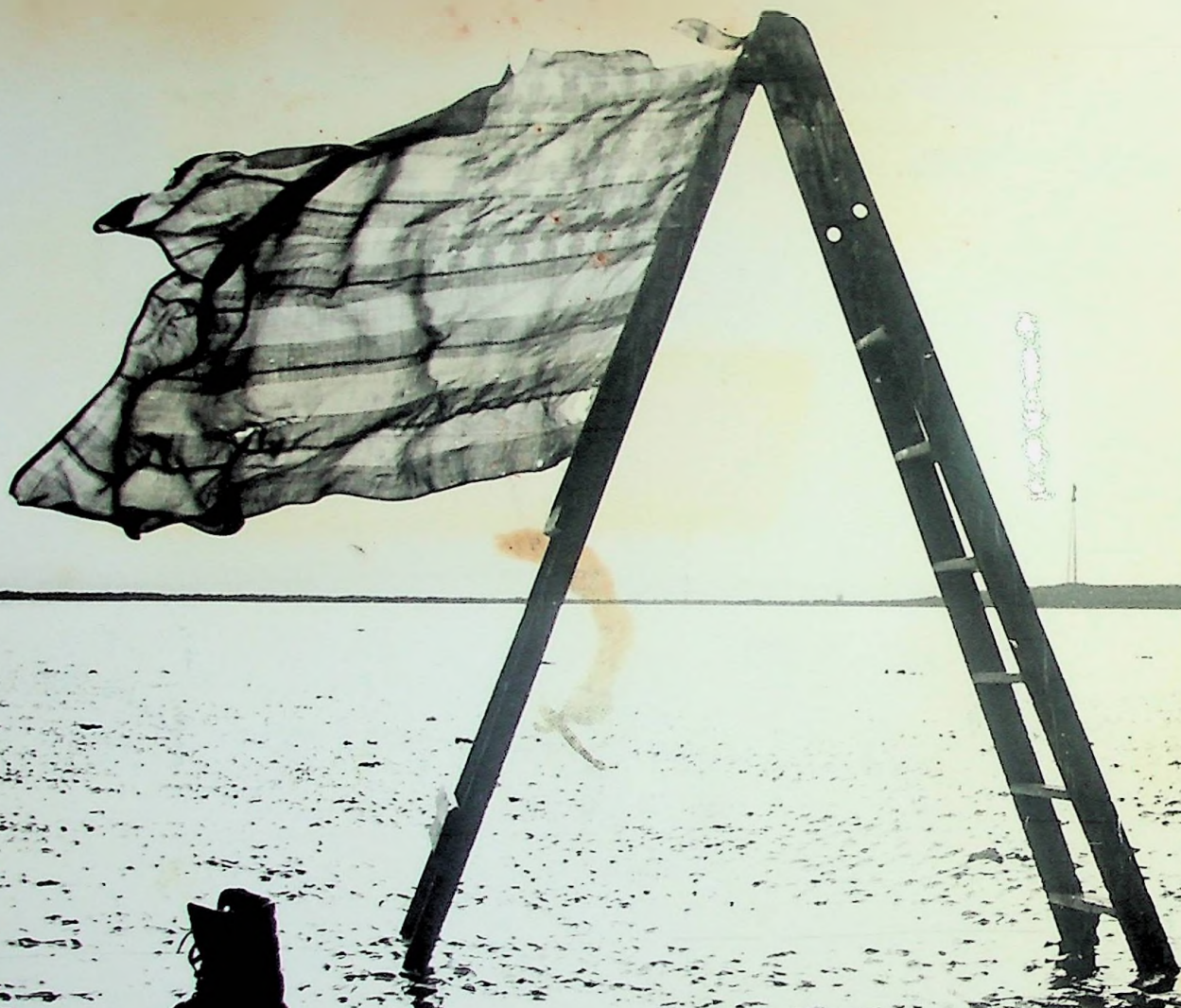


* Xmas Card Sent in 99. Combination of bits & pieces from several prints

Emotion is non tooevident, but that is not to say I don't have an emotional feeling or approach to my works because I have. I like the X-rays because they can state something without being prejudiced in one way or another.

I feel that the finished result has worked especially well in this print.

PHOTO: Those boots were made for walking:



Above Photo Was Used For Print.

17/

'Those Boots were made for Walking'

20" x 30"

Photo etching and embossment of footprints into paper:

Taken from a photo taken at Dollymount Beach. The beach had a beautiful sand and water pattern to it. I was attracted to that along with the way the flag had been caught in the wind on the step-ladders. Along with the step-ladders, there as a joke initially, a pair of boots were added as a humorous element. The boots belonged to somebody who wasn't there. But by adding to the photo element an embossed pair of boot prints, another dimension was added outside of the photo - but also related to the concept of someone walking around on the Flat surface of a 3 dimensional looking photo.

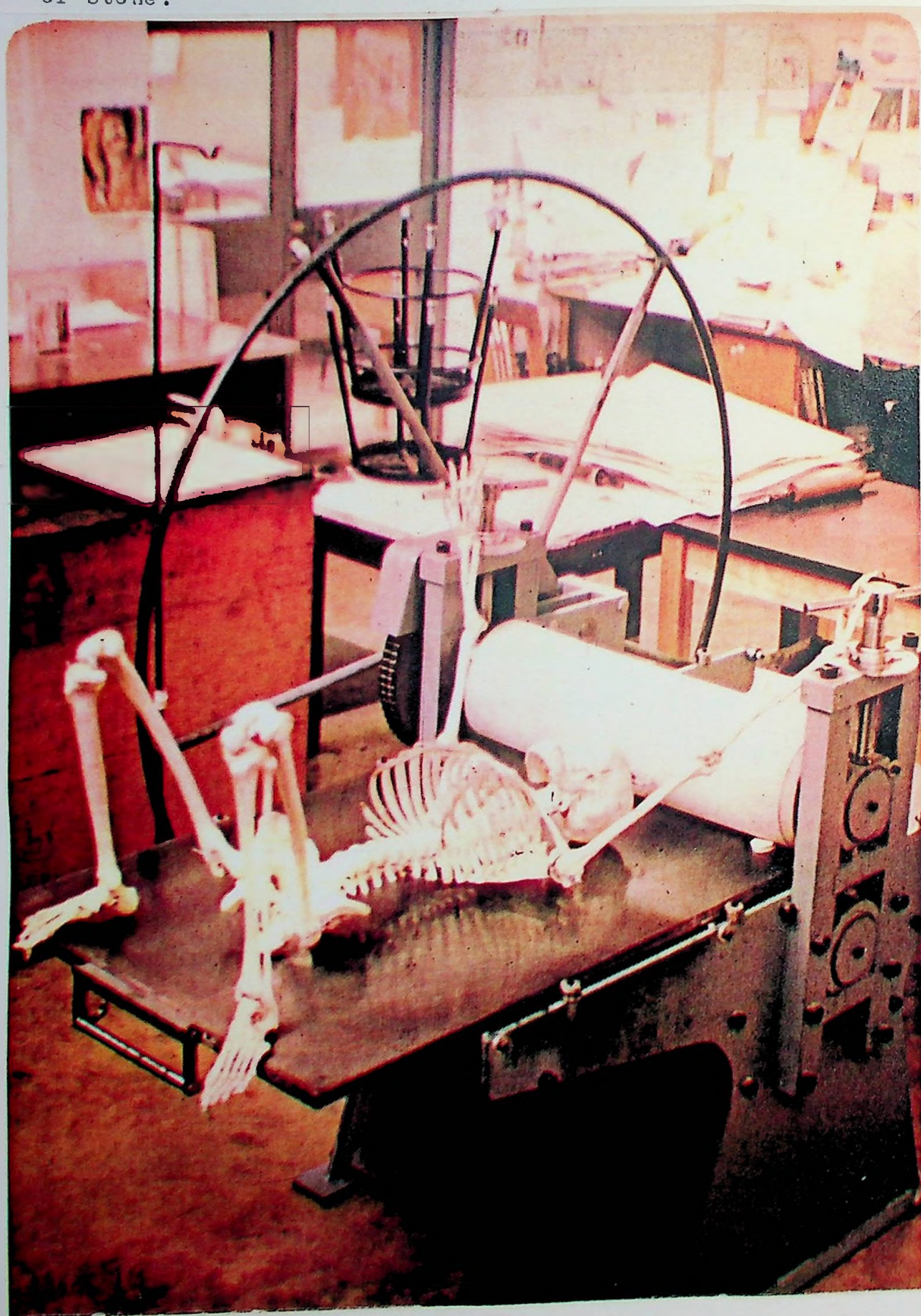
An etching plate was used so that colour could be worked into the composition. The footprints were embossed with double thickness cardboard.

The nice thing about this and most of my prints is that the format was completely my own. I don't think there is any outside influence.

Physically I feel if my paper was larger and a larger press could be used I would like to have tried a really large scale print for this piece in particular. I would have liked someone to have run across my print, not walked. It was a very windy day at Dollymount.

I feel by using printmaking as a medium rather than say for example painting as a means of expression, I have found I am much more aware of paper and its surface dimension. The very fact of relying on paper to deliver an image whilst running it through a press you think about and appreciate its qualities a great deal more than at any other time. The way that the paper

crisply hisses off a plate is very satisfying and the excitement is tremendous as an image peels off its plate or stone.



18/

'The Big Catch', (with real Dunnes Stores Vest and real fish bones).

Photo etching, fish bone and vest embossment and fish hooks on German Etching paper: (20" x 30").

The idea running along in this print is simple enough. A man has caught a fish and joyfully holds it up in the middle of the print. The fish looks so different from the man. Yet when everything is broken down into its basic elements there is really no difference.

The aim was to show this association:

On the left an X-ray of a brain and skull. This shows mans ability to think. He's wearing the typical fishermans vest. The vest was embossed in keeping with the X-ray patterns. The embossed textures in the vest relate to my earlier use of corrugated card and muslin. The vest is also the basic clothing necessary to offer a covering to his body. I see it as a skeleton. The feel and texture also appeals to me aesthetically. The bones of the fish are embossed into the paper; relating to the vest of the man. The elements that tie the composition together are the fishermans flies. These link left to right. The man who caught the fish and how he succeeded in doing it.

The texture of water and sand/soil is in a strip below the photo. The man and fish both sprang out of those basic elements.

There is no other medium that could have expressed my intentions in the same way. As regards even the embossment, a press is needed to achieve this.

The source material was gathered from a fish shop. After smelling out the print department with the fishes insides and cleaning it out in a bucket of water, I was left with a shining pair of bones.

These were mounted on card and run through the press several times. The vest of course came from Dunnes Stores. The fish flies came from a Tackle shop.

I liked the idea of using real objects for a change and I've now got into a more 3D approach with the strictly photographic work.

In my partner print "The Big Bite", the idea and theme is the same except that I am dealing with the carnivorous habits of man. A photo of 'Dracula' was used for the central image.

19/

'The Big Shot' 20" x 30"

Photo etching and embossment on German Paper:

Completing the series of Dollymount prints. The same photo used for 'Those Boots were Made for Walking' is used here. One photo has a flag limp. The other its flag is in full flight. In the middle a man is blowing a tube at the right flag. The sand/water pattern is again part of the print and is embossed into the paper.

The idea here was to put across the invisible elements of Wind and Time.

The character in the centre is from a photo taken at Noin Carnival. He is blowing air out of a vacuum cleaner flex. Thus the flag on

the right of the print rises. Time is put across in the tidal patterns on the sand, and the setting sun ends another day.

The format of the print is held together with an embossed border and cardboard was used for the sand and water patterns.

The choice of medium for this print and its use is the same logic that applied to the others in this Dollymount Series.



IMAGE USED IN BIG BITE PRINT TAKEN AT A
CINEMA.

SERIGRAPHY GENERAL:

Silk screen unlike etching has a definite surface layer of ink. Depth cannot be achieved through different levels on the paper, but can of course excel itself in the depth created with photographic renditions. Its advantages are its instantaneous image qualities and colour range including the ease of multicoloured printing.

I find in serigraphy I need a more three dimensional effect by relating real objects to the finished piece. This can in my opinion, make up for the lack of depth achieved in its surface.



Silk Screen

20/

'Das Unful 1st Uber'

20" x 30"

Silkscreen and emboss on Bockingford paper:

PHOTO:



A german related piece. 'Gift' is a bit of a mind boggling word, as it means poison in a literal translation. This 'gift' wrapper was found on a carpent-ry factory's floor in Koln. I wanted to use this wrapper that says 'Vorsicht Rattengift'. (Beware of Rat Poison) and link it up with another image. On the right of the print the wrapper is repeated three times. Each stage has decayed until a reaching of an embossment in the paper, a decay to its natural elements takes place.

The decayed dog image on the left is related to the colours of the wrapper. It has of course eaten the rat-poison and is also returning to its natural elements.

Parallel bars are screened ontop of the dog and wrappers. These are used as a device to tie them together in some way. The print

was floating until I added them to the composition.

The photo of the dog was taken in a Gypsy Camp in Dublin.

This medium was used for its ease of printing the colours required. Etching or litho could not achieve the effect required due to the registration problems and the way ink tends to lie on the surface obscuring colours underneath. Therefore, my transparent colours would have become opaque.

In some cases titles are not needed. With this print the title I feel adds to the concept. 'The Accident is Over'.

My criticism is that the colours I had to use due to the colours of the wrapper may have made the print too attractive dissolving the idea a little.

This seems to be a constant headache with serigraphy. Colour combinations don't always work with silkscreen due to the fact choice is practically unlimited and it becomes a priority overriding initial intentions of expressing a concept.

An added dimension to this screen print apart from the embossment in the paper, is the embossment in glass which is away from the surface of the print and creates another spacial element.

21/

'Gynaecologists Fantasy'

22" x 32"

Silkscreen, lithograph and hair on Arches Paper:

The image on the right is a figure on a hedge which has naturally grown into the shape of pubic hair. This was silk screened as it

was a photograph image.

The other four triangular pubic hair shapes were done by lithography. The first triangle is built up with Charbonell Encre washes. The others are drawn loosely with soft and hard lithographique crayons.

Colours in the triangles are linked with the image of a girl on the pubic hair shaped hedge.

As an added dimension pubic hair was added to the triangular areas.

As was the case with my 'Das Unfal 1st Uber' print I was left with a print that didn't seem to sit correctly. So on the left I made an oblong shaped area around the opposite pubic hair shape. I feel that was the answer to its earlier imbalance. Sometimes in a print an imbalance seems to occur and due to promptings by my tutor this seemed to be the case here.

Note photograph overleaf.....

PHOTO:



My intention to show this humorous visual pubic hair shape in nature has worked in this print. It doesn't state anything openly but it is more a visual than conceptual piece.

The photo was taken just outside Dublin near Swords.

In this print an outside influence did force me to compromise in scale due to the size of the litho plates available at the time. I felt I would have liked to do a more dramatic larger sized print.

My choice of medium is obvious to printmakers. The subtle washes could not have been achieved in any other way other than by lithography. Litho certainly holds a subtle wash whereas in etching washes would generally lift off in the acid bath.

The litho areas in this print would not have been possible if it were not for the availability of litho plates in the states. The sheer size determines the need for a large plate and an accomodating press bed. I would have approached this print a lot differently if it had to be completed at N.C.A.D. due to absence of litho plates and small size of stones.

22/

'Football Violence' 22" x 30"

Silk Screen on Bockingford Paper:

A vicious attack at a recent Manchester United football match. A supporter had been struck on the nose with a dart by a rival supporter. A policeman had been comforting the youth until an ambulance man could carry him to safety.

This photo appeared in an article on football violence in a German daily paper. It seemed really incredible at the time that

it really happened. Yet at the same time it must have been horrific to all involved with this child.

From an armchair one tends to glance over such happenings, so I tried to put across the message in a print and show the reality a bit better.

The main photo was photosilkscreened. Once again, I dropped it out to give that extra stark black and white quality. The dart has been coloured red and black to match the red and black of his team. A scarf of a supporter hangs on the right side of the print and areas within the photo image have been coloured to highlight the football supporters team colours.

Three darts have been laid on the glass covering the print, the fourth one is missing from the set. Its in the kids nose.

The wording from the headline is at the bottom of the print, keeping a 'media feel' about it.

The photo was not mine so therefore, I had to ask myself a few questions. Why did the photographer take it? Did he have any of his own emotions about it? I think in this case I am lucky that my horror and disgust at what happened is also evident in the way the photo was taken. The composition is so antiviolenace in choice of showing the helpful policeman hugging the supporter, that it stands out a mile.

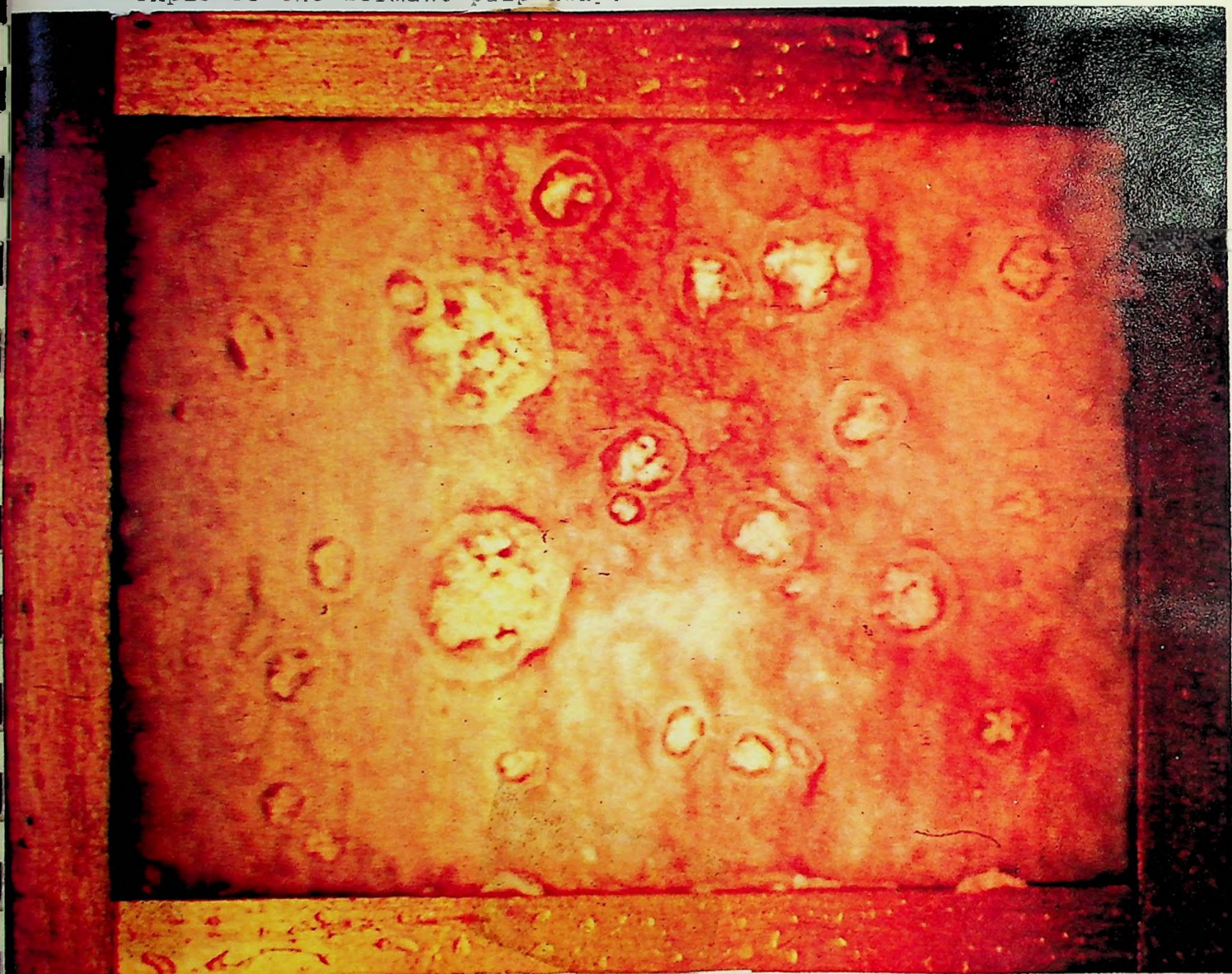
The size of the print was managable enough to allow me to fit the darts into composition. The three dimensional element comes into its own with these darts. That gap between magazines and reality

is linked.

The choice of medium is a sensible one. Due to the fact that so many colours needed to be screened it is a far more economical use of time in this case.

PAPER MAKING:

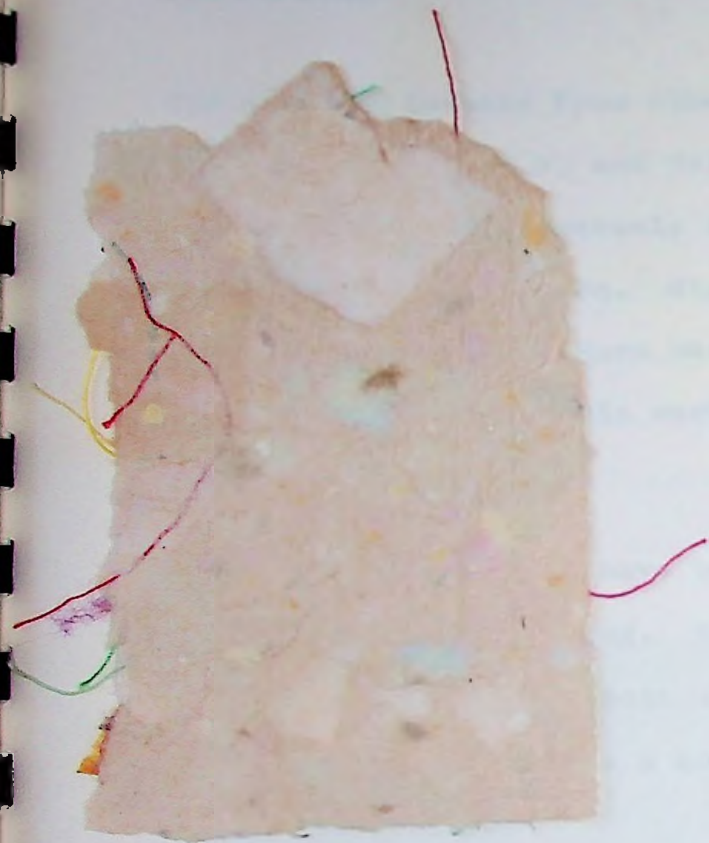
Below is a photo of hand made paper, made at Butterfield Amherst, Massachusetts, U.S. The areas that resemble craters are paper pulp that has been dropped from such a height that it literally explodes the dormant pulp away.



The following are samples of paper also made at Butterfield. As 'Artist in Residence' at Butterfield Creative Workshop I initiated a small paper making course. I feel this has room for development here in N.C.A.D.

PHOTO OF PAPER IN FRAME
BEFORE PRESSING.

Natural Dyes: (including Carrot juice, molds, vegetables)

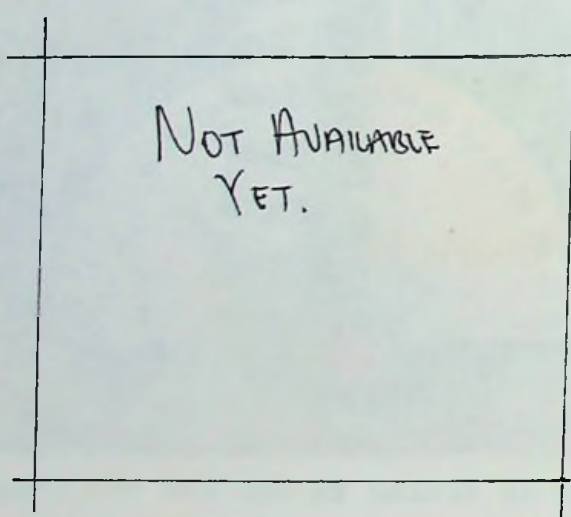


INFLUENCES:

The main influences from other people are my artist tutors who teach at N.C.A.D. and University of Massachusetts. John Kelly has influenced me immensely in the way he applies himself to his work and profession. His approach to teaching and helping me was invaluable. Tim Mara was my first Artist/Tutor who developed my interest in photographic work which is a major part of my work today.

Together John and Tim have been the biggest single influence on my career in printmaking. Both are dedicated enough for some of it to rub off on me. Both also have great energy in whatever they are doing which is a quality sadly lacking by most teachers I have encountered.

PHOTO:



TITLE:

John Kelly.

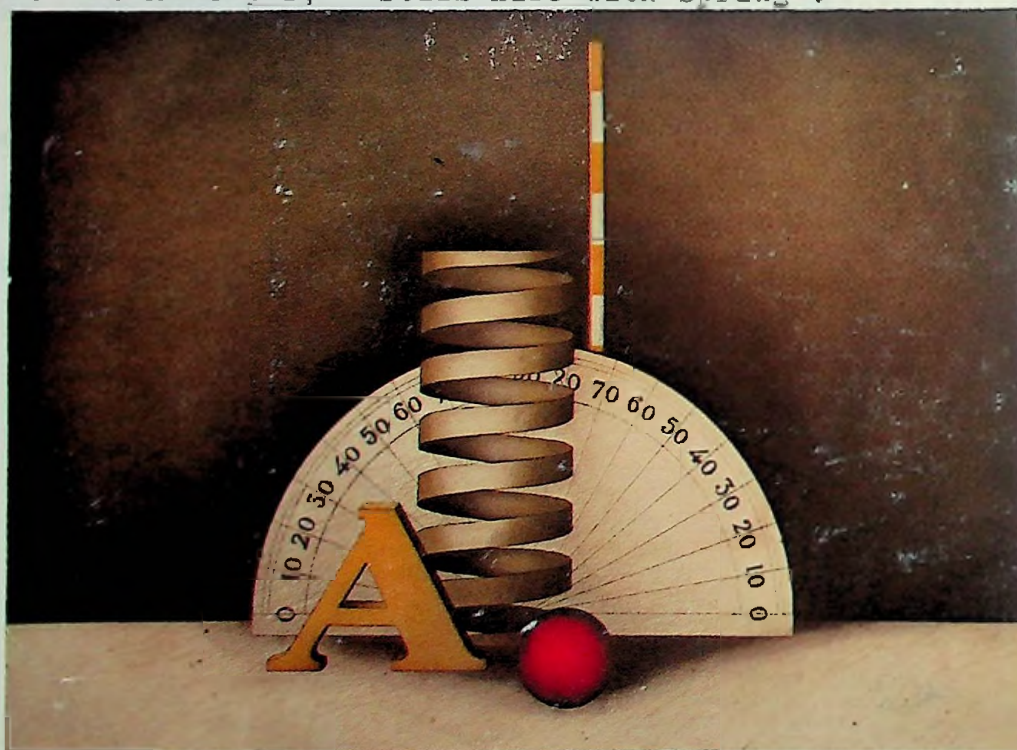
Other artists who have in some way or other influenced my are the tutors in U. Mass. and the ability to have the run of the

department to experiment and work at any time.

The artists in Germany I admire immensely are Paul Wunderlich, Johnny Freidlander and Freidrick Mekseper.

Paul Wunderlick for his expressionistic figures and images that he conjures up in his prints. Freidrich Mekseper for his wonderful controlled prints on copper that show so much detail and colour in all of his works. Copper is a difficult medium to use and he has absolutely mastered it, as regards his eye to detail perspective and balance.

PHOTO: F. Mekseper, 'Still Life with Spring'.



Johnny Freidlander for his use of colour in his prints. The immense variety of colour that he uses without making them muddy is just incredible. Freidlander, I feel, will be an influence for the future. I am just coming to terms with black and white imagery and feel I will move into colour prints soon.

There are two other printmakers I admire in England.

Norman Ackroyd and Alan Cox.

Norman, I really respect and looking at his prints in the Print Department of the Central School of Art in London, only added to my previous impression of his prints. He has a subtlety not often found in printmakers. I tend to bash hell out of my prints, he seems to delicately touch the surface and say the same thing.

Alan Cox also shows that deft touch that Norman Ackroyd has. In his lithographs a rich texture is built up by just using ^acrayon work and spattered ink. A depth and subtlety exists in the different densities of the inks and crayon work. These densities act as a perspective element in his prints. Depth is arrived at by increasing or decreasing the amount of paper showing through the tones.

NORMAN ACKROYD:

Norman Ackroyd

Scottish Daybreak

An original etching on J. Green H.P. Waterleaf paper, image size 16½ x 14¼ inches on paper 25 x 20 inches. Each print was signed and numbered by the artist in an edition of 75.

Norman Ackroyd was born in Leeds, England in 1938 and studied at the Leeds College of Art and the Royal College of Art which he left in 1964. His work has been exhibited widely in group exhibitions including the Bradford Print Biennale where he was a prize winner in 1972, and in others throughout Europe, and his paintings and prints are in many public and private collections throughout the world including the Victoria and Albert Museum, London and the Museum of Modern Art, New York.



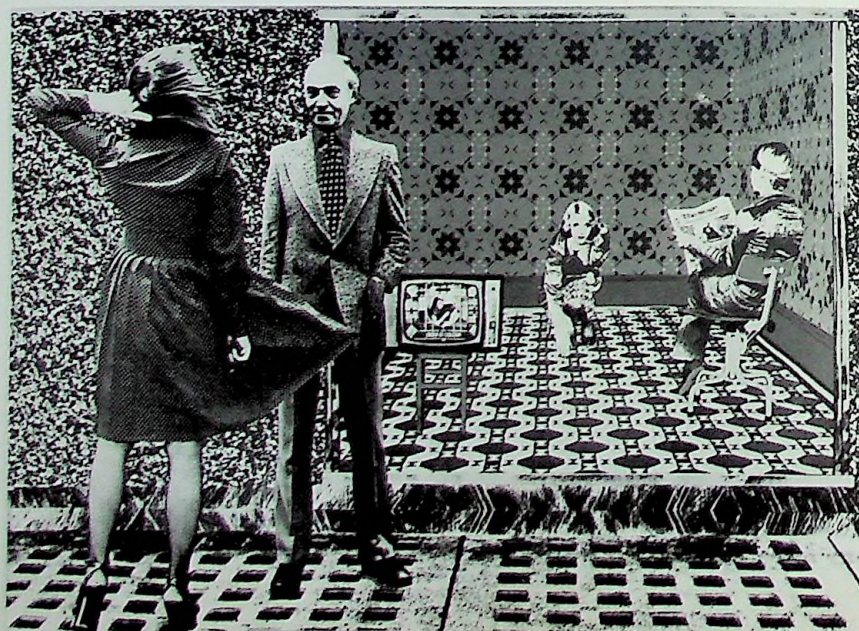
TIM MARA:

Tim Mara

The Stage and Television Today.

An original screenprint involving 62 printings, image size 29½ x 41 inches, on Invercote D paper, size 35 x 46½ inches. Each copy was signed and numbered by the artist in an edition of 40.

Tim Mara was born in Eire in 1948, but at the age of 6 moved to England where he now lives. He trained at the Epsom and Ewell School of Art, the Wolverhampton Polytechnic and the Royal College of Art. He won the Stowell Trophy in 1971-72 and the B.E.A. Art Award in 1973. His work has been exhibited in Europe and America, including the Brooklyn Museum, N.Y. and the Bradford Print Biennale, and is in a number of important museum and private collections.



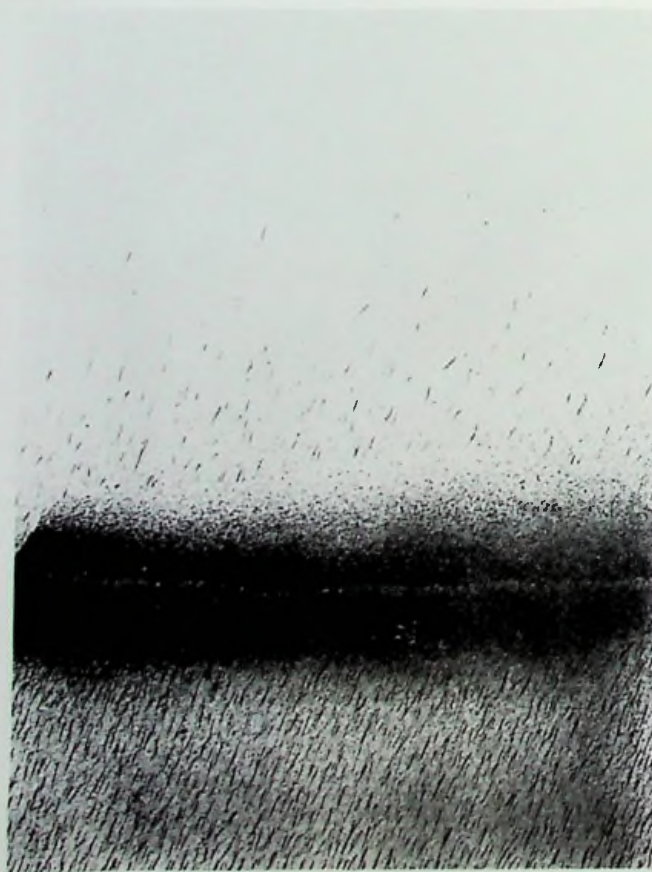
ALAN COX:

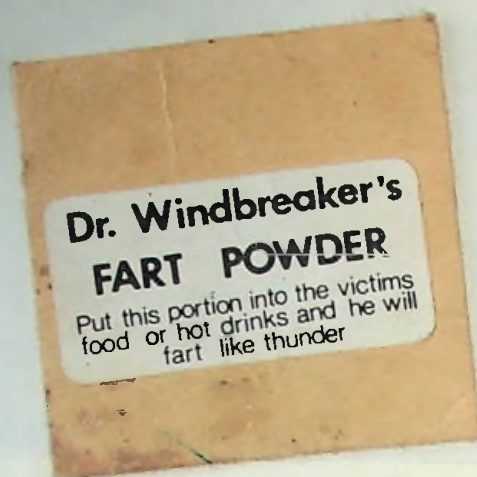
Alan Cox

Long Barrow I

An original lithograph in 5 colours on J. Green Waterleaf Mould Made paper, image size 31 x 23½ inches, paper size 35¾ x 28 inches. Each print was signed and numbered by the artist in an edition of 40 and was printed in London by 'Grafik'.

Alan Cox was born in Birmingham, England in 1941, and studied at Birmingham College of Art, and the Central School of Art, London, where he finished his post-graduate studies in 1965. In 1967 he founded the lithographic workshop 'Grafik' where this edition was printed, and which provides artists with editioning facilities. His work is in many important collections and has been exhibited in a number of major group and one man shows in Europe and America.



CONCLUSION:-

I see the print technique as a challenge to the artist. Most people even mature artists in etching and lithography, to conceive literal space, where the drawings will appear, will use mirrors.

In printmaking especially in etching my working in reverse, also in the negative; the division of surface plains and the wide variety of textures all add up to the print character of my prints. My approach is a left-thought process. The image is always more than the landscape. It is explained between textures, shapes and colours.

The techniques in printmaking are not simple the means towards a finished expression but themselves a comprehensive form of language. There is a shift in my concentration in printmaking, from the subject to the medium, due to its technical nature.

I view printmaking as an art to be created inversely, much like writing from right to left.

As regards other mediums such as painting they have their "oeuvre". The density or transparency of paint, its brush strokes and critics tend to speak of energy and movement. So to with printmaking. The difference though, is its thought process and layout. To me painting is to direct, I prefer the more indirect approach. The ability to take proofs to confirm the process all the way through its completion, the ability to change or erode at will.

Finally, I feel my artwork exists in the aftermath or that it lives on after the piece has been finished. The activity and working procedure comes through the image as a reminder of the energy and thought process put into my art.



Gynaecologists
PANTYEX
LITHO, SILKSCREEN
PUBIC HAIR
30x22



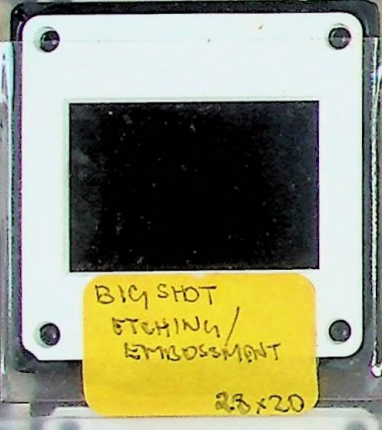
DADS UNPAU 1ST
UTER.
SILKSCREEN/ &
EMBOSSEMENT
28x20



DART ATTACK.
SILKSCREEN/
DIRECT
28x20



THOSE BOOTS WERE
MADE FOR WALKING
ETCHING/EMBOSSEMENT
28x20



BIG SHOT
ETCHING/
EMBOSSEMENT
28x20



BIG BITE
SILKSCREEN/PLIES
EMBOSSED VEST &
BONES
22x32



THE BIG CATCH.
EMBOSSEMENT/FISH
BONES/VEST-ETCH
SILKSCREEN & PLIES
20x30



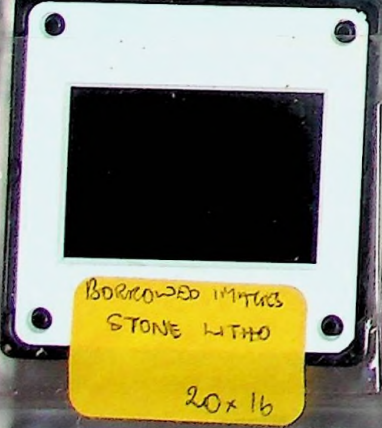
THE
STONE & BONES
ETCHING



GLITTERING WITH
LITHO
EMBOSSEMENT



MENTAL HEALTH
STONE LITHO.
20x16



BORROWED IMAGES
STONE LITHO
20x16



ERASED TO ON
PENCIL. STONE
LITHO (embossment)
20x16



THE POWER OF THE
MIND. STONE LITHO.
20x16



ROAD ACCIDENT
ETCHING



SPREADING
LITHO.
20x16

THE PORCUPINE
AND DEATH OF
MAY QUEEN OF
SCOTLAND
ETCHING & LITHO
1840

ROAD ACCIDENT
ETCHING
20x16"

GRATED BRICKS
LITHO
(AMSTERDAM)
18x16

HOTEL UTOPIA
WITH STOCKINGS
ETCHING & LITHO
1840

3 REFUGEES /
CAMBODIA
ETCHING
16x20

EXERCISES ON
PHYSICAL EXERCISES
LITHO (AMSTERDAM)
18x16

HOTEL UTOPIA
WITH RED MARY
VIRGINS
ETCHING / CHINESE
1840

THE
STARS & BARS
ETCHING
20x15

GLITTERING NIGHT
LITHO
(AMSTERDAM)

HOTEL UTOPIA
WITH NEON STRIP
ETCHING / LITHO
STRIP / SPRAY P
1840

MURDER & US
FURN
ETCHING
20x15

PRODIGIOUS CHANGES
PLATE LITHO
20x30

HOTEL UTOPIA
WITH THE FIFTH
AVENUE
ETCHING / ENGRAVING
1840

SHADOWS & SMOKE
ETCHING
20x15