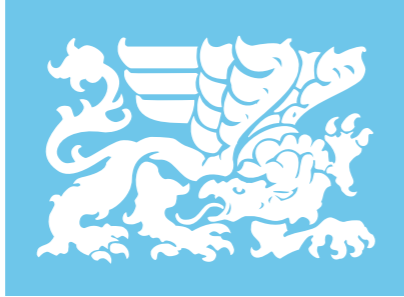


rapport

#4/2009



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Utgiver: Norske Grafikere,
Tollbugaten 24, 0157 Oslo

Email:
firmapost@norske-grafikere.no

Web:
www.norske-grafikere.no

Ansvarig Redaktör: Jan Pettersson
Email: jpetter2@frisurf.no
Mobil: 970 60 779
Skype: janpettersson40

Design: Richard Nygård
hello@richardnygaard.com

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jpetter2@frisurf.no

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Richard Prince, *Covering Hannah*, utanför Palazzo Grazi, foto Jan Pettersson

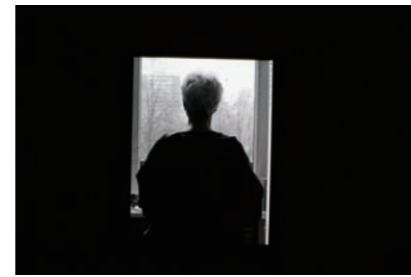
Redaktørens hjørne

Ja, så var det dags för årets sista nr. av Rapport. Men först, nr 3 av Rapport blev lite försenat pga något kröll i tullen och med posten, men så är det. Man kan inte ha kontroll på allt.

Den sjunkande staden och Biennalen.

Ja, så var det naturligtvis att få med sig Venedig Biennalen innan den stängde för denna gången. Vi hade fått en bra paket resa med flyg och hotell Bergen-Oslo, Oslo-München, München-Venedig. 2 stopp 3 olika flygbolag. Appropå detta med flygbolagen och vad de serverar. Alltså SAS från Bergen inget annat än det vanliga kaffet, här bör man definitivt skärpa till sig och vara mer kund medveten. Lufthansa från Oslo bättre service naturligtvis, tyskarna kan det här. Gratis brus och andra drickevaror etc, som SAS back in the old days. Dolomiti Airways från München då? Detta lilla italienska flygbolag servera vaccumförpackat vatten och en choklad croissants(inte för att jag äter det, har nämligen gluten allergi) i en liten kjekk packetering som påminner om en cigarette limpa med bringebær tryckt på utsidan. Flygvärdinnorna möter oss med ett klingande bonna sera. Vi får också en serviette i en plastförpackning Ringfrescante som förvånande nog består av riktig stoffmaterial. Kunde varit varm men bara detta höjer stämningen. Det enda som fattas nu är en espresso så är allt perfekt. Men tyvärr.

Vi anländer Venedig och Marco Polo Airport sent på eftermiddagen. Det är höst i luften. Italiensk naturligtvis men ganska närliggande vädret i Bergen. Vi tar båten till ön Lido där vi checkar in på Hotell



Fiona Tan, *Disorient*, foto Jan Pettersson

Venezia 2000 (namnet påminner lite om Futura 2000 känd amerikansk grafitkonstnär). Hotellet ligger på andra sidan ön ca 15 minuters gångpromenad från landningsplatsen för båtarna.

Efter frukost nästa dag tar vi båten igjen det är som att ta buss och lika intressant varje gång som man har varit i Venedig. Vi går av på Girardini stoppen och köper ett 2 dagars pass till biennalen. Området



Nathalie Djurberg, *Experiment*, foto Jan P



John Baldessari, foto Jan Pettersson



Rirkrit Tiravanija, *Riot kitchen*, foto Jan Pettersson

består av 28 paviljonger tillhörande olika länder samt Palazzo delle Esposizioni. Vi börjar med den spanska paviljongen och där kan jag säga att det var en direkt nedtur, dålig start på biennal vandringen. Det är intressant att se vad de olika länderna väljer för

konstnärer att representera dem. Alltså efter en trög inledning på den spanska med uträkigt måleri av någon obskur spansk konstnär kommer vi till den belgiska och Fiona Tan. Som vanlig visar hon genomarbetade projekter i form av videos och porträtt still på monitorer. I Palazzo delle Esposizioni visas utställningen *Making Worlds* som också fortsätter på Arsenale. Framsidan av byggnaden består av ett arbete av John Baldessari.

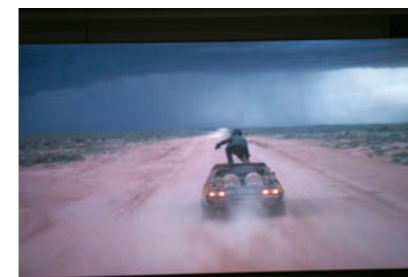


Elmgren och Dragset, *Collection*, foto Jan Pettersson



Bruce Nauman, foto Jan Pettersson

nämnas är Öyvind Fahlström, Sherry Levine, Gordon Matta-Clark, Tomas Saraceno, Spencer Finch. Efter lunch i kafeet fortsätter vi vandringen genom biennal området. Efterhand som man får en överblick av vad som visas ser man att denna biennal är av blandad kompost. En av höjdpunkterna är naturligtvis den Nordiska paviljongen med Elmgren och Dragsets Collection. En intressant konfiguration av inhämtat material från olika konstnärer och grupper, med naturligtvis den kända cleana looken från konstnärsparet. Andra paviljonger som kan nämnas var den Australiska med Shaun Gladwells Mad Max inspirerade syndrom av videos och bil, den brittiska med Steve McQueens film Girardini (tyvärr fick man inte fota)



Shaun Gladwell, *Interceptor Surf Sequence*



Spencer Finch, *Candlelight*, 2009, foto JP

men en mycket poetisk film med observatione av biennale området innan den stora händelsen. Bruce Nauman den amerikanska paviljongen var inte heller helt fel. Andra, den ryska, den ungerska med Peter Forgacs, den finska, den serbiska med Zoran Todorovics filtprojekt och den egyptiska. Den grekiska var representerad av Lucas Samaras och vad han håller på med nuförtiden kan bara gudarna veta.

Nästa dag var det fortsatt vandring på Arsenale där resten av utställningen *Making Worlds* fortsatte. Här kan nämnas Tamara Gricic med sina flytande gummiplattor och audio, Joan Jonas med video, Norges representant naturligtvis Anawana Haloba ett flott arbete, Sara



Shaun Gladwell, *Apology To roadkill*, foto JP



Iván Navarro, foto Jan Pettersson

Anawana Haloba, *The Greater G8 Advertising Market*, foto Jan Pettersson



Peter Forgacs, video installation, foto Jan Pettersson

Ramo videos med varierande intresse, men ok, Simone Berti, Jan Håfström, Iván Návarros neon arbeten mfl. Den italienska paviljongen var intressant: speciellt kan nämnas Bertossi & Casonis installation. Dagen avslutades med utställningen Mapping the Studio som var uppdelad i 2 utställningsområden dels på Punta Della Dogana och på Palazzo Grazi. Dessa två utställningsplatser med innehåll vill jag påstå var faktisk höjdpunkten på hela biennalen. Utställningarna gav ett tvärsnitt av arbeten av de mest kända samtidskonstnärerna allt från Richard Prince täckta bil med folie (för övrigt det enda arbetet jag kunde fotografera då vakterna på de båda utställningsställen var som iglar på

en så fort man började vifta med kameran, till bröderna Chapmans fantastiska modeller av nazismen förskräckligheter en version av att korsa Styx och komma in i Hades för att aldrig återvända. Men till slut är min fråga: Hur kontemporär kan man vara.....?



Zoran Todorovic, *topolina felt*, foto Jan P

Vi avsluta sejouren i Venedig med St: Marcus platsen och den fantastiska kyrkan och naturligtvis en italiensk espresso på toppen av det.



Utstillingsprogrammet høst 2009

05.11. - 29.12. ØRNULF OPDAHL

03.12. - 23.12. GUNNHILD VEGGE og LASSE KOLSRUD

Utstillingsprogrammet 2010

14.01. - 31.01. RANDI STRAND

04.02. - 28.02. ELLEN KARIN MÆHLUM

04.03. - 28.03. ARNOLD JOHANSEN

10.04. - 02.05. DEREK BESANT

06.05. - 30.05. SAMOA REMY med forbehold om endringer.

04.06. - 27.06. NYE MEDLEMMER

JULI: SOMMERUTSTILLING

12.08. - 05.09. ANNE KATRINE DOLVEN med forbehold om endringer.

09.09. - 03.10. FRANS WIDERBERG

07.10. - 31.10. GISKE SIGMUNDSTAD

04.11. - 28.11. TUULA LEHTINEN

02.12. - 24.12. SALONG, JULEUTSTILLING

Nye medlemmer i Norske Grafikere 2009

Lars Øyvind Hopland, Hilde Vemren, Anders Kjellesvik



Arnold Johansen, Tore Hansen och Sonja Krohn pratar om sina arbeten, foto Jan Pettersson

Nesten i Hundre !!!

Jan Pettersson

Plats: Munch Museet fredag den 13. nov. 2009
Objekt: Vernissage Norske Grafikere 90 år

I förhållande till datumen ger den flera referenser som t.ex en dag där man skall vara försiktig eller filmreferensen Friday the 13th. Men i detta fallet var det väl bara talet som hade betydelse i förhållande till det nämnda. Hur som helst kvällen jag anlände till Munch Museet var iskall och snön hängde i luften. Väl på insidan var det betydligt varmare och en historisk aura hängde i luften. Munch Museets vänförening var redan igång med förberedelserna av att korka upp champangen till vernissagen.



Efter hand som lokalen fylls upp med folk närmar vi oss själva innledningen. Magne Bruteig fungerande museumsleder. Inledde med Edward Munchs förhållande till grafikk. Därefter talade NGs styrelseledare om den historiska bakgrunden till stiftandet av Föreningen Norske Grafikere 1919 och vidare om NGs första utställning på Blomqvist Konsthandel som öppna den 16 september 1922 som det visades ett urval av på Munch Museet tillsammans med 5 arbeten av Arnold Johansen, Sonja Krohn och Tore Hansen. Avslutningsvis ett kort inlägg om grafikens framtid. I samband med vernissaget blev också Guttorm Guttormsgaard utnämnd till äresmedlem i NG.

Begrundelsen för denna utnämningen ligger i hans engagement innanför Norsk Grafikk, beträffande bevisgörning runt denna, och hans innsats som lärare och inspirator vid bla. Statens Kunstakademi. Videre hans stora innsats som konstnär beträffande sitt eget arbete och också i förhållande till andras, och ett stort engagement i att främja grafisk förståelse i en vid definisjon av ordet. Guttormsgaard gav också sin kommentar om Grafikens "Hemliga Sällskap" i ett par anekdoter.

Uppmötet på denna vernissage var stort runt 150 personer. Det blev gjort en omvisning av utställningen

och de respektive inbjudna konstnärerna pratade kort om sina arbeten. Kvällen avslutades med ett gemensamt samkväm i Munch Museets Café.



Guttorm Guttormsgaard, foto Jan P

Mattias Olsson "Grafiker med framtid"

Galina Yeudakimchykava
Kulturolog/kulturpedagog

Jag tror att många intresserade av grafik redan stött på namnet Mattias Olsson. Om inte så kommer det att ske. Mattias är en konstnär med ett eget förhållande till de relationer som finns i det moderna samhället, det som sker mellan människor, och återspeglar det i sin konst.

Allt detta finns med i Mattias konst vare det är grafik, teckning eller skulptur. Idag vill jag skriva om grafikern Mattias. Han är idag 36 år gammal utbildad sig på Grafikskolan Forum i Malmö i 2 år samt på Malmö konsthögskola i 3 år med en magisterexamen i fri konst.

Mattias fick Philip von Schantz stipendium 2002 som följdes av flera andra bl.a Ingemar Söderströms minnesfond, Helga Ax:son Johnssons stipendium, Jan Dahls kulturstipendium.

Min personliga uppfattning är att Mat-

tias är en ung konstnär med tilltagande kraft som utforskar möjligheten i konsten och experimenterar med uttrycket, bestämd i sin konst men snäll och mjuk som människa. Han ser positivt på livet, gillar inte falskhet i livet och konsten. Det är mina personliga intryck efter många års bekantskap och arbete tillsammans i olika internationella projekt. Idag så ställer Mattias ut på Konstfrämjandet i Eskilstuna med collografer byggda på "wellpappsbaserad grafik i en ny dimension" samt på Grafikens Hus med serien Moderna Ikoner. Serien är baserad på ett antal linoleumsnitt av berömda personer. Där finns Astrid Lindgren, Zlatan, Dolly Parton, Foppa, Anna Lindh med flera. Verken visar Mattias skicklighet som tecknare, varje linje har sin egen betydelse. Porträtten är inte traditionella utan Mattias öppnar för oss sin egen upplevelse av deras karaktärer. Hans grafiska talang och mästerliga arbete hjälper oss att se många aspekter i deras liv och nyfikenheten på deras livsöden ökar.

Ingemar Bergmans porträtt utforskar oss. Blicken är frågande. En rad fyror med ett strålende ljus spelar stor roll i bilden. Symboliskt är ljuset på till mänskligheten och hjärtats godhet.



Mattias Olsson

Edith Piaf en sorgsen kvinna med en röst som darrade. Snäll men stark och vinner ändå över döden genom sin musik. En fjäril i en hård värld. Marta en mer konkret variant ikon som vitrin i ett kyrkfönster. Fotbollen som en gloria runt henne en symbol för glädjen och sorgen i utfallet av spelet som hon så väl känner till. Symboliken är att alla är vinnare till slut.

Alla portätten innehåller vinklar och symboler tolkade av Mattias men lämnar även en öppning för betraktaren att tolka sin egen relation till "ikonen". Allt detta föddes av iden att teckna framtidens ikon. Det började med Jonny Cash och slutet ligger i framtiden. På frågan om något verk betyder mer för honom säger Mattias "lika mycket kärlek är nedlagt i alla verk". Framtiden? Det kommer fler större verk längre fram också.



Mattias Olsson, Marta, linoleumsnitt

Praktisk konst och hegemonier

Nina Bondesson

Text till föreläsnings- och diskussionskväll vid den internationella konstgrafiska workshopen som hölls med Bolaget Vardagsbilder som värd-verkstad 11 – 17 september 2009.

Om man tänker efter är Människan som gjord för att göra konst! Den benägenheten, att göra konst, är helt enkelt sammanvävd med vår språkförmåga. Konsten är ett existentiellt verktyg för mellanmänsklig kommunikation som tar sig fram genom vår förmåga att utvidga språket utanför det verbala. Gestaltningar av liv och villkor finner sin ordlösa framkomlighet i bild, form, musik, dans och så vidare; genom våra sinnesförmågor i upplevelsen av kropp, rymd, tid och material. Inte ens skönlitteraturens ordrikedom presenterar sitt meningsskapande i orden utan mera mellan raderna.

Vi människor har gjort och gör konst för att vi lever och funderar över tillvaros villkor och har ett behov av att berätta om dem. Vi har fått förmågan att tänka på det som finns, men också utvecklat förmågan att tänka på det som inte finns. Tanken kan framskapa en fiktiv form "som om" det icke-existerande funnes.

Vår föreställningsförmåga driver oss att hela tiden formulera frågor vi inte kan besvara. Vi söker ständigt efter kunskap om världen, efter förståelse, begriplighet och berättelser.

Jag är som konstnär, delaktig i en praktisk bildkonsttillverkning, i ögats och handens väg till kunskap. Det är en mycket gammal väg. I Sydafrika har man funnit rester av ockramålningar som tros vara mer än 120.000 år gamla. Och vi har handavtrycken på grottväggar som gjordes för minst 30.000 år sedan. Kunskapsvägen slingrar sig fram och åter genom seklerna, genom oräkneliga material, genom vår visuella orientering,

genom handens förmåga att göra och minnas och genom vårt behov av att ältä livets mysterium. Konsten visar sig hela tiden, men sätten den visar sig på är avhängigt kulturen den utvecklas i.

I den västerländska kulturen befestes en figurativ bildkommunikation när den föreställande konsten gick segrande ur den stora Bildstriden som rasat i både den västra och östra kyrkan mellan år 726 och 843. I över 1000 år har vi i vår del av världen levt med övertygelsen att

bilder kan förmedla något av vad det är att vara människa. Något utöver och vid sidan av det talade och skrivna. Vi har ärvt en beredskap för detta bildspråk och vi kan utifrån det arvet skapa små eller stora sammanhang där bilderna kan hålla hus och äga rum.

Utifrån denna beredskap och egna levda erfarenheter kan vi göra bilder som sedan på egen hand kan kommunicera med någon annans levda erfarenheter.



Konsten har en förmåga att skärpa sinnet på både utövare och mottagare och genom vår förmåga till inlevelse, kan den landa i oss alla som erfarenhet och kunskap. Vi är tillräckligt lika varandra för att kunna dela de olikartade upplevelserna och tillräckligt olika varandra för att det igenkännbara, i små förskjutningar, kan berätta på nytt och på nytt.

Om vi däremot lämnar själva görandet, och försöker beskriva och förstå hur vi gör det, då kommer teorier väl till pass. I den uppordningen av erfarenheter är de helt enkelt omistliga. Jag tycker att skillnaden mellan de här två aktiviteterna: att göra konsten och att försöka förstå görandet, är väldigt intressant. Men det är oroande att det blir allt svårare att skapa dugliga handlingsutrymmen för praktikerna idag.

Vår samtid hyser ett överdimensionerat intresse för teoretisk kunskap som under senare år haft ett ohemult inflytande över både liv och konst. Om våra idéer och erfarenheter inte kan förklaras i text blir de betraktade med skepsis. Vi avkrävs genomarbetade projektbeskrivningar, rapporter, utvärderingar, kvalitetssäkringar osv i alla möjliga sammanhang.

Praktiska kunskapsvägar, har alltid varit underordnade i vår kultur. Men på grund av samtidens teoretiseringsiver blir de än mer satta under press och betraktade som bristfälliga i förhållande till de textbundna.

Utifrån Edward Saids ord i boken "Orientalism" (Ordfront 2004) kan detta bli begripligt:

"I varje samhälle som inte är totalitärt får vissa kulturella uttrycksformer övertaget i förhållande till andra, på samma sätt som vissa idéer är mer inflytelserika än andra. Formen för detta kulturella ledarskap är vad Gramsci har benämnt hegemoni, ett oundgängligt begrepp för var och en som vill förstå kulturlivet i det industrialiserade västerlandet."

Citatet förklarar varför den praktiska konsttillverkningens kunskapsområde idag blir satt under press. Det passar inte in. Det betraktas med skepsis, som ett område med stora brister och det har idag små eller inga möjligheter att vinna erkännande utifrån sina egna villkor.

Så pressen på detta område är förstäelig. Men det betyder inte att den är acceptabel. Det betyder bara att något borde göras för att förändra situationen.

Hegemonier är tillverkade av åsikter, teorier och makt. Även om de kan vara svåra att komma åt och synliggöra så är det inte fråga om naturfenomen som väder eller vulkanutbrott. De är gjorda av människor och de kan bestridas. Det kanske är dags att skärskäda vår tids kulturella ledarskap? Det kanske är dags att detronisera den teoretiska analysens överhöghet och återupprätta förtroendet för våra sinnesförmågor?

Jag ser konsten som ett evigt värde. Individuellt, samhälleligt, språkligt, filosofiskt, kulturellt. På alla dessa sätt är den ett evigt värde. Man kan ha konsten som yrke i vår kultur. Jag har det. Men konsten är inte ett yrke i sig själv. Den är en utvidgningsbar ordlös del av vår språkförmåga. Den ger oss möjlighet att uttrycka våra levda erfarenheter. Den låter oss delta i varandras berättelser.

Det handlar inte primärt om bedömningar av konstnärliga kvaliteer och hur de positionerar sig i konstvärlden. Det handlar snarare om produktionsvillkor: vad krävs det att skapa användbara handlingsutrymmen för olika sorters konsttillverkning? Vad behöver man för att kunna väva, måla, brodera, skulptera, dreja, snida, arbeta i olika grafiska tekniker och så vidare? Och hur ska vi förstå behovet av denna praktiska konsttillverkning? Det är dags att börja diskutera kunskapssyn istället för konstsyn. Det är dags att ta ställning för konstens mångstämmighet och utropa en erfarenheternas demokrati.

Konsten är inte bara en. Samtiden kan inte heller den reduceras på något ensartat sätt. Det vi gör här, under den här internationella work-shops-veckan skulle lätt kunna betraktas som något anakronistiskt. Ett försök att skapa ett reservat för avdöda eller döende konstnärliga aktiviteter. Konst i ett palliativt läge.

Men jag menar att vi istället tar ansvar för konsten som evigt värde, som en del av vår nedärvda icke-språkliga kapacitet. Vi tar ansvar för konstnärliga kunskapsvägar som sällan är verbalt artikulerade. Det oartikulerade beror inte på bristande insikt, förmåga eller kompetens. Det beror helt enkelt på att kunskapen inte måste verbaliseras för att vara användbar. Att vara i arbetet ger förutsättningar för görandets utveckling och fördjupning.

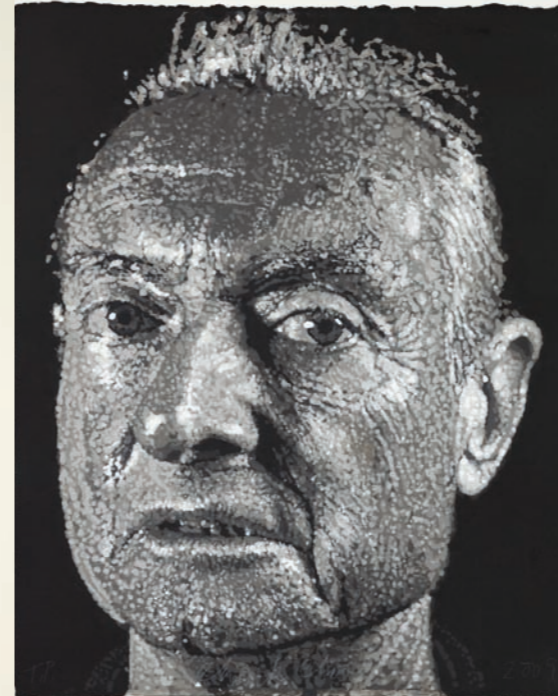
Den här work-shopen och det Europeiska Nätverket för Konstgrafikens Utveckling och Utbildning bidrar till ett progressivt motstånd mot vår tids vidskepliga övertro på teoretisk analys, överblickbarhet och kontroll.



Ode à la Bièvre, 2007, Louise Bourgeois
 Technique: 25 page bound fabric book, printed with archival dyes, hand embroidered and with appliqués,
 Text by the artist, Size: 27.9h x 39.4w x 5.1 d cm
 Edition: 14
 Courtesy: Carolina Nitsch Gallery



Phil/Fingerprint, 2009, Chuck Close
 Technique: screenprint in 25 colors, Paper Size: 56 x 44 inches
 Image Size: 46 x 34 inches
 Edition: 80, Printer: Brand X Editions
 Publisher: Pace Editions, Inc, Courtesy: Pace Prints



Roy Paper/Pulp, 2009, Chuck Close
 Technique: stenciled handmade paper print
 Paper Size: 35 1/2 x 28 1/2 inches (varies)
 Edition: 35
 Publisher: Pace Editions, Inc, Courtesy: Pace Prints



Untitled (BH48in.3), 2007, Ryan McGinness
 Technique: silkscreen on wood panel
 Size: 48 inches in diameter, 1 1/2 inches deep
 Edition: 7
 Printer: Watanabe Press, Inc.
 Publisher: Pace Editions, Inc.
 Courtesy: Pace Prints

Art/40 Basel

Gaye Paterson

Basel sits nestled on the shores of the Rhine at the intersection of the French and German borders in Switzerland. A long-time influential art centre, the prestigious international contemporary art fair established in 1969 – marking this year as its 40 anniversary.

The Beyeler Foundation in Basel, designed by Renzo Piano, is exciting enough in its architecture and its rich permanent collection. It constantly hosts extraordinary exhibitions especially during the annual June Art Basel.

Some decades ago Peter Blum an as-

sistant curator at the Beyeler Foundation started introducing international artists to Swiss master printers François Lafranca and Peter Kneubühler. Anyone who has seen James Turrell's aquatint series *First Light* is left feeling breathless. Turrell's concept and Kneubühler's technical skills made an excellent collaboration. Collaborative prints between some of the best contemporary artists and their printers and publishers is one of the most informative and pleasurable experiences at Art Basel.

The huge Basel Messeplatz where the art fair was held housed over 300 lead-

ing galleries representing some 2,500 artists and attracted over 61,000 visitors. The queues may look daunting but this is Swiss organisation at its best with brilliant works installed at the entrance to prepare you for the visual feast awaiting you inside. The art fair is divided into sections – art galleries representing painting, sculpture, photography and limited editions, artists statements, art unlimited (installations), films, art magazines and books. The Art Edition section in hall 2.1 had some of the world's top galleries dedicated to prints. Here you can see prints created less than six months ago or reflect nostalgi-

cally on a work that has reappeared from an earlier decade. The gallery staff is generous with detailed information on technical aspects of the works and artist's backgrounds and may invite you to an intimate viewing of an artist book such as Louise Bourgeois' *Ode à la Bièvre*, 2007 or Mimmo Paladino's *portfolio XII Woodcuts*, 2009.

If you have time and a good sense of direction it doesn't matter where you start but for me it's straight up the escalator to Art Edition. Ryan McGinness *Untitled (BH48in.3)* at Pace Prints is the first work I saw. It's

a large wooden circular screenprint with a myriad of colours: blue, violet, orange, green, yellow, gold and black. His swirling, curved work is intricate in design with several layers that seem to intertwine intensifying the colours and the depth.

A Chuck Close then caught my eye in the middle of Pace Prints. *Phil/Fingerprint* 2009 is a screenprint in 25 colours. Close's images of his friend Philip Glass are familiar but somehow this is different. It glows with colours he's produced by layers of mylar with charcoal fingerprints to produce a radi-

ant, translucent effect when printed. Technically the work is excellent and so cleverly disguised as to look effortless. There are more surprises in Close's *Roy Paper/Pulp*, 2009 – a stenciled handmade paper print. The handmade paper gives the print a rich velvety appearance where the whites are luminous in contrast to the deep blacks. Then turning to something completely different Close demonstrates his diversity with *Self Portrait (anamorphic)*, 2009 at Two Palms. The 16 colour circular screenprint shows a distorted face which reflects in a mirror as a portrait of Chuck Close.



The yellow colour circle
The colour circle series, part 2, 2009
Olafur Eliasson
Technique: colour-gravure
Paper: Somerset White Satin 300gr.
Paper / Image Size: 171 x 175 cm
Edition: 24
Publisher: Niels Borch Jensen Galerie, Berlin
Courtesy: the artist and Niels Borch Jensen Galerie, Berlin



Untitled (50 Yuan), 2008
Bai Yiluo
Technique: Digital pigment print
Paper Size: 26 x 46 inches
Image size: 20 x 41 inches
Edition: 60
Printer: Pamplemousse Press
Publisher: Pace Editions, Inc.
Courtesy: Pace Prints



The double constant colour circle
The colour circle series, part 1, 2008
Olafur Eliasson
Technique: colour-gravure
Paper: Somerset White Satin 300gr.
Paper / Image Size: 170 x 176 cm
Edition: 24
Publisher: Niels Borch Jensen Galerie, Berlin
Courtesy: the artist and Niels Borch Jensen Galerie, Berlin



Walk, 2009
Julian Opie
Technique: computer animation on LED display
Unit size: 25.6cm x 13.4cm x 4.2cm
Edition: 200
Courtesy: Allan Cristea Gallery

Ghada Amer and Reza Farkhondeh have collaborated for over 20 years. For several months they worked on *Roses Off Limits*, their hands moving simultaneously over the image creating unique prints with the assistance of Pace Editions' master printers. In their lavishly painted woodblock and monotype *Rose Me Not*, 2008 you can feel the pleasure of creation.

Digital technology is moving fast and with it comes vast imagination in digital prints. Two large digital pigment prints by Chinese artist Bai Yiluo *Untitled (\$1)*, 2008 and *Untitled (\$50 Yuan)*, 2008 show small photographs of faces and intricate digital designs arranged as large imaginary banknotes.

Also represented at Pace Prints was Jim Dine with *Northwest March Light #4*, 2009 a variation to his robe series in a monoprint using oil paint, acrylic paint, charcoal, pencil and pastel. He is such a talented draftsman that what-

ever mark he makes on paper simply works. Ed Ruscha *Sunliners*, 1996 was exquisite with a simple aquatint and etching technique. The fact that it was printed by the late Aldo Crommelynck is a fitting tribute to Pace's long history (and in particular Jim Dine) of collaboration with the French master printer.

The Walthamstow Tapestry, 2009 by Grayson Perry at Paragon and the monoprint series *Swiss Cheese Field*, 2009 by Jessica Stockholder at Two Palms show the diversity of the print as a tactile work. Perry started with a quarter-size drawing which was then sized up on a computer and woven by a specialist firm in Belgium. Measuring three metres high and 15 metres long, it is a tapestry covered in images of ordinary people doing ordinary things from shopping to walking the dog. Political and social issues are present but like Amer and Farkhondeh their interest is in beauty first. Jessica Stockholder constructs her works from laser-cut heavily

textured textiles, screenprinted paper and paint and the occasional matrix fusing them together under a hydraulic press.

Continuing the collage theme were the "frameless" collage and screenprint series *Boat, Bird, Mother and Child*, 2009 by Joel Shapiro at Gemini GEL. Here the surfaces are flat, hard edged shapes in a variety of colours including metallic colours and arranged directly onto the gallery wall in virtually invisible frames.

Traditional methods of aquatint printed in three different blacks on three separate steel plates hold a Whistler like intrigue in the *Untitled*, 2008 etchings of Carlos Amoraes at Polígrafa from Barcelona. A modern technical approach to aquatint can be seen in *The Colour Circle Series*, 2008-09 by Olafur Eliasson which dazzled an admiring audience at Niels Borch Jensen, Berlin-Copenhagen. For the past two years Eliasson has been working in their Copenhagen studio

on his interpretations of colour theory. The individual plates that make up the 24 segments of the colourful circles are photogravure on very thin, lightweight zinc plates and printed on three sheets of Somerset paper arranged in such a way so as to give a feeling of moving in a circle. This simple touch to the composition together with the vibrant selection and arrangements of colour is what gives these works such a powerful presence. The complete series of 9 colour gravures will be exhibited at Art Basel Miami Beach.

A flashing *Walk*, 2009 by Julian Opie caught my attention at Alan Cristea

Gallery. Opie's prints often look as if they are screenprinted but then he adds light and movement. In *Walk* he has digitally manipulated his image in red dots and animated it on a LED display.

In two concentrated hours I had expanded my knowledge of printmaking

and its future possibilities and viewed hundreds of exquisite prints and artist books from the top galleries specialising in the limited edition.

Art 40 Basel Miami Beach will be held from 3 to 6 December and Art 41 Basel from 16 to 20 June 2010.

Gaye Paterson is an Australian artist based in Geneva. Paterson graduated in Graphic Design from East Sydney National Art School in 1971. Later she studied Printmaking at the Canberra Institute of the Arts, Australian National University, and the Corcoran School of Art, Washington DC. From 1993-1997 Paterson was a printmaking tutor at the Canberra Institute of the Arts, Australian National University. Whilst in Geneva she has exhibited in Europe and Australia plus produced print portfolios during her several artist in residence at the Frans Masereel Centre in Belgium, the SkopArt Foundation in Greece and atelier GE Grave in Geneva.

www.gayepaterson.com



Made in China, From the Collection of Stefan von Böös

Rapport fra Quadrat Nou-stipendiatet 2009

Marianne Boberg

Hola!

Endelig kom også jeg til Barcelona, byen der Gaudis oppadstrepende tårn krysser havets horisont - byen jeg har hørt så mye positivt om; riktignok kan man risikere å bli robbet på Rambla'n, men lommetyveri har etterhvert blitt en internasjonal profesjon, og på reiser bør man jo holde lommene lukket og sansene åpne.

Og nå fikk jeg, takket være det ny-etablerte stipendiet fra Norske Grafikers Fond, en fantastisk mulighet til å oppleve Barcelona, og erfare i hvilken grad alle ryktene stemte - jeg ble ikke skuffet! Kan ikke huske å ha blitt så sjarmert av, og begeistret for, noen by før - et særdeles velvalgt reisemål.

Det er ikke enkelt å skulle beskrive byen med få ord; ikke bare kan man finne eksempler fra hele kunsthistorien representert her, fra arkeologiske utgravningssområder, til jugendstil og samtidskunst og det nyeste innen arkitektur; hver bydel har sin unike karakter og severdigheter å by på. Det er en rekke museer og kunstsamlinger å velge blandt; fra Det Catalanske Nasjonalmuseum for Kunst, slottet på Montjuïc-høyden, til MACBA (Museu d'Art Contemporanei de Barcelona), "isberget" tegnet av Richard Meier og som åpnet 1995, museene for Picasso, Miró og Tapes, sistnevnte desverre stengt pga rehabiliteringsarbeider for en periode. Kultursentre som Caixa Forum og CCCB (Centre de Cultura Contemporania de Barcelona) og gallerier i ulike størrelser og kategorier, med spesielt spesielt stor tetthet i Consell de Cent i bydelen Eixample. I løpet av noen formiddagstimer rakk jeg der å besøke 10-12 ulike gallerier. Ikke alle like interessante, men følgende kan verd et besøk: Carles Taché, Manel Mayoral, Toni Tapes,



Verksmester Alain i Quadrat Nou

Llucia Homs, Senda og Joan Prats - som har to avdelinger.

Spesielt trivelig syntes jeg det var å vandre omkring i gamlebyen - Barri Gotic - der katadreren ligger bare noen minutters gange fra Picasso Museet. Her kan man også finne morsomme forretninger med original design av klær eller allslags nips av ulik kvalitet og verdi, antikvitetshandlere, og marked - hver bydel har sitt marked - bugnende av de forskjelligste matvarer i fristede farger.

For ikke å glemme stranda og havet utenfor, det finnes vel knapt en by med lengere og mer velstelt strandlinje. Og alle de innbydende tapas-barer og spisesteder; man må være ganske standhaftig for ikke å falle for altfor mange fristelser. Den som kommer til denne byen uten å finne noe som fenger eller interesserer må lide av et særskilt tilfelle av tungsinn! You name it - Barcelona got it!

QUADRAT NOU

En middels høy, solbrun og atletisk mann, ledig antrukket i jeans og t-trøye og med håret samlet i en topp i nakken, tar vennlig imot meg idet jeg ankommer verkstedet, det viste seg å være verksmester Alain Chardon. Fra gata Pasatge Masolivier kommer man rett inn i verkstedet (www.quadrat9.com) som er bra stort, her er det god takhøyde og atmosfære, krydret med duften av trykksverte. Det er velutstyrt og praktisk in-

nredet med en velfungerende, om enn ikke overdreven orden. Her er godt med rom til å arbeide i, og enkelt å finne fram, hvilket gjør at en lett finner seg til rette og får lyst til å "gjøre noe".

Selv kom jeg til Barcelona med blanke ark, var mest innstilt på å sanke nye inntrykk. Hadde noen løse skisser om dagboksblad i hodet, men hadde lyst til å gjøre noe nytt. Så da første uke var gått og jeg hadde sett "La Sagrada Familia", "Güell-parken" og vært på stranda, begynte jeg å slippe min første litosten - det hadde jeg aldri prøvd før.

Verkstedet er utstyrt med to svære litopresser, som tilsammen opptar omkring 50 kvm av gulvarealet, den største av dem ønsker Alain nå å selge. I tillegg er der mindre håndpresse og en stor dyptrykkspresse (ca.1meter valsebredde). I det lito-pressene også kan trykke treplater, er det altså mulighet for å jobbe med et bredt spekter av grafiske teknikker, bortsett fra silketrykk.

Senere skulle jeg forestille meg at verksmester og verksted må leve i et slags symbiotisk forhold. Verksmesteren er nok først og fremst litograf, og etter min oppfatning litt av en trollmann i faget. Det var ikke den ting eller det problem han ikke visste hvordan man kunne løse, f.eks opplevde jeg at en lys gråtone var blitt nesten helt borte, eller som Alain sa: stenen hadde glemt at den var der -



men magikeren hjalp stenen til å huske. Stener var det øyensynlig heller ikke noen mangel på, og i forskjellige størrelser opp til ca. 70x100 cm.

Av andre materialer jeg måtte ha behov for, var det stort sett bare å forsyne seg av det jeg fant i verkstedet. Bl.a. fikk jeg prøve meg på en jernplate, 1mm tykk, som riktig "tørstet" etter sverte. Den hadde en relativt dyp platetone omtrent i mellomleie, (naturligvis avhengig av hvilken sverte som ble brukt og hvordan den ble slått av,) og kunne bearbeides med polerstålet for å komme opp i lyset, eller ned, ved å tilføre nye spor. Den følte sprøere å ripe i enn kobber, og gav en mer rufsete linje. Den kunne etses i jernklorid, men det forsøkte ikke jeg. Kobberplater var også tilgjengelige, men for å få de kappet til i ønsket størrelse måtte jeg ut på bytur – til et sveiseverksted nesten oppe i Gracia-området. I Quadrat Nou var det ingen platekapper, kun en fallsaks til papir.

Imidlertid var Alain alltid behjelpelig med å informere meg om hvor jeg kunne finne, eventuelt få gjort ting som det ikke var til tilgang på i Quadrat Nou. Bl.a rådet han meg til å besøke Servicio Estacion vis-à-vis Fondacio Antoni

Tapiés, i C/Arago, et stormagasin over flere etager, der man kunne finne alt fra konfetti til kunstige gressplener og litt av et eldorado for plast- og emballasjefreakere. Noen kvartaler lengere oppe, i C/Rosselló ligger Barna Art og Barna Paper, en forretning i to avdelinger med utmerket utvalg av materialer og verktøy for kunstnere, den ene av avdelingene eksklusivt for papir.

Quadrat Nou har en bra samling av grafikk og Alain viste villig til blad fra skuffene, arbeider av andre kunstnere som hadde vært der og jobbet. Det var mange ulike uttrykk, fra "maleriske" litografier til mer stramme og geometriske former, og arbeider der lito ble brukt i kombinasjon med etsning eller tresnitt. Samtidig forklarte han hvordan de var blitt laget, hva man kunne gjøre for å få det til slik eller sånn. Han viste også flere artist-books, alt utført med fin følsomhet for teknikk og material og med sobert håndverk, nydelige arbeider. Alltid interessant å se hvor stort mangfold det er innen faget grafikk.

I den perioden jeg var i Quadrat Nou var det ganske stille der, finansproblemer herjer blandt catalanske kunstnere også, og begrenser deres virkestrang. Alain var

heller ikke kommet riktig i gang med kursvirksomheten. Men Regina Gimenez og Rafel Bianchi hadde sin faste ukedag. Regina og Alain samarbeidet om et bokprosjekt som de håpet på å få støtte til å gjennomføre fra et forlag. Tidligere har Alain arbeidet mye for forleggere og gallerister som ønsket å få trykket spesielle opplag av enkelte kunstnere, imidlertid ønsker han nå å samarbeide mer direkte med kunstnere og gjennomføre prosjekt der hver bidrar med sine kunnskaper i den kreative prosessen. Eller som han selv sier: "To find the way to create good and interesting things with artists playing with printing in open mind ... so many things are possible."

Boforhold

Før jeg reiste var jeg blitt forespeilet at jeg skulle bo i verkstedets boenhet, en enkel innredet mezzaninetape over verkstedet, men fordi verkstemesteren bodde der selv ble jeg innlosjert hos en sympatisk dame noen kvartaler unna. Der disponerte jeg et oppholdsrom med et tilliggende lite soverom og med fri adgang til hennes kjøkken og bad. Dermed bodde jeg ikke som fri bohem på hemsens, men mer som en leietaker. "Min" bolig hadde ikke helt samme atmosfære og sjarm som mezzaninen i verkstedet, men var absolutt

tilfredstillende med sine små balkonger og utsyn mot havet. Det vil vel være en smakssak om man foretrekker å sove på madrass med utsikt til stjernene, eller på en seng med laken og tilgang til rene håndklær og vaskemaskin.

Quadrat Nou ligger i bydelen Poble Nou øst for sentrum. I midten av september var det bydelsfest med opptog, dans og musikk m.m – og fyrverkeri - catalanerne må elske det, ikke en kveld uten smell og stjernedryss under fest-uka. I forbindelse med bydels-festen, var det også en helg med åpne atelier og verksted i området og jeg fikk anledning til å besøke et atelierfelleskap for unge kunstnere, Hangar (www.hangar.org). Her får nyutdannede tilgang til et atelier der de kan være i to år, etter det må de ut og overlate plassen til andre. Spesielt merket jeg meg arbeidene til Maria C. Cucuetu, og Mercedes Gonzales de Garay, den første med trykk på tekstil der nye bilder oppstod ved at mange trykk ble sydd sammen til et stort arbeide, og sistnevnet med malerier med bruk av mønstre i rene, sterke farger i tillegg til sort og hvitt. Og arbeider i papir, som sko og andre merkevarer, av Carlos Gonzales. La Escocesa var et annet atelierfelleskap, men med noe mer uryddig ambisjonsnivå.

Hele bydelen er forøvrig i kontinuerlig forandring i det tidligere fabrikkbygg nå rives eller bygges om til å huse aktiviteter med høyere inntjeningssevne, gatene utbedres, og bydelen vokser stadig østover, bygningskranene – de luftige arbeidsplassene - står tettere her enn andre steder. Tempoet og nattelivet er nok adskillig roligere i Poble Nau enn i mer sentrale bydeler, men det er et rikt utvalg av gode spisesteder og som oftest til mye hyggeligere priser enn i andre bydeler.

Barcelona er en sammensatt by, generøs på opplevelser, og lett å anbefale som reisemål for andre. Det at jeg var tilknyttet Quadrat 9 var jo også medvirkende til at dagene fikk andre rutiner enn bare det å være turist og jeg opplevde meg mer som hjemmehørende, kom liksom litt mer på innsiden av byen. Det var mange høydepunkt, men skulle jeg trekke fram et spesielt må det bli La Sagrada Familia – den hellige families kirke, med sin streben oppad og sine gjennombrutte konstruksjoner, som tillot lyset å flomme inn i kirkerommet, nesten som å befinne seg under luftige trekroner. Og tårnernes vindeltrapper som snodde seg mest rakt ned i avgrunnen. Og jeg savner å vandre barbeint i vannkanten langs stranda.

September-oktober er en fin periode å besøke byen, passe varmt for en nordboer. Riktignok regnet det den dagen jeg kom til Barcelona og det regnet da jeg dro, men alle dagene imellom var stort sett bare strålende.

Flere nyttige webadresser:

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|--|--|
| www.fundaciotapiés.org | www.cccb.org |
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| www.obrasocial.lacaixa.es | www.galerialuciahoms.es |

Bilder

Fra venstre, øverste rad

1. Maria C. Cucuetu
2. Güellparken
3. Svevende i taubane over byen
4. Miro Museet
5. Caixa Forum - et av de mange utstillingssteder
6. Mange trivelige tapas-barer. Her El Xampanyet i Carrer de Montcada.

Nederste rad:

7. Luftig arbeidsplass. Det bygges kontinuerlig.
8. Frank Gehrys fisk i Port Olímpico
9. Hangar - atelierfelleskap for unge kunstnere
10. Carlos Gonzales
11. Lang strandlinje i Bcn. Montjuïc-høyden i bakgrunnen
12. Gaudi - Casa Batlló

The Discursivity of Print: Damien Hirst's *The Last Supper Series* (1999)

Ruth Pelzer-Montada

The focus of this essay is the suite of thirteen prints *The Last Supper* (1999) by the best known British artist of the 1990s, Damien Hirst, which was instigated and published by British print publisher Charles Booth Clibborn and his Paragon Press.¹

This context for Hirst's engagement with print determines its scope: the series falls within the well-established conventional format of an artistic print portfolio, albeit distinguished by an unusually large size for such a project.² My concentration on Hirst's series was prompted by the fact that critical evaluations of it have tended to pay little or no attention to the medium of print. Rather than bemoaning this not untypical lacuna in the critical writing on prints, the following essay aims to address this discursive gap.

Hirst is one of many contemporary artists who use the medium of print, often in collaboration with a 'master printer', alongside other artistic means, be they multi-media installations, more traditional sculpture, painting or even video. This is evident in a roll-call of the British artists represented with Hirst in Booth-Clibborn's various print projects: Marc Quinn, Peter Doig, Jake and Dinos Chapman, Sam Taylor-Wood to name but a few. Such prints, not surprisingly, tend to be examined alongside the artists' other works, mainly in terms of their iconography, and this is the case for the discussion of Hirst in the publication which documents Booth-Clibborn's print projects.³ Other critical reviews of the *Last Supper* series follow largely the same iconographical approach.⁴ Attention is drawn to Hirst's staple concerns with death and religion, here filtered through consumption. Hirst's other works involving pharmaceutical material are alluded

to, as is his neo-conceptual Duchampian approach. Jeremy Lewison, in his contribution to the Booth-Clibborn publication, considers the work as a recasting of modernist ideals where 'the act of representation becomes an act of repackaging.'⁵

In his general introduction to that publication, editor Patrick Elliott asserts that prints – for the artist unfamiliar with the medium – allow for a new expression and 'form an integral part' of the artist's 'main body of work' executed in other media.⁶ Lewison also stresses that print is 'a vehicle for translation' and further mentions appropriation as a strategy afforded by the medium.⁷

It is well known that within the critical debates since the 1960s, especially the critique of authorship and the division between high and popular culture, this propensity (as well as its ease of multiplication) has given artistic printmaking an increased status and critical purchase. In Hirst's case - which can be taken as typical for a broad spectrum of contemporary art practice - such appropriation is affiliated with his Duchampian penchant for the ready-made. Indeed, Lewison calls *The Last Supper* series an 'assisted readymade'.⁸

The broader cultural context for artistic print practices lies in the explosion of 'printed matter' all around us; not least print media such as advertising, publicity material and so on. While it could be argued that this increase can be observed from the invention of the printing press onwards, developments in modernity and the more recent glut of printed material signal a qualitative difference. Print media partly constitute the often noted, if problematic, concept of the 'visual turn'

in culture and the concomitant rise of visual culture studies since the 1980s. The ensuing familiarity with print media, as was true earlier of photography, has increased confusion as to the status of the 'art print'.⁹ This situation may be exacerbated by the fact that – in tandem with broader artistic strategies since the 1960s and the use of digital media - artistic print practice now encompasses a broad variety of activities and approaches. The 2006 survey of print practices by Gillian Saunders and Rosie Miles, *Prints now*, is structured according to such different approaches and lists amongst others print in 3-D; found and appropriated print; site-specific print; print as public art; multiples; new media.¹⁰ This broadening of modes of printmaking and the increased appearance of print within contemporary art practice has as yet not been matched – unlike with photography - by a consideration of print in the critical debate, both within and without the printmaking community itself.¹¹

The examination of Hirst's prints here will serve to 'infiltrate' the general discourse on contemporary art and visual culture with a reflection on the 'artistic print'. The latter is not understood in terms of modernist medium specificity but in terms of its discursive and performative quality in the wider cultural field. In addition, my investigation aims to contribute to a broadening of the theoretical debate within the academic printmaking community by applying theoretical tools which have gained currency in writing on art and culture. Such a task seems especially appropriate within the British context because printmaking practice and research constitute a vital contribution to British visual culture.¹²

This essay employs the critical term dis-

cursivity and the affiliated categories of citationality and performativity with particular attention to the flatness of the print in order to complicate and thus extend the notions of 'appropriation' and 'translation' which have been used to explain the interrelationship of print with the wider culture and within a single artist's oeuvre.

Discourse and the law operate by concealing their citationality and genealogy, presenting themselves as timeless and singular, while performativity similarly 'conceals or dissimulates the conventions of which it is a repetition.'¹³

Referring to Judith Butler's conceptions of citationality and performativity this quote may be stating the obvious: that cultural discourses such as the law, but also art, function through the repetition or citation of cultural codes and conventions. These should not just be understood in purely linguistic terms, but in terms of actual practice/s. The quote also points out that the enactment of these codes and conventions, or their performativity, tends to be obscured. In other words, when we performatively engage with them - whenever we participate in cultural activities such as the making or viewing of art – we do not necessarily reflect on their cultural codedness.

Postmodern art has done much to make such codes and conventions visible. For example, Barbara Kruger's work in the 1980s exposed the linguistic and visual codes that define and delimit gender. Angus Fairhurst's print *When I woke up in the morning the feeling was still there* from 1992 (Figure 1) could be read as an exposé of the overlapping discourses of painting, photography and the artist's performativity through the medium of print.

These two examples might be described in terms of postmodern quotation or appropriation. Why then the introduction of yet more theoretical terms? The difference between these terms and citationality lies in the performative aspect

of the latter. Citationality and performativity do not assume a pre-existing subject that employs quotation and appropriation. Rather the stress is on their constitutive character. It is through the performativity or citation of cultural codes that the subject is constituted or comes into being. As Judith Butler has said of gender: We are not a certain gender, but we 'do' gender.¹⁴ The flippant tone of this statement belies its complexity. Performativity is not to be confused with a simple 'performing' or performance by choice, but places the emphasis on the repetition or re-citation of cultural codes and practices in the constitution of the subject. This may include the making or viewing of images. Althusser's concept of interpellation has been used to account for the specific quality or 'hailing' of the viewer through images.¹⁵

But how might citationality be linked to print? It could be said that one vital sign of citationality in Western culture has been and is the multiple productions of the print media. Historically, it is through printed media that the political, social and cultural discourses of mass society and mass culture were established and maintained. Despite a much diversified media landscape today it could be argued – especially in light of the predominance of the visual - that a citationality adheres to printed matter with its potential for reproduction or 'recitation'.

A hallmark of print media – in tandem with their rectangular format and pa-

per quality - is their flat surface. While print shares flatness with painting, photography, film, television and computer screens, it possesses its own flatness which can be differentiated from them and – in the context of artistic printmaking – can be regarded as a signifier of its citationality. Unlike film, television and the computer screen, the flat surface of the artistic print shares with photography a tangible, tactile quality. But compared with photography, printmaking's flatness – obviously made more complex by the different printmaking techniques, including digital processes - can be considered as different, more tactile.

Judith Butler, in the quote above, also states that the citationality in/of culture is concealed.¹⁶ Here, some of the stumbling blocks to the perception of printmaking as an artistic discipline during



Fig. 1. Angus Fairhurst, *When I Woke Up in the Morning, the Feeling Was Still There*, 1992, from the London Portfolio, published by Paragon Press, 1992. Edition of 65. Screenprint on paper, image: 867 x 659 mm. © Angus Fairhurst and The Paragon Press, London, 1997.

the 20th century come into clearer focus. Unlike the flatness of the modernist picture plane, the flatness of the art print acts as a signifier for its mechanical nature, its re-productibility - in other words, its potential repetition, re-citation. This was anathema in the context of modern art and one reason for printmaking's marginalisation.¹⁷

Printmaking's flatness, its 'superficiality', which has too often been read as 'superficiality', casting it in binary opposition to the touch of painting; painting's contactful nature and 'depth'. Touch or contact and depth are terms that become conflated. As will be shown later, these seeming oppositions are also characteristic of the concepts of sense or meaning and the sensory, although they shift and change. Meaning/sense and depth become linked. By contrast, the sensory and touch are regarded culturally as secondary to sense and meaning. It is obvious from these brief remarks that the flatness of the print calls into play powerful cultural signifiers which themselves are indicative of broader epistemological frameworks or discourses, which inform artistic print practice, and are reciprocally constituted by it.

How do these terms function or 'perform' in relation to Damien Hirst's suite of prints? This work does not conceal its citationality - in that sense it is like much postmodern work that deconstructs its own cultural codedness. It draws attention to 'the conventions of which it is a repetition'. How does it discursively enact or perform this citationality? More specifically, what is Hirst's series' status as a print and how do the typical binary opposition between surface and touch, between superficiality and depth or between the sensory and sense play out in this work? In what way might a consideration of the work, through the terms used above, alter such dichotomies?

As already indicated, the medical/pharmaceutical theme of Hirst's *Last Supper* series has been an ongoing, often explicit trope in his work, frequently liter-

ally involving pharmaceutical packaging. For example, the installation *Pharmacy* of 1992 (now in the Tate Modern Collection) fills a whole room from floor to ceiling with glass-fronted cabinets stacked with cardboard boxes containing medicine. His unfinished series of dot paintings are known by the epithet *The Pharmaceutical Paintings*.¹⁸

The source of the *The Last Supper* prints consists of pharmaceutical packaging, the design of which is almost exactly reproduced - albeit hugely enlarged - with two important alterations: The logos of the respective pharmaceutical companies bear Hirst's own name in

various configurations, such as Damien, Hirst, HirstDamien, Damien & Hirst, Hirst Products Limited. (See Figure 2.) In addition, the usual designations of the drugs - which sometimes consist simply of their most potent chemical ingredient, or at other times a more popularized version - have been replaced by those of British foods, namely: Chicken; Beans Chips; Corned Beef; Salad; Mushroom; Meatballs; Steak and Kidney; Sausages; Liver Bacon Onions; Cornish Pasty; Peas Chips; Omelette; Dumpling; Sandwich. (Figure 3) Sometimes the food name is combined with elements of the original drug designation, for example, the superscripted ® of the registered trademark



Fig. 2. Damien Hirst, *Omelette*, 1999, 'The Last Supper', 1999, edition of 150, screenprint, 108 x 99 cm. © Damien Hirst. All rights reserved, DACS 2009.

and the amount of the active substance, in *Corned Beef*® 200. (See Figure 4.)

In other respects too, the 'look' of these prints maintains the design schemes adopted by the drug companies, such as the type faces, colours (largely muted with some bright exceptions) and other graphic design features, such as the layout. This is based on the simple, clear, geometrical lines of pharmaceutical packaging; for example, in *Corned Beef*® 200, a bright red vertical band of colour is set against a magnolia background of equal size above and below.

These prints, then, appropriate or 'cite' the format of specific, well-recognized consumer products. They also make a textual reference to food. Visual and textual elements of the discourses of food and medicine are transposed to or 'cited' in the discourse of art. Citationality has been linked by Butler - in the context of queer politics - to a critical, subversive enterprise, although she concedes 'that citationality is not necessarily subversive'.¹⁹ Yet Hirst's re-citation could be credited with such a subversive quality. Its humour derives to a large degree from an incongruous mélange: the semi-scientific 'look' or 'image' of the drug packaging clashes with the deadpan linguistic signifiers of food - British comfort foods at that. This matter of fact quality is in strong contrast to the cultural and emotional investment that all cultures bring to the subject of food - or medicine, for that matter. In a Western and specifically a British context, immensely popular media products, such as TV programmes by celebrity chefs, newspaper and magazine features and advertising, turn the commodity of food into a hyperreal spectacle. The conflation of the name of a drug with the word for a particular item of food signals to the viewer that drugs have become the everyday fare of us all. Indeed, the emphasis is here on the so-called 'average' man or woman. In the foods alluded to, there is a strong connotation of the everyday and the working class culture of post war Britain, possibly partly on account of

Hirst's own petit-bourgeois upbringing in the Midlands in the 1960s. With the demise of the old manufacturing base, especially since the 1970s and throughout the Thatcher years, such references seem to have acquired, in the popular imagination, a reassuringly 'old-fashioned' quality. This includes the connotation of 'honesty' and 'directness'. More particularly, the yBa (or 'young British artist') phenomenon of the 1990s, with Hirst as unofficial figurehead, is partly known for its frequent references to the British working class. National and personal allusions to the post-war period in Britain are conjured up on the basis of the 'homeliness' of 'peas' and 'chips'; or the slightly more elaborate 'meatballs' and the almost fanciful 'French' omelette. The nostalgic appeal of these foods is reinforced by the 'retro' look of the design, a point to which I will return. Julian Stallabrass has been particularly critical about the nostalgic element of the yBa's working class references.²⁰ A general sense of nostalgia had been noted earlier as a characteristic of postmodernity by writers such as François Lyotard and Frederick Jameson.²¹ But the unusual and typically blunt combination of Hirst's citation challenges pure nostalgia.

The mixing of references to food and medicine, especially in the form of its chemical make-up, signals the increasingly chemically enhanced, mass manufacture of foodstuffs which places them alongside the more obviously 'artificially' produced drugs. This undermines any comfortable association with 'homeliness' or safe nostalgia. The chemical make-up and potentially powerful effects of all foods is a subject that has been widely popularized in various media, not least in the fitness and dieting sector. A further complication is the wide-spread concern about the negative effects of fast- and mass produced foods.²² The citational quality of Hirst's references thus alludes to the polarities of the naively good and 'natural' versus the automatically evil and artificial, man-made.

Curator Colin Ledwith's comments give

another spin to the medicine/food analogy. Hirst's title, *The Last Supper*, is a replay of his much-commented on references, often in the guise of the prankster, to the 'big' themes of life and death as well as religion. Here is the pat re-iteration of his belief that drugs have replaced religious belief, or at least assumed a similar status. In addition to the title, the number of prints, thirteen, makes obvious biblical (and art historical) reference to Christ's 'last supper'. The popular belief in thirteen as an 'unlucky' number might reinforce this sense of doom. At the same time, Hirst's prints marshal the antidote and Ledwith suggests that his use of colour can be read in this way. The artist conflates the effects of art with the meliorating, even life-giving effects of drugs, religion and food. This places him in the position of 'doctor-priest' who 'prescribes mood affecting colour meditation in the guise of controlled substances.' 'If art can heal', Ledwith asks, 'does Hirst also believe that like food, it can nourish and sustain?'²³ The answer is yes. As with the Holy Communion instituted at the biblical 'last supper' in which the ingestion of bread and wine metonymically stands for the body and blood of Christ, art is similarly 'internalised and becomes a source of metaphysical nourishment'.²⁴ Here the serial quality affiliated with the print coincides with the repetitiveness and seriality of religious ritual: religious ritual is itself a potent form of recitation. The list of all the foods, combined with the bland similarity of the individual prints, resembles that of an incantation or a litany. It is only through a performative enactment on behalf of the viewer that such citational ciphers attain reality.

Hirst's re-citational operation makes the citational character of the specific cultural discourses - of medicine and food - evident. It could also be said to illuminate the citational or intertextual character of art, its parasitic quality, its dependence not only on the wider cultural context but on art itself. As has been shown, this includes the re-citation within an individual artist's work itself, for which Hirst is a prime example.

In a broader artistic sense, one can argue that the prints 'cite' quite specific artistic precedents. An obvious comparison is to Andy Warhol, especially his late *Last Supper* paintings and print series after Leonardo.²⁵ Hirst himself has linked pharmaceutical packaging to Minimalism.²⁶ As already stated, Hirst's work is customarily discussed in terms of the now ubiquitous Duchampian ready-made, which includes prints. Indeed, Hirst's prints can be compared to Duchamp's 'assisted ready-made' *Pharmacie* of 1914 - a bought commercially produced chromolithograph with two paint dots added - both in terms of their 'sentiment' and citational *modus operandi*. Their self-referential character can also be said to echo Duchamp's printed reproductions of his own work, albeit Hirst's prints were made without Duchamp's sustained type of personal involvement in the reproductive process.²⁷

What conclusion can be drawn from this mixing of artistic references? Hirst's work can be seen as typical of 1990s neo-conceptualism, which tried to differentiate itself, not only from any modernist purity or universalism, but also from the unity of purpose that still characterised its 1960s conceptual predecessors. As already indicated, in the context of the present debate, these references can be read as a basic formula of postmodern art; an indication of the self-referential or re-citational character of art itself. Within the context of print, one is also tempted to read such references as a pointer to the fact that the most frequent encounter with art for most viewers, whether they belong to a general or more professional public, occurs through reproduced images as part of the 'printed matter' of everyday culture, in posters, books, magazines and so on.

A further form of re-citation occurs in the replacement of the pharmaceutical logos with Hirst's name. His actual signature appears - following customary 20th century editorial print practice - in the white paper margins of the prints, but the usual information as to the size

of the edition and sequential number of the individual print is not included. But the striking addition to the historically powerful graphic convention of the artist's hand-written name of the made-for-multiple-reproduction graphic ready-made creates, of course, an advertising logo. It is another instance of Hirst's familiar, self-ironic comment on his own status as a brand, suggesting the conflation not only of the work of art but also the persona of the artist with the commodity. The art's value is hence guaranteed less by the particularity of the work but contained in the brand name of the artist. Artistic identity itself becomes a discursive convention in the material form of the printed sign. In a curious reversal, the hand-written signature in the margin, which constitutes the 'normal' guarantor of such market value for the 'fine art' or 'original' print, appears almost as an after-thought. Overwhelmed by the 'brand', the hand written signature, when viewed within the context of the series as a whole, is itself revealed as a mere convention or citation instead of a sign of authenticity and identity. At the same time the signature continues to fulfil its conventional function of validating the market-value of the print.

Hirst's recitation of mass-produced objects as well as the playful branding of the prints with his name, constitutes a by now familiar questioning of artistic originality. He is no doubt aware that his references to death include - as in Barthes's famous dictum - the author/artist himself. Yet Hirst's oppositional gestures remain ambivalent. As stated, he ultimately follows the convention of supplying the artist's personal signature and therefore maintains the marketable value of the prints. This is not surprising, given the burgeoning market value of the yBas in general and Hirst in particular. Indeed, much of the criticism levelled at the yBas and Hirst specifically - by critics such as Stallabrass - lies with their savvy, media-courting entrepreneurship, to the detriment of a more critical stance. Cultural critique sits comfortably here alongside cultural conformism.

As well as these textual citations, the design of the pharmaceutical products which Hirst has appropriated can itself be defined in terms of citation. The preference in pharmaceutical packaging for simple geometrical graphic lay-outs and 'modern', often sans serif type faces, matches the look of modernist design, as popularized from the 1920s onwards. The connotations of these design codes - of rationality, objectivity, universality and social progress as a hallmark of Western modernity - help to construct and maintain modern science's claim to empirical, objective truth. This is even more so with the medical sciences and the global pharmaceutical industry. The conventional naming of drugs reinforces such assumptions. Based on Greco-Latin derivatives, they suggest a seemingly unbroken heritage of centuries of Western rational enquiry and claims to universal truth. Yet, it could be said that this particular citational quality of the design, combined with the drugs' designations, camouflages medical and pharmaceutical sciences' involvement with the pharmaceutical industry's profiteering. Hirst's re-citation underlines that any notion of a purely value-free science or benignly humane medicine is a fallacy.

This is further proven by the selection of the particular drugs. In addition to their ability to pose as varied design statements, their selection seems to be based on the severity of the symptoms they purport to alleviate or heal. The medicines invariably address serious, even life-threatening illnesses rather than minor ailments. Despite the fact that the drugs were chosen not for their specific properties but for the design, this is what a study of the pharmaceutical information reveals:

Chicken is based on a pack of Oramorph® (Morphine Sulphate) oral solution. An addictive narcotic analgesic, it is used in the management of severe pain, and is often used to alleviate pain in terminally ill patients. Side effects include constipation and urinary retention.²⁸

Or take *Steak and Kidney*, which is:

based on a pack of Ethambutol Hydrochloride (400mg tablets)... The medicine is used in the treatment of tuberculosis. Side effects include a unique type of visual impairment which is usually reversible on cessation of therapy.²⁹

Included in Hirst's choice are two anti-retroviral drugs used in the treatment of progressive HIV. All the drugs referred to in the series may have negative side-effects, as the quotes above show.

How does the encounter with Hirst's prints further contribute to such a critical reading? As previously indicated, it is here that the notion of performativity assumes significance. As German cultural historian Sybille Krämer has argued: 'Sense/meaning only exists in relation to dealing with [*im Umgang mit*] something that exists in space and time. Meaning is therefore an event, is "performativity" [*"Performanz"*].³⁰

There is an increasing body of critical writing related to a reconsideration of phenomenology.³¹ This extends and, to some extent, rewrites the social-constructivist and semiotic theories of the 1980s and their often perfunctory treatment of the body. It questions the philosophical separation of body and mind which has been so prominent in Western philosophy and the implications this has for an understanding of vision. As Krämer has argued, meaning or sense and the sensory are inextricably intertwined. She quotes Merleau-Ponty:

To understand a sentence, does not mean anything other than to absorb its existence as sound [*sein lautliches Dasein*]; meaning does not lie atop the sentence as the butter on the bread or a second level of psychic reality spread across the sound: meaning or sense is the totality of the said.³²

Applied to an image or work of art, one might add that a work of art's meaning, similarly, does not lie behind it, as is commonly asserted, but that its material or sensuous form and its symbolic

value or cultural coding together entail (perform) the meaning. This is why it is so striking that Hirst's work is discussed without reference to its printed nature. Krämer again:

The classical 'window-model' differentiates between two worlds, body and mind. Sense/meaning and the sensory in this model are located differently as indicated by the metaphors of 'above' and 'below', 'in front' and 'behind'; and especially with the preferred 'inside' and 'out' as the respective locations.³³

Drawing on the writings of Walter Benjamin, Vilém Flusser and Paul Zumthor, Krämer speaks of a 'third dimension' which avoids such divisions, 'The sensory does not bring forth "sense" or "meaning" and it is not an expression of it - it is the execution [*Vollzug*], the performance of sense or meaning.³⁴ I would like to concentrate on this point to explore how the viewer encounters Hirst's prints sensorily. It has been shown how the citation of the discourses of medicine and by implication of science and the pharmaceutical industry, as well as the discourse of art, is enacted through the textual and formal aspects of the prints. The sensory resemblance of the prints refers to both art and specific commodities. In particular this holds for the discourse of 'printed matter', which is affiliated with material culture and certain commodities and their packaging. In addition to the formal characteristics already mentioned, the discourse of art in relation to Hirst's print series is also made complicit with that of pharmaceutical commodities through the particular mode of display: the prints are encased in 'white seamless laser cut factory pro-

Sandwich®

Saquinavir

200 mg

270 Capsules



Fig. 3 Damien Hirst, *Sandwich*, 'The Last Supper', 1999 edition of 150, screenprint, 149.5 x 76 cm. © Damien Hirst. All rights reserved, DACS 2009

duced Formica frames.³⁵ The smooth, shiny, clean, perfect materiality of the framing corresponds with the rationality, purity and neutrality connoted by the design qualities of the packaging.³⁶

The size of the prints is crucial to their sensory effect. Dimensions highlight the design qualities, but above all, they make visible these otherwise inconspicuous everyday objects. Pill packages tend to disappear into the clutter of our domestic environments. When they appear en masse, as in pharmacies, they are either literally invisible, hidden in drawers, or they form the backdrop to the model of efficiency and hygienic and cool neutrality that pharmacies display. This is in contrast to the magnetic potency of their content. A single package similarly does not give the user much clue about

the content. A flimsy little cardboard box containing aspirin looks essentially the same as one containing concentrated morphine. The size of Hirst's prints and the concomitant scale of the 'imagery' can therefore be regarded as the sensory staging of the awe-inspiring power, if not necessarily efficacy, of the packages' contents. Yet, ordinarily, the drugs' strength is in strict contrast to the products' miniscule size. Hirst's prints thus prompt other 'big' questions in addition to those previously mentioned, such as: Who is prescribed which medication? What are the factors that determine research, development, production, distribution and marketing of drugs? There are numerous debates related to such issues.

Size, therefore, is more than a metaphor; it can be regarded as a performative cultural code. With their anthropomorphic scale, the prints leave behind the safety of packaging with its deceptive tactility and proximity to the body. Instead, they intrude on the viewer while remaining distant from the body. Indeed, Ledwith refers to the prints as 'iconoclastic portraits of Christ and the twelve disciples' ... 'adopting surrogate forms for the human body'.³⁷ Sensorily encountering the prints, the viewer experiences the physiological and cultural power of the designated foods and medicine, or 'performs' sense or meaning, in the way Krämer has suggested.

In order to talk about the specificity of print, further explanation is necessary as to how a performative model of understanding applies to seeing. Considering vision as embodied and performative implies the notion of touch or 'contact'. In order to consider the latter, it is important to examine the surface of these prints, with particular regard to their flatness. As indicated, a print's flatness mobilises a powerful cultural dichotomy, namely that between surface and depth. The cultural connotations or hierarchy between these two tropes run at many levels through Western thinking. They can be linked to what Krämer has called the *'Epistemologisierung der Sinne'*; the

epistemologising of the senses, in other words, the predominance of the mind over the body, as already discussed. In this scenario, the senses and the body become associated with mere surface or the superficial; in contrast, the mind is linked to depth. Paradoxically, alongside these connotations runs the association of the sensory, in as much as it implies touch, with the 'real' and 'authentic'.

The notion of 'surface', while not exclusive to modernity, has been considered as a significant factor in its definition. Various writers have recently paid critical attention to this concept in relation to art.³⁸ Smooth, flat surfaces have attained

a specific place in the technologies of vision, as originally in cinema and television, and now on computer screens. Modernity itself, in particular its spectacularisation of society, could be conceived as a turning of the world into surface. This seems to have come fully to fruition in postmodernity. Frederick Jameson speaks of 'a new kind of depthlessness, a new kind of superficiality in the most literal sense' as 'perhaps the supreme formal feature of all the postmodernisms'.³⁹

In the history of modern art, as we have seen, mechanically produced flatness, like that of the print and the photograph, has been cast in opposition to the flatness of

the modernist picture plane. While the former could be linked to the perfection mainly achieved by the machine, the latter still retained the mark of the human hand, of touch. Strictly speaking, one could define all touch as a function of surface, namely a bringing together of two surfaces; hence 'contact', from 'tangere' to touch and 'con' together. But it is only touch which entails evidence of the human hand that is generally characterized as entailing not only depth but also the authentic or the 'real'. Here is true contact, presence and depth. There – in the perfect flatness of the machine – only the most fleeting of touches, mere appearance or superficiality.

Printmakers have countered the print's flatness through a multitude of depth-generating techniques. Examples are numerous. Embossing has been popular in recent years as can be seen in the portfolio by British artists Langlands and Bell from the Booth Clibborn Editions. Under the title *Enclosure and Identity*, this portfolio from 1996 consists of ten blind embossed prints from zinc line block plates based on the ground plans of world famous mosques. Printmaking conferences feature numerous technical workshops, many of which are dedicated to enhancing the printed surface.⁴⁰ Even Andy Warhol, the deadpan broker of the flattest of print techniques at the time, tampered with the uniform evenness of certain printed surfaces of his work. In his screen printed self-portraits from 1967, resin was applied in 'expressive', non-descriptive strokes to the surface before printing.⁴¹ This yielded a slightly rugged, 'deep' texture, instead of the usual flat veneer of the screen print. Of course this effect is only evident when one encounters the 'originals' rather than the reproduction. Warhol possibly owed this method to Rauschenberg's early-1960s habit of painting 'real' 'expressive' marks onto his screen printed collages in, for example, *Press*, 1960. Warhol reverses this process, as it were, by applying the expressive marks *before* the printing. Thereby the expressiveness of the painted mark, which had already been problematised

in Rauschenberg's method, becomes playfully obscured.

Despite the complexity of the printed surface, the supposed lack of touch or presence in printmaking is due to the perceived excess of the print's surface. With its fateful connection to reproducibility – fateful in the context of modernist art – its 'surficiality' has both marred and, since the 1960s and the subsequent re-working of the modernist idiom, furthered printmaking's artistic status.

There may be another reason for the artistic print's relative marginalization on account of its 'surficiality'. It functions as an uncomfortable, albeit unacknowledged reminder – especially in the seamless expanse of the screen print – of the sense of loss that has accompanied the changes in bodily contact or tactility as a result of industrialized mass production. This cultural trauma manifests itself in a paradoxical fascination. On the one hand, the perfection of gleaming surfaces is coveted (as with plasma screen televisions). On the other hand, there is a craving for authenticity which manifests itself in a variety of ways: take the widespread predilection for seemingly hand-crafted objects, such as ceramic pottery, which exhibit the cultural markers of 'touch' (even though the items have been mass produced).

As to Hirst's *The Last Supper* prints there exists no version in another medium.⁴² These prints are not a 'translation' from painting as with many other artists who are not primarily printmakers, although Hirst has of course made paintings, such as his 'dot' and 'spin' paintings, which also tackle 'surficiality'. In such paintings, the power of the image rests on difference, the difference of a 'superficial', utterly mundane, even arbitrary subject matter coupled with an anti-painterly, mechanical and flat use of the medium transposed to the history-laden, high art medium of painting. This has been a familiar strategy amongst painters from Pop art onwards; Warhol, naturally, but also Richard Estes, and more recently,

German painter Neo Rauch, to name but a few. From Duchamp through to Sigmar Polke this approach has been complicated by the adoption of 'mundane' painting materials. Whether this be household paints or decomposing substances, Duchamp set the tone for the now explosive broadening of painting's (really, art's) substances, with his early *Apolinère Enameled* of 1916/17 and later his notorious semen painting *Paysage fautif* (Wayward Landscape) in 1946. This extension of painting media has found its parallel in printmaking. For example, some of Ed Ruscha's prints from the early 1970s, such as the screen printed portfolio *News, Mews, Pews, Stews and Dues* (1970), use unusual, visceral printing 'mediums': Hershey's chocolate syrup, coffee and squid ink in *Pews*; crushed baked beans, caviar, strawberries, cherry-pie filling, mango chutney, tomato paste, leaves and crushed daffodils and tulips in *Stews*.⁴³ Among the numerous contemporary examples are Sarah Lucas's set of twelve fruitcakes with images of some of the artist's previous works in edible ink (2001); the work of fellow British artist, such as Lee Wagstaff's self-portrait *Shroud* (2000) printed in his own blood or David Faithfull's *Pieces of Silver* series (2000/2001), which includes shredded banknotes. Such strategies clearly aim to recuperate some of the loss in bodily contact referred to above.

The screen prints that constitute Hirst's *The Last Supper* are printed conventionally without the telling materiality of the examples mentioned above. Moreover, the surface of Hirst's series can be said to be another incidence of citation: it not only cites the 'imagery' of pharmaceutical packaging, but also alludes to the latter's smooth appearance and implicitly references popular print media such as magazines and publicity material. Hirst's prints 'work' on the viewer via their similarity or sameness with their 'originals', pharmaceutical packaging. Printmaking serves here not only to guarantee the citational character of the work itself but to foreground the citationality, or the codedness of these other products

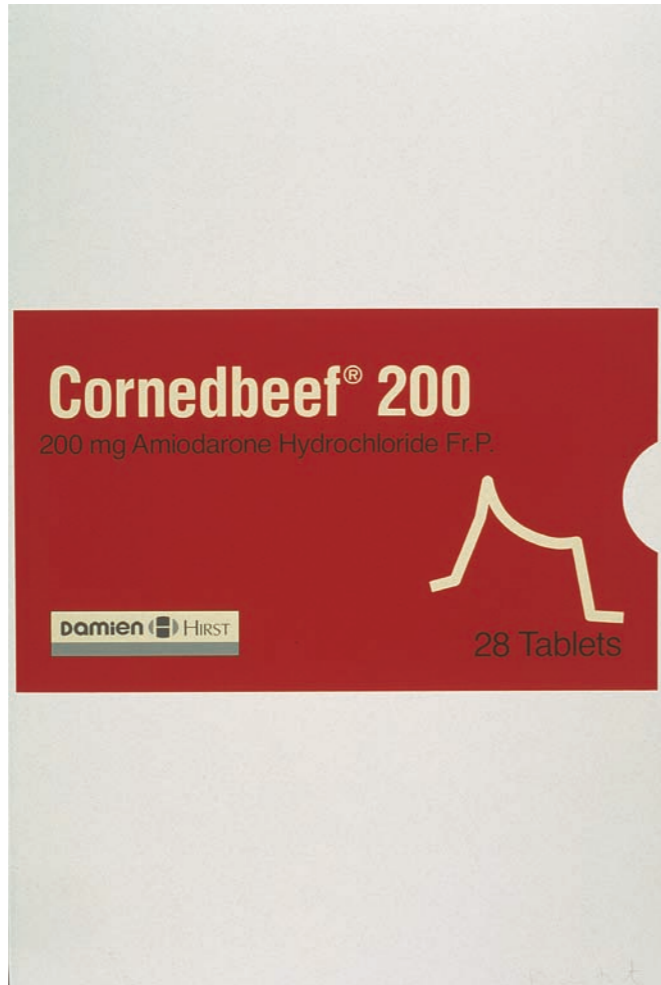


Fig. 4 Damien Hirst, *Corned Beef*, 1999, 'The Last Supper', 1999, edition of 150 screenprint, 153 x 101.5 cm. © Damien Hirst. All rights reserved, DACS 2009

of culture. In this process the flatness or sur/superficiality so typical of packaging and the screen print, is shown to be at the very heart of our mediated consumer culture. In the density of the artistic screenprint - depending on the material quality of the support, in Hirst's case, high-quality paper - there may also be an element of the recovery of the sense of tactility that these other printed-matter surfaces lack.

The reference to pharmaceutical packaging in Hirst's work becomes more than just a metaphor for the bodily embeddedness of medicine. With their human scale and uniformly smooth surface, the prints literally 'work' on our bodies as do the drugs they refer to. The discursive or representational structures of the packaging as embodied in the flatness of the print mesh with the molecular structures of our body and mind. Hirst's work succeeds in bringing into focus the falsity of the dichotomy of flatness/surficiality/superficiality versus depth and presence. At some level, everything is surface and nothing but surface. While the outer body may be one surface, the inside of the body is not **not** surface but consists of multiple further surfaces which in their turn consist of yet further surfaces and so forth. As Gilles Deleuze has said: "Surface" does not imply mere appearances, a Platonic notion that would oppose false surfaces to true, abstract depths or heights. Surface is all there is.⁴⁴ Nevertheless, the complexity of the discursivity of the print, especially with regard to the changing surface in modernity and postmodernity and its concomitant cultural tropes require careful examination, as my investigation of Hirst's prints has shown.

Ruth Pelzer-Montada is an artist and lecturer in the Centre for Visual and Cultural Studies at Edinburgh College of Art in Edinburgh, Scotland. She has participated in numerous exhibitions, both in Scotland and abroad, and from 2004 to 2007 was a member of the council of the Scottish Society of Artists (SSA). Her solo print-installation *Schnörkeleien* was shown in the Round Room at the Talbot-Rice Gallery, Edinburgh, in 2007. Her essays on contemporary printmaking have appeared in *Contemporary Impressions*, *Visual Culture in Britain*, *Journal of Visual Art Practice* and *Art Journal*. She is currently completing a practice-based PhD on the interrelationship between the theory and practice of/in printmaking.

Website:

www.eca.ac.uk/staff_profiles/view/ruth-pelzer-montada

E-mail: r.pelzer@eca.ac.uk

Footnotes:

1 This was only the second time that Hirst engaged in printmaking. His first, a single screen print, was made for Booth Clibborn's London Portfolio in 1992. See Patrick Elliott in the publication which documents Booth Clibborn's print projects: Elliott, Patrick (ed.), *Contemporary Art in Print*, The Publications of Charles Booth-Clibborn and his Imprint the Paragon Press 1995-2000, London: Booth-Clibborn Editions, 2001, p. 326

2 The sizes of the individual prints vary, although the average dimensions are approximately 150 x 100 cm. Elliott mentions in his introduction that 'Booth-Clibborn's original stipulation was that they [the prints] should be able to fit into the boot of a New York cab'. One can only speculate on the reasons: was it to allow the publisher to transport such work more easily for participation in fairs such as the New York Art Fair? But both Damien Hirst and Gary Hume 'persuaded the publisher otherwise and made much larger prints.' Elliott, *Contemporary Art in Print*, Introduction (n p)

3 See Elliott, *Ibid.* and the essay in the same publication by Jeremy Lewison, 'Contemporary British Art in Print?' in: Elliott, *Contemporary Art in Print*, pp. 13 – 21.

4 See curator Colin Ledwith's essay of 2001 for the British Council (which owns a set of the prints): <http://www.british-council.org/arts-art-drawings-prints-and-multiples-damien-hirst-the-last-supper-2.htm> [Accessed 29/10/2009]. See also Elizabeth Manchester's 2002 essay which accompanies the individual prints of Hirst's series in the Tate Modern Collection: Elisabeth Manchester, n. t., 2002, <http://www.tate.org.uk/servlet/ViewWork?workid=21809&tabview=text> [Accessed 29/10/2009].

5 Lewison in Elliott, *Contemporary Art in Print*, p. 16

6 Elliott, Introduction, *Contemporary Art in Print*, (n p); see also Gillian Saunders and Rosie Miles, *Prints Now, Directions and Definitions*, London: V & A Publishing, 2006, p. 8

7 Lewison in Elliott, *Contemporary Art in Print*, p. 17 and 20

8 *Ibid.*, p. 16

9 Saunders and Miles in their survey report: 'There has been some debate about whether prints produced by artists such as Damien Hirst, through the mediation of print publishers such as the Paragon Press, can be considered the equal of prints that are not only conceived by the artist, but also worked on and printed by them.' Saunders and Miles, *op. cit.* p. 10. Such attitudes clearly draw on outdated notions of artistic practice and may explain why even in the wholly print-oriented Booth-Clibborn publication Elliott feels compelled to point out that: 'Rather than simply being flat reproductions, they [the prints] have the same integrity and weight as the artist's main body of work.' Elliott, Introduction, *Contemporary Art in Print*, (n p)

10 Saunders and Miles, *Prints Now*, Contents page (n p)

11 See Kathryn Reeves, 'The Re-vision of Printmaking' Conference Paper, IMPACT Conference 1999, University of the West of England, Bristol, England, published Impact Proceedings 1999 as a CD by The Centre for Fine Print Research, Faculty of Art, Design and Media, UWE, Bristol. As Reeves' paper shows there has been an awareness of a need for a more theoretically inflected approach. Printmaking conferences, such as IMPACT, have been addressing the issue through appropriate panels. The present paper, for example, is based on my presentation to the panel 'Printmaking and an Enlightenment Aesthetic' at IMPACT IV in Berlin-Posznan in 2005. Another acknowledgement of this need for a direct theoretical engagement is the theory section in the re-issued international printmaking journal *Grapheion* (See issue 1/2005.)

12 In the academic context, see the web site of the Centre for Fine Print Research (CFPR), University of the West of England: <http://amd.uwe.ac.uk/cfpr/>. [Accessed 29/10/2009] In contrast to other European countries which do not possess such facilities, Britain's public access printmaking workshops represent a rich cultural resource. The best known of these

are the London Print Studio and Spike Print Studio in Bristol and Scotland alone boasts four large print studios of a similar kind at Dundee Contemporary Arts, Peacock Visual Arts (formerly Peacock Printmakers) in Aberdeen, Glasgow Print Studio and Edinburgh Printmakers. All of these workshops provide essential facilities for artists and numerous, lively outreach programmes for the general public. In addition, there are smaller community, as well as private, commercial print studios. The changing financial and institutional circumstances and impact of these on British Visual Culture in the last fifty years, especially in the context of recent cultural policies still awaits to be fully researched, but see Turner, S. *British printmaking studios: a survey of artists open print workshops in the UK*, London: Estamp, 1992; Phillips, J. *Transforming print: key issues affecting the development of londonprintstudio*, (PhD) University of Brighton, 2005; *Edinburgh Printmakers, Edinburgh Printmakers: 40 years of original prints, Edinburgh Printmakers, Edinburgh*, 2007.

13 Sara Salih, Judith Butler, London, New York: Routledge, 2002, p. 95; Salih quotes Butler's *Bodies that Matter: on the Discursive Limits of Sex*, New York: Routledge, 1992, p.12.

14 Salih, *op.cit.* p.46

15 Althusser, L., 'Ideology Interpellates Individuals as Subjects' (1971), in Du Gay, Pand Evans, J. (eds.) *Identity: A Reader*, London: Sage Publications, 2000, pp.31-38

16 Judith Butler, *Bodies That Matter, On the Discursive Limits of Sex*, New York: Routledge, 1992, p.12

17 See, for example, Sioban Piercy's paper 'Centre/Periphery – The Predicament of Fine Art Printmaking' at the second IMPACT conference in Helsinki in 2001 for one analysis of the marginalisation of printmaking. URL <http://www.2uiah.fi/conferences/impact/> [Accessed 10/10/2005]

18 Hirst's 2005 exhibition *New Religion* at the Paul Stolper Gallery in London extended the blend of pharmaceutical references and religion of the Last Supper series through 44 silkscreen prints and four sculptures in an integrated display.

19 Salih, Butler, p. 96

20 Julian Stallabrass's *High Art Lite*, London: Verso, 1999, see especially the chapter 'The Britishness of British Art.'

21 François Lyotard, *The Postmodern Condition: A Report on Knowledge* Manchester: Manchester University Press, 1984, p. 79ff; Frederick Jameson, 'Postmodernism or the Cultural Logic of Late Capitalism', *New Left Review*, 146, 1984, pp. 53-92

22 Examples abound: Take the popularity of Morgan Spurlock's 2004 film *Super Size Me*, a documentation of a self-inflicted experiment in which the filmmaker adhered to a strict diet consisting entirely of MacDonald's food.

23 Ledwith, *British Council essay*. (See Note 4 above.)

24 *Ibid.*

25 See Lynne Cooke (1995) 'Andy Warhol, The Last Supper Portraits' <http://www.diaart.org/exhibitions/introduction/56> [Accessed 29/10/2009]

26 'a lot of the actual boxes of medicines are all very minimal and could be taken directly from minimalism, in the way that ... minimalism implies confidence.' Hirst quoted in Elizabeth Manchester, n.t., 2002, *op. cit.* Note 4 above.

27 On Duchamp's engagement with the printing process, see F. Naumann, Marcel Duchamp, *The Art of Making Art in the Age of Mechanical Reproduction*, New York: Harry Abrams, 1999. See also Ecker Bonk, Marcel Duchamp, the portable museum, the making of the *Boite-en-valise* ... inventory of an edition, London: Thames and Hudson, 1989. Paul Thirkell has commented on the particular reproductive print technology adopted by Duchamp. He opted for the collograph, a photomechanical technique, as opposed to a more autographic, traditional one. (Paul Thirkell, 'From the Green Box to Typo/Topography: Duchamp and Hamilton's

dialogue in print.' *Tate Papers* Spring 2005. See <http://tate.org.uk/research/tateresearch/tatepapers/05spring/thirkell.htm> [Accessed 27/9/2005] Hirst's working process for this project is described by Elliott: 'Hirst photocopied the original drug packets, indicated changes of text and other details, and passed the instructions to Jonathan Barnbrook, who had designed Hirst's book *I Want to Spend the rest of my Life Everywhere, with Everyone, One to One, Always, Forever, Now*. Barnbrook created new versions on computer, and the digital information was output onto full-scale film. The screen prints were made from these films by Brad Faine at Coriander Studio, London: each print is made from between four and seven separate stencilled screens, plus varnish.' Elliott, *Contemporary Art in Print*, p. 326

28 Elliott, *Contemporary Art in Print*, p. 326

29 *ibid.*

30 Sybille Krämer, 'Sinnlichkeit, Denken, Medien: Von der "Sinnlichkeit als Erkenntnisform" zur "Sinnlichkeit als Performanz"' in: *Kunst- und Ausstellungshalle der Bundesrepublik Deutschland* (Hg.), *Der Sinn der Sinne, Schriftenreihe Forum/ Band 8; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Bonn und Göttingen: Steidl Verlag*, 1998, pp. 33 – 34. My translation from the German.

31 See, for example, John A Walker and Sarah Chaplin, *Visual Culture: an introduction*, Manchester and New York: Manchester University Press, 1997, p.3.

32 Krämer, 'Sinnlichkeit, Denken, Medien', p.24 (my translation)

33 *Ibid.*, p. 33

34 *Ibid.*

35 Ledwith, *British Council essay* (see Note 4 above)

36 For an image of the exhibited prints, go to: <http://arts.guardian.co.uk/pictures/image/0,8543,-10304640117,00.html>. [Accessed 29/10/2009]

37 Ledwith, *British Council essay*.

38 See the selection of essays edited by Terry Smith: *Impossible Presence, Surface and Screen in the Photogenic Era*, Sydney: The Power Institute, 2001. The essays chart – to a greater or lesser extent – the image in modernity in terms of 'eneration' and 'viscerality'.

39 Frederick Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism*, London: Verso, 1991, p. 60

40 One such example presented at the Fourth IMPACT conference in Berlin-Posnan in 2005, was a particular silkscreen printing technique invented and promoted by the so-called 'Hand Print Workshop' in the USA. Printing with various coats of wax results in a flat, yet deeply rich surface. As the chosen name of the workshop indicates, this type of printmaking seeks to counter the seeming inauthenticity affiliated with the purely mechanical. In contrast to such an approach, more recently, laser cutting and rapid proto-typing have become areas of interest and research. These techniques introduce new questions as to the materiality of the surface of the print.

41 See Dietmar Elger (Hrg.), *Andy Warhol: Selbstportraits = Self-portraits*, (cat.) Ostfildern-Ruit, Deutschland: Hatje Cantz, c. 2004

42 Hirst's only other version of *The Last Supper* was also a screen print, created for his exhibition at the Gagosian Gallery in New York in autumn 2000 and subsequently destroyed. It consisted of thirteen silkscreened packaging covers ... mounted on aluminium panels and hung as one large piece nearly ten metres long. It covered another list of potentially fatty foods, which combine such English favourites as 'Cornish pasty', 'Cauliflower cheese' and 'Toasted cheese sandwich' with such imports as 'Vindaloo', 'Duck liver', 'Foie gras' (staples of internationally influenced, post-

colonial British cuisine) and such American cuisine terms as 'Eggplant', 'Vongole' and 'Zucchini' (also internationally influenced); Elizabeth Manchester, 'Beans and Chips', May 2002, *Tate Online*, <http://www.tate.org.uk/servlet/ViewWork?workid=26837&tabview=text> [Accessed 29/10/2009].

43 R D Marshall, *Ed Ruscha*, London, New York: Phaidon, 2003, p. 111

44 Gilles Deleuze, 'Second Series of Paradoxes of Surface Effects' in: *The Logic of Sense*, ed. Constantin V. Boundas, trans. Mark Lester, New York: Columbia University Press, 1990, pp. 4-11, quoted in: Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media*, Minneapolis: University of Minnesota Press, 2002, p. 218

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Törngatan 4, S-703 63 ÖREBRO, Sweden
Telefon: +46 (0)19-12 01 10, Fax: +46 (0)19-12 01 56
E-mail: info@tryckverkstan.se

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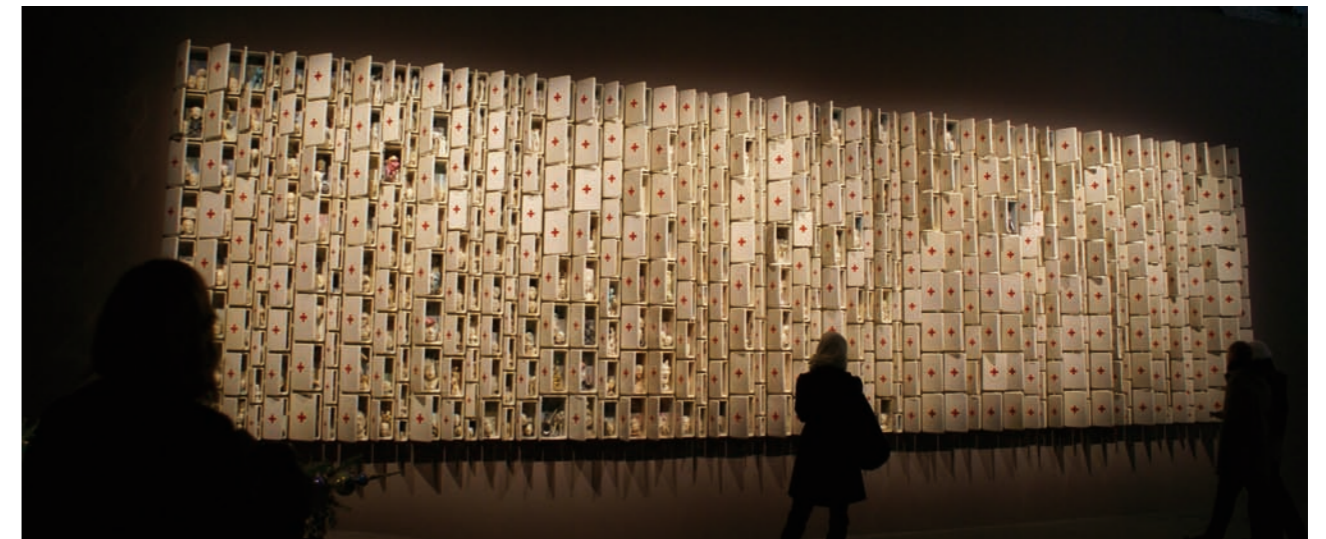
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