



Prints from Glasgow Print Studio Archive
Collection, included in Graphic Impact exhibition:
on display at Glasgow Print Studio 6th – 29th
March 2020

A-Z by Artist Surname

Full collection available at:
<https://www.gpsarchive.co.uk>

Graphic Impact project information:
[https://www.glasgowprintstudio.co.uk/Home/CM
SPage/1022](https://www.glasgowprintstudio.co.uk/Home/CMSPage/1022)



Artist Name	Ainsley, Sam	Title	Red Cocoon (Habitat Portfolio)
Accession No.	2008.719.4	Object Type	Screenprint
Date Printed	1999		
Description	<p>Illustration of section of intertwined red fabric against a deep blue background, printed in red, blue and black ink. The artist notes about this work:</p> <p>"I was invited to be part of the portfolio of prints 'Habitat' (1999) at GPS and immediately thought of the Gaston Bachelard book 'The Poetics of Space' where he talked about spaces and their effects upon human beings. The cocoon seemed to me the most enclosing and safe metaphor for our sense of 'home' with all that implies. The image comes from a Jan Van Eyck painting of a turban (which also encloses the head) and was transformed into a cocoon by simply joining the two halves. It was important to me that it was the warmest of colours; red, and that the background was the complementary opposite, blue - the night sky, water, coolness, calm. I later made a painting (and print) entitled 'Ghost Cocoon' where I added two outlines of the original cocoon images to suggest the elusiveness of safety and the role played by memory when it comes to ideas of 'Home'"</p> <p>(Information provided by Sam Ainsley by email, January 2020).</p>		



Artist Name	Allan, Elise V, 1957 (b.)	Title	Return To The Garden
Accession No.	2008.5	Object Type	Screenprint
Date Printed	1991		
Description	Image of a naked woman in a garden, bending forward and holding a bird. Printed in pink, yellow, green and blue ink. The artist notes that this print was exhibited as part of an 'Artist of the Month' exhibition in the Glasgow Print Studio shop (The Original Print Shop) in 1993. Allan states that the subject of the print is "the theme of the creation myth seen from the perspective of the transition from early matriarchal cultures to patriarchal," and she also created a painting on the theme with the same name. Elise Allan studied at Glasgow School of Art and has exhibited regularly since 1979.		



Artist Name	Blackadder, Elizabeth, 1931 (b.)	Title	Fred in a Box (Cats Portfolio)
Accession No.	2008.50.3	Object Type	Cats Portfolio
Date Printed	2003		
Description	Image of a black and white cat in a blue box, with yellow eyes. Printed in black, blue and yellow ink, from two copper plates.		




Artist Name	Borland, Christine, 1965 (b.)	Title	Mentha Pulegium (Series: The History of Plants, According to Women, Children and Students)
Accession No.	2008.132.10	Object Type	Etching
Date Printed	2002		
Description	<p>Image of plant with roots in light green, dark green, black and brown on cream background. From a series of hand-coloured etchings of 10 plants selected from Leonhart Fuchs 'New Herbal', history of plants, published in 1542. It is the earliest work on plants which can properly be called scientific and it strongly influenced the course of medicine and botany in the years that followed. The original volumes mention only that the colouring of the pages was undertaken by unidentified women and children. For this series of etchings, many hands were involved to etch the plates and colour the prints, but only those undertaking the colouring were paid and credited. At the time of Fuchs' publication, all of the ten plants depicted were believed to be dangerous, with the potential to induce miscarriage. They were all intended to be planted in the earliest Physic Garden on record in Scotland, planned by Mark Jameson, Rector's Deputy at Glasgow University in 1555.</p>		




Artist Name	Cook, Ashley, 1964 (b.)	Title	Forces that Lurk behind Everyday Life
Accession No.	2008.199	Object Type	Screenprint
Date Printed	2003		
Description	Abstract image of woman on a chair with a rocket, a planet and a bird, printed in orange, red, purple, black, light blue, dark blue, brown, yellow and pink ink.		



Artist Name	Cooper, Eileen, 1953 (b.)	Title	Come About
Accession No.	2008.1083	Object Type	Screenprint
Date Printed	2007		
Description	Image of a pool of water with a female figure in a small rowing boat and a naked male figure lying in the water. Printed in green-blue, light blue, medium blue, light green, dark beige, orange, brown, medium pink, grey, black and white ink.		

			
Artist Name	Devasher, Rohini	Title	always take the weather with you (II)
Accession No.	2014.10.1	Object Type	Etching
Date Printed	2014		
Description	<p>Image of a formation of white clouds in a blue sky. This is one of a set of twelve photo-etchings, made in an edition of twelve. They are influenced by travels to various astronomical observatories across both India and Scotland and reflect the artist's observation that clouds can be as fascinating as the night sky. The etchings were made as part of 'Below Another Sky,' a collaborative project devised by the Scottish Print Network, a consortium of the five Scottish print studios. Rohini Devasher is from India and makes drawings, prints and films. Her work explores processes of emergence in biological and physical systems.</p> <p>"Four years ago I began to interview amateur astronomers in New Delhi, collecting stories, conversations and histories of people whose lives had been transformed by the night sky. I was interested in several things; what drew them to the night sky? What set them apart? How did it transform experience? The project has since developed into an exploration of 'strange' terrains where myth and fiction blur the boundaries of what is real and imagined. As part of this process, I have travelled to various astronomical observatories across India and most recently to the Scottish Dark Sky Observatory on the edge of the Galloway Forest Park near Dalmellington, under some of the darkest skies in the UK. Each of these sites has been extraordinary, but I have not yet been able to experience them in the 'best' conditions, i.e. under clear dark skies, because each time I undertake such an expedition, the clouds quite literally, seem to follow me.</p> <p>I began thinking about anticipation and expectation, prophecy and prediction, the waiting that is so central to amateur astronomy. How 'clear skies' is, the benediction every amateur gives the other and clouds become the unfortunate and unnecessary evil, to be avoided at all costs.</p> <p>Clouds began to fascinate me as much as the night sky and I am not alone. The international Cloud Appreciation Society, whose members painstakingly select locales to enjoy cloud-spotting, are committed to 'fighting the banality of 'blue-sky thinking'. Through the footage and images I have collected since this project began, the constant is the cloud. In all its possible glorious variations and formations, from the iridescent Nacreous or mother of pearl, the rippling Cirrocumulus stratiformis and undulatus to the tufted Altocumulus floccus.</p> <p>always take the weather with you is a meditation on this polarity of clouds. The 12 sets of clouds that make this work were photographed over the course of one day above the Gauribidanur Radio Telescope Array near Bangalore in India.</p> <p>Though compositionally quite simple, this set of 12 photo-etchings proved to be technically complex. An exhaustive series of tests and experiments were done to arrive at the right dot, dpi, exposure and etch timings so the subtleties of the clouds could be retained. Each of the 12 images after being digitally corrected for contrast etc were printed onto acetate and then exposed onto prepared steel plates coated with a light sensitive emulsion. Once developed, they were coated with aquatint and etched. Each plate was then printed individually by hand." (From artist's statement 2014)</p>		

			
Artist Name	Duckhouse, Rachel	Title	Upwelling (Low Lands Portfolio)
Accession No.	2017.18.3	Object Type	Screenprint
Date Printed	2016		
Description	<p>Upwelling is the rising of deeper water to the surface. This print is inspired by the upwelling in the St Lawrence River, south east Canada, caused by a huge underwater ledge. At this particular place, the upwelling contains plankton, which attracts whales. Flows of oxygen, plankton, tides, temperatures and whales - all interact to sustain life in this part of the river estuary.</p> <p>In 2014 Rachel Duckhouse and Bronwen Sleight went to Quebec City to install their show 'Multiple//Parallel' at Engramme Gallery. They then went on a research trip through Quebec, Newfoundland and Labrador, Nova Scotia and New Brunswick. The trip was funded by The Bet Low Trust, Engramme and Glasgow Print Studio. They travelled to several remote areas to explore the landscape, hydrology and geology of the region, including the St Lawrence River, upon which Upwelling is based. The print is a variable edition of 20; each print has a different combination of colours and orientations. There are three layers printed with three screens - a blended background and two hand drawn layers of lines - a variety of colours are used, some inks are fluorescent.</p> <p>This set of prints includes work by eight artists who are connected both by their use of the Glasgow Print Studio to make artwork and by having received funding from the Bet Low Trust for a range of projects. The Bet Low Trust is a registered Scottish charity. This Trust, set up by Scottish artist Bet Low DLitt ARSA RSW RGI, awards scholarships to students or practising artists in Scotland in the fields of drawing or painting. The artists involved were Rachel Duckhouse, Andreas Behn Eschenburg, Claire Forsyth, Alistair Gow, Bronwen Sleight, Karen Vaughan, Alasdair Wallace and Abigaile Neate Wilson.</p> <p>The title LOW LANDS references that each artist involved works in a land that has been enriched by Bet Low. She is an important figure in Scottish art and her influence is still actively felt through the generosity of the Bet Low Trust. The title also reference Low's own artwork, which shows her love for landscape. Each artist received one of each of the prints made. In addition to this set, one was given to the Bet Low Trust and two sets to the sponsors of the project. The creation of this set of prints was aided by generous sponsorship from John Purcell Paper and Downie Allison Downie bookbinders.</p>		



Artist Name	Flannigan, Moyna, 1963 (b.)	Title	The Blind House 3
Accession No.	2008.255.3	Object Type	Etching
Date Printed	2008		
Description	Illustration of female figure with large head and hands raised to sides of head. Printed in black and brown ink.		



Artist Name	Kasahara, Ema	Title	Untitled
Accession No.	2008.386	Object Type	Lithograph
Date Printed	1990		
Description	Illustration of a pink bedroom with large bed on right side with small chest of drawers and cup and door with dressing gown upper left. Printed in pink, yellow, cerise, red, light and dark grey, purple and red/brown and blood red.		



Artist Name	Lamb, Elspeth, 1951 (b.)	Title	Klecksographie: Cinderella
Accession No.	2019.3	Object Type	Lithograph
Date Printed	1998		
Description	<p>Lithograph from stone with chine colle additions. This print engages with the fairytale of Cinderella along with the Chinese custom of foot binding, which some scholars believe is the origin of the Cinderella story. The text on the left is a quote from the Cinderella story. At the centre of the image is a bound foot in shades of blood red and pink. The gold shoe is an image by Andy Warhol called 'A la recherche du shoe perdu', a play on the Marcel Proust novel, 'A la recherche du temps perdu' [Remembrance of Things Past]. It refers to Cinderella's golden slipper. The text about foot binding on the right of the print is from an antiquarian book owned by the artist's uncle.</p> <p>The overlaid images are made using gampi silk tissue, a delicate Japanese paper, and the chine colle technique. The images are taken from litho stones dating to the 1930s which came from the publishers Blackie. A large number of stones from Blackie were given to the Glasgow School of Art and subsequently distributed to other organisations and individuals, including Elspeth and Glasgow Print Studio, she believes. Lamb found that the images were still viable to print.</p> <p>The print was made in the artist's studio, Bon a Tirer editions, on East Campbell Street. Aluminium photo plate litho was used for the text and stone litho was used for the images. It is one of a series of around eight prints called Klecksographie, which is the art of making images from ink blots, as used in Rorschach tests.</p>		



Artist Name	Leitch, Joyce	Title	Rich Earth
Accession No.	2011.132	Object Type	Monotype
Date Printed	2009		
Description	Image shows a rectangle of colour going from red to green to blue that is overlaid on a background fading from brown to red to blue. The background appears to represent the earth and the sky. This is a monotype with an element of etching (the rectangle) and the image extends to the edge of the paper.		



Artist Name	Low, Bet, 1924-2007	Title	Lennox Woods
Accession No.	2008.397	Object Type	Screenprint
Date Printed	1984		
Description	Landscape print of Lennox Woods, printed in blue, light green, dark green, grass green, charcoal, purple, maroon, sand, petrol blue, and mauve.		



Artist Name	Martin, Elisabeth, 1959 (b.)	Title	When the Wind Speaks
Accession No.	2008.1052	Object Type	Screenprint
Date Printed	1992		
Description	Image of a woman's head and shoulders against a landscape background of sky, mountains and sea. The woman has a pear sitting on her head. Printed in medium blue, dark blue, dark red, green and yellow ink.		



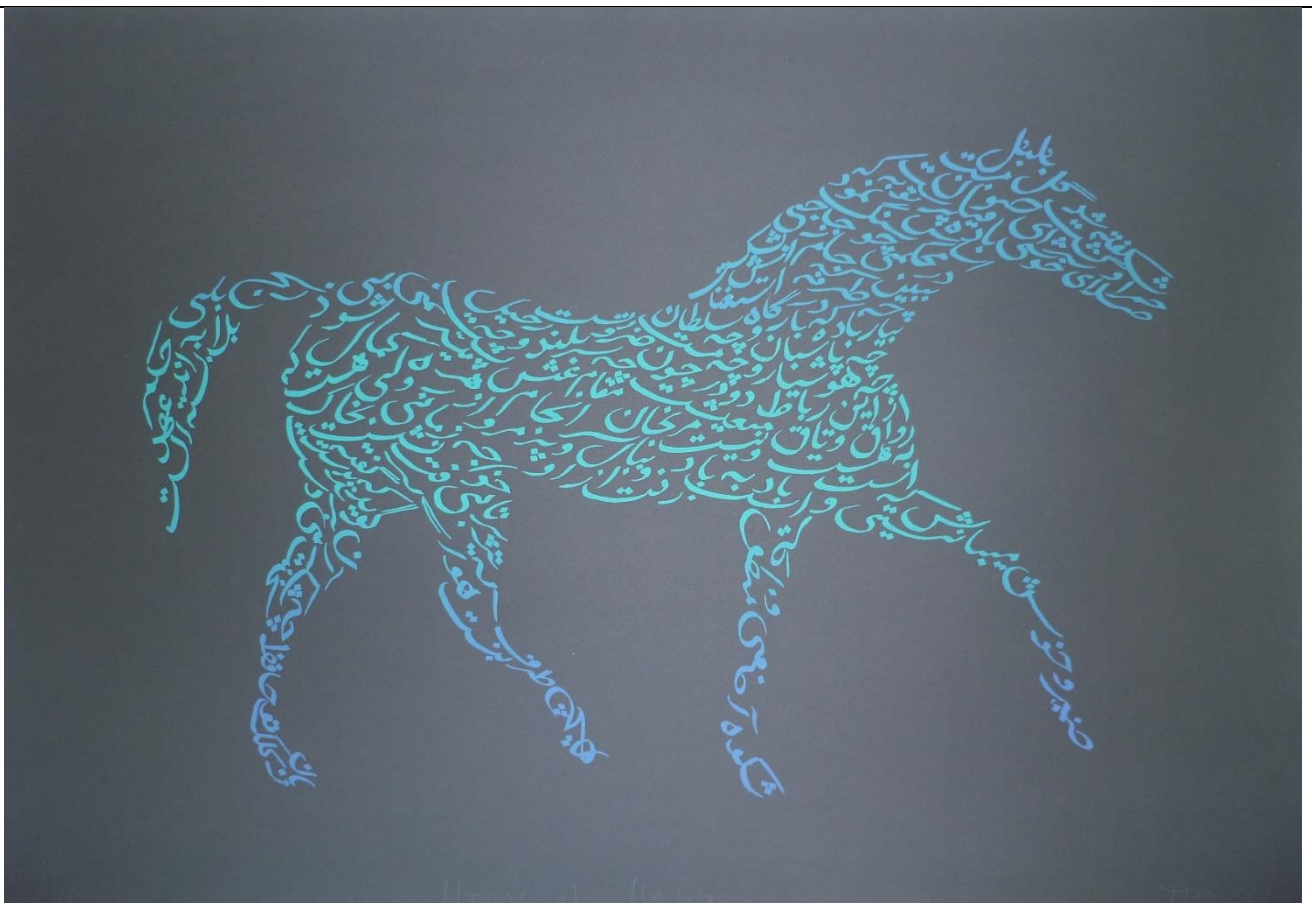
Artist Name	McGregor, Sheena	Title	Josi in the Wind
Accession No.	2008.459	Object Type	Lithograph
Date Printed	1975		
Description	<p>Image of a small child, the artist's daughter, in a stripy romper suit gesturing towards the sky where three pieces of patterned material are blowing in the wind. Printed in green, purple, blue, red, light yellow and dark yellow ink. The textiles in the print have been created with great attention to detail - the child's shoes, knitted texture of the sweater and the patterns of the scarves. A scarf also features in McGregor's etching 'Doll'. The artist describes the print:</p> <p>"The lithograph of Josi was made when my daughter was around 2-3 and I was working at the Print Studio and living up above in St Vincent Crescent. At that time I bought most of our clothes second hand and loved old silk scarves and woollens. It was loosely based on 'The Little Prince' but with Scottish windy weather."</p> <p>(Information provided by the artist via email, October 2019).</p>		



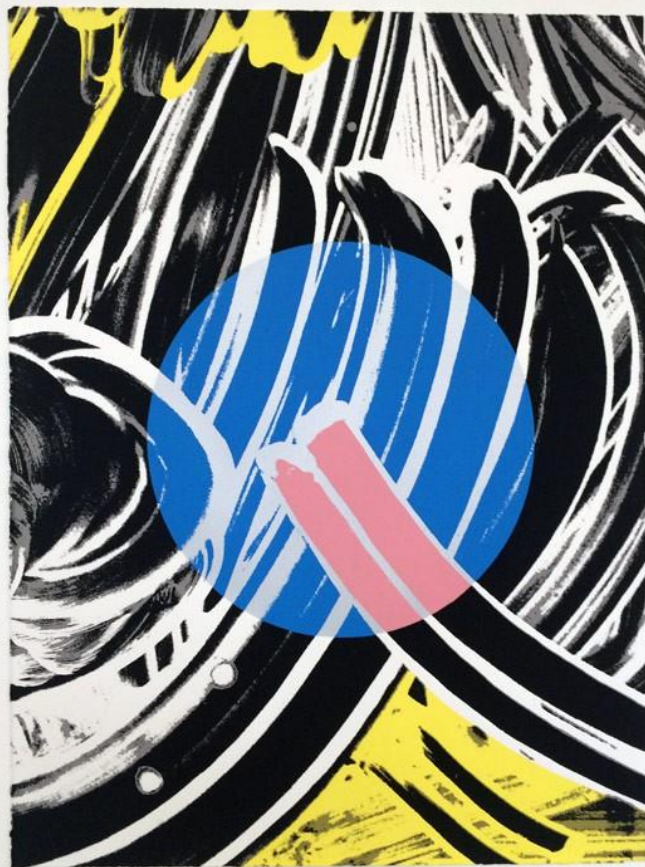
Artist Name	Milsom, Alex	Title	The Yellow Ribbon
Accession No.	2010.459.2	Object Type	Mezzotint
Date Printed	2010		
Description	<p>Image is a mezzotint in shades of black and grey. Within a circular border at the centre of the square image is a portrait of a man and a woman. The figures are facing forwards but looking sidelong at one another and grinning. They are holding hands across the woman's shoulder. The border has a faint flower motif. The print was made while the artist was working at the Glasgow Print Studio for a period of two years. The print was influenced by a story that the artist had been told by her grandmother when she was a child. Milsom writes about Yellow Ribbon and Silverbell "Both of these prints were executed after my Grandmothers death in 2009 as my way of commemorating her life and her influence on me. She was a natural storyteller and I have in turn become one through my drawings, addressing issues based upon the human condition."</p> <p>The Yellow Ribbon story is;</p> <p>Jane wore a yellow ribbon around her neck everyday. And I mean everyday, rain or shine, whether it matched her outfit or not. It annoyed her best friend Johnny after awhile. He was her next door neighbor and had known Jane since she was three. When he was young, he had barely noticed the yellow ribbon, but now they were in high school together, it bothered him.</p> <p>"Why do you wear that yellow ribbon around your neck, Jane?" he'd ask her every day. But she wouldn't tell him. Still, in spite of this aggravation, Johnny thought she was cute. He asked her to the soda shoppe for an ice cream sundae. Then he asked her to watch him play in the football game. Then he started seeing her home. And come the spring, he asked her to the dance. Jane always said yes when he asked her out. And she always wore a yellow dress to match the ribbon around her neck.</p> <p>It finally occurred to Johnny that he and Jane were going steady, and he still didn't know why she wore the yellow ribbon around her neck. So he asked her about it yet again, and yet again she did not tell him. "Maybe someday I'll tell you about it," she'd reply. Someday! That answer annoyed Johnny, but he shrugged it off, because Jane was so cute and fun to be with. Well, time flew past, as it has a habit of doing, and one day Johnny proposed to Jane and was accepted. They planned a big wedding, and Jane hinted that she might tell him about the yellow ribbon around her neck on their wedding day. But somehow, what with the preparations and his beautiful bride, and the lovely reception, Johnny never got around to asking Jane about it. And when he did remember, she got a bit teary-eyed, and said: "We are so happy together, what difference does it make?" And Johnny decided she was right.</p> <p>Johnny and Jane raised a family of four, with the usual ups and downs, laughter and tears. When their golden anniversary rolled around, Johnny once again asked Jane about the yellow ribbon around her neck. It was the first time he'd brought it up since the week after their wedding. Whenever their children asked him about it, he'd always hushed them, and somehow none of the kids had dared ask their mother. Jane gave Johnny a sad look and said: "Johnny, you've waited this long. You can wait awhile longer."</p> <p>And Johnny agreed. It was not until Jane was on her death bed a year later that Johnny, seeing his last chance slip away, asked Jane one final time about the yellow ribbon she wore around her neck. She shook her head a bit at his persistence, and then said with a sad smile: "Okay Johnny, you can go ahead and untie it." With shaking hands, Johnny fumbled for the knot and untied the yellow ribbon around his wife's neck. And Jane's head fell off. (A Spooky Wisconsin Story retold by S.E. Schlosser http://americanfolklore.net/folklore/2009/08/the_yellow_ribbon.html)</p>		



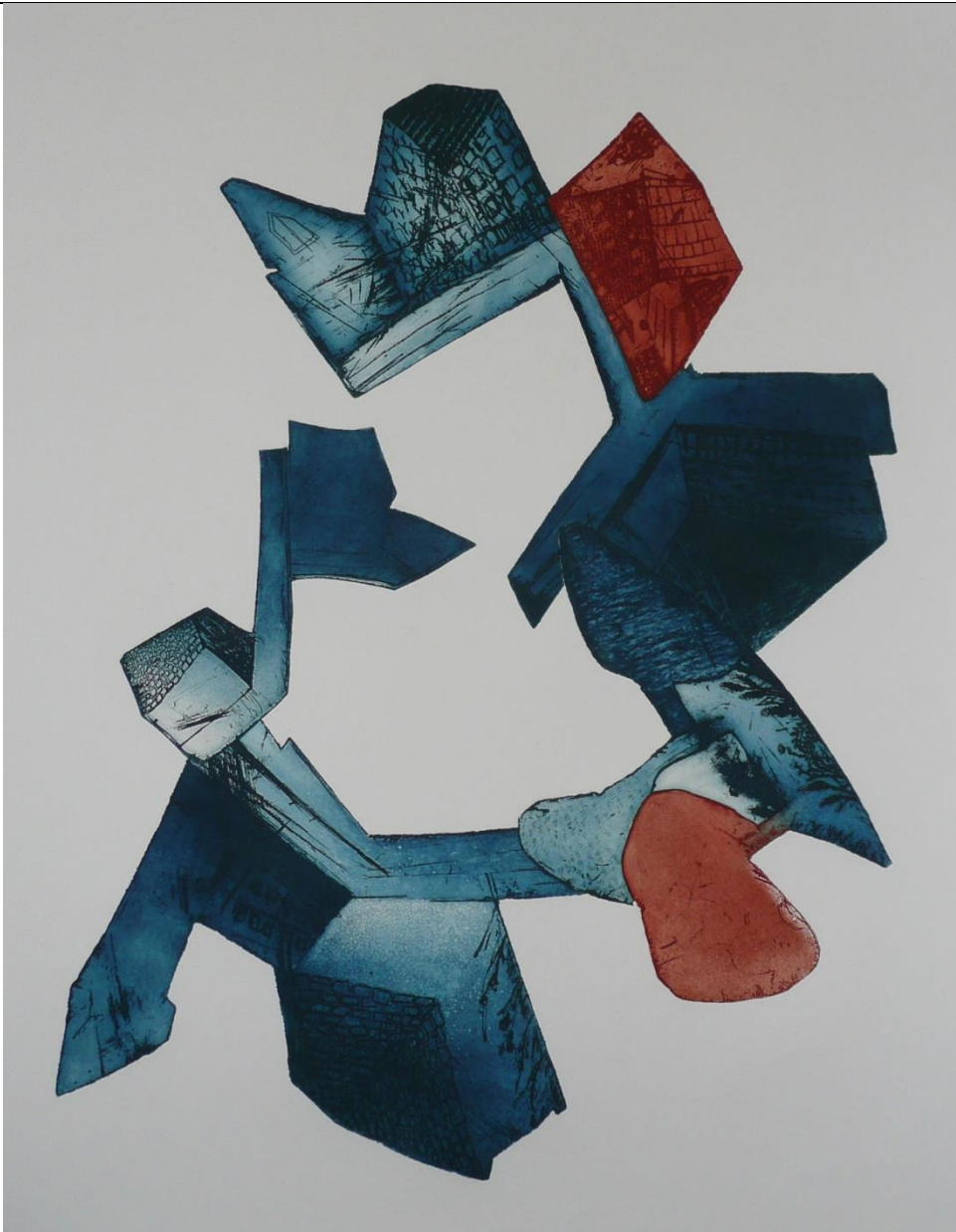
Artist Name	Parry, Jacki, 1941 (b.)	Title	'It's Raining Again'
Accession No.	2012.63.5	Object Type	Etching
Date Printed	1981		
Description	The image shows a large shape consisting of thick diagonal lines in shades of grey and black, over which there is a rain-like pattern in dark grey.		



Artist Name	Peacock, Jila	Title	Horse of Hafez
Accession No.	2012.111	Object Type	Screenprint
Date Printed	2001		
Description	Image of a horse made from Arabic text, printed in blended green and blue ink on black paper. Hafez was an Iranian poet from the 14th century. His poetry collections are popular with Persian speakers in Iran and his poems are often learned by heart and form the basis of popular proverbs and sayings. His status in Iranian literature is comparable with Shakespeare in Britain. This print could be described as a 'shape poem' and is one of a number of prints produced by the artist which use the poetry of Hafez in the shape of an animal.		



Artist Name	Phillips, Ciara	Title	Every Woman
Accession No.	2017.6	Object Type	Screenprint
Date Printed	2016		
Description	<p>Image comprises brushstrokes in colour (grey, black yellow, pink and silver) around a central blue circle. This screenprint was commissioned by Edinburgh Art Festival 2016 to accompany the Every Woman Dazzle Ship project. In the project, a ship (the MV Fingal) was decorated in a similar manner: "Often working on a large scale, Phillips has co-opted entire rooms as surfaces on which to apply her prints, bringing together multiple layers of individual images and repeated pattern in a single installation. Every Woman significantly expands this approach, drawing on several of Phillips' earlier screenprints to cover the entire surface of the ship with a bold gestural design.</p> <p>Phillips has a longstanding interest in signs and signals, and overlaid on the surface of Every Woman is an encoded message painted in retro-reflective pigment. Celebrating the ship's former role as a lighthouse tender (for over 30 years, the MV Fingal worked to bring supplies to some of Scotland's most remote lighthouses), Phillips' message – Every Woman a Signal Tower – will shine out through the darkness at night-time.</p> <p>In developing her design, Phillips was drawn to the lesser known histories of women in the First World War. The vast majority of dazzle designs were devised by a largely female team working under Norman Wilkinson in a dedicated department established in the Royal Academy, London; and across Edinburgh, Scotland and the UK, women entered the workplace in a wide array of roles (including as telegraphists and signallers) as part of the extended war effort." (Quote taken from https://vimeo.com/168048090 [accessed 21.09.17])</p>		



Artist Name	Rokudo, Mamiko, 1968 (b.)	Title	Untitled
Accession No.	2008.856	Object Type	Etching
Date Printed	Around 1995		
Description	Abstract image with architectural elements in a circular formation, printed in blue and orange ink.		



Artist Name	Shemilt, Elaine K.M.	Title	Bell Jar
Accession No.	2008.533	Object Type	Etching
Date Printed	1986		
Description	<p>This photo etching is one of a series made by Elaine Shemilt from a documentation photograph of her 1978 installation 'Bell Jar', which followed on from her pioneering feminist work of the 1970s.</p> <p>As art historian Alan Woods describes: "Her work initially focused on installation, the various printmaking media were used in an attempt to continue and develop the installations by other means. If the event is inevitably lost, a new artwork is launched from it, and as themes and subjects occur and re-occur, their re-generation might usefully be imagined as located within an extended family of images."</p> <p>The installation featured a life-sized self portrait of the artist which was lain on a beach with a bell jar covering her face. The artist, influenced by Sylvia Plath's image of the bell jar, uses the idea of being caught within the curved glass which makes the viewer see a slightly distorted face because of the refraction. Similarly the world is slightly distorted when seen from within the bell jar.</p> <p>The etching in our collection dates from 1986 and is number 8 of an edition of 20, printed in black and blue ink. Shemilt also produced a series of mixed media paintings of the same subject in 1985 and 1986.</p> <p>Sources: http://www.elaineshemilt.co.uk/texts/an-introduction-to-elaine-shemilts-practice/ and the information from the artist (2018).</p>		



Artist Name	Stewart, Arlene	Title	Party Time
Accession No.	2008.1039	Object Type	Screenprint
Date Printed	1982		
Description	Image of eight dancing female figures with stars, musical notation and polka dot background. Panel with four rectangles showing colours used in image, to right of image. Printed in dark pink, grey, pale pink and green ink.		



Artist Name	Thomson, Liz	Title	Islands
Accession No.	2008.631	Object Type	Etching
Date Printed	1974		
Description	Print showing islands with area of mainland at the bottom, each area of colour created using individual shaped plates. Printed in prussian blue, grey-blue and yellow ochre ink. In a conversation with master printer Ian McNicol on 21st June 2018, he noted that the whole background was printed from one plate while the other areas of colour were printed from prints cut to shape. The largest shape at the bottom is printed using the back of a plate and at the top right, a rusted plate has been used.		



Artist Name	Visnes, Hanneline, 1972 (b.)	Title	Portrait (Turquoise)
Accession No.	Glasgow Print Studio	Object Type	Etching
Date Printed	2009		
Description	Illustration of the outline of a human head with a jewel-like object in the centre. Printed in blue, gold and black ink.		



Artist Name	Watson, Fiona, 1952 (b.)	Title	This Moment, Here Now
Accession No.	2011.399.9	Object Type	Etching
Date Printed	2008		
Description	Image of a circle of twigs with small green leaves. Inside the circle is a stone. Printed in black ink with watercolour in green.		