



in two places
seldom, in.

in two places

in two places

Satellite Project Space

London, Ontario

15 June - 2 July, 2022

The Brighton Storeroom

St. George, Barbados

15 June - 27 August, 2022

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In Two Places originated in 2020 in response to the black cloud that was the pandemic. With art galleries shuttered and prospects for travel restricted, Print London sought a silver lining - alternative printmaking exhibition possibilities that could reach further afield and capitalize on hybrid / online exhibition viewings and discussions. Unframed prints travel relatively easily, they are produced in editioned multiples which means that several originals can exist in different places at the same time, and moreover, they can be used to both share and stimulate ideas between artists and audiences who engage with them. The Brighton Storeroom (TBS), a contemporary art gallery in Barbados had opened in 2019 and it seemed the perfect opportunity to suggest a joint exhibition that could perhaps exist in two locations at once without involving travel and other prohibitive expenses. Dennis de Caires and Estelle Thompson, from TBS, embraced the idea enthusiastically. Their partnership in this project has been invaluable.

As the exhibition title hints, *In Two Places* simultaneously brings together the works of a group of sixteen artists from Barbados and Canada in these two locations. More than that, however, it aims to draw links across these spaces that have historically enjoyed a warm and supportive relationship with each other. As Sir Trevor Carmichael noted in his publication *Passport to the Heart: Reflections on Canada Caribbean Relations*, 2000, beyond the links created through trade, aid, and politics, there has

been over a hundred years of cultural “sharing and shaping” and the celebration of diversity in the literature, art, music and theatre exchanged between the two regions.

We would like to extend our thanks and appreciation to the many sponsors that have made this exhibition possible. These include Museum London, Fanshawe College, and the Barbados High Commission in Canada who have facilitated the London exhibition at Satellite Project Space; Sir Trevor Carmichael, James Gardiner and the Canadian High Commission in Barbados who have sponsored the Barbados exhibition and reception; and The City of London and The London Arts Council who through their 2021 Community Arts Investment Program (CAIP) grant have generously supported this exhibition catalogue.

Print London and The Brighton Storeroom would also like to gratefully acknowledge the artists who have participated in the exhibition and our eminent essayists, Professor Patrick Mahon and Dr. Allison Thompson.

Joscelyn Gardner
Founder/Chair, Print London

Introduction



Two Places as One / Two Places at Once

Patrick Mahon

Artworks ask a lot of us as viewers and, ideally, offer a great deal as well. They ask us to inhabit *two places* or sometimes enter into numerous combinations of places at once. An incomplete list of these would include entering into the mind and heart of the artist while being aware of our own; considering the space where the work was made and simultaneously the gallery or other setting in which it is encountered; and recalling the time period of the work's production regarding our moment of viewing it. These two-space combinations propose distances, gaps and blind spots that bespeak the longings and uncertainties that come with the experience of looking at art, and, indeed, its potential to knit the world together, to connect us meaningfully with others and other spaces.

This essay considers the works of six artists that have a connection with Barbados, who, in contributing to the print media exhibition, *In Two Places*, offer us a range of 'bifocal' opportunities; chances to see the world from more than one vantage point or perspective at the same time. Through expressions in print media that harken to painting; scale shifts that remind us of vastness and detail at once; narratives of 'place' that productively complicate notions of belonging, and other generative contrasts, their works remind us about how usefully complex the act of looking can be.

Dennis de Caires, *Tall Vase*, 2022, linocut on Fabriano Designo paper



Dennis de Caires, *After Rain*, 2022, linocut on Fabriano Designo paper

The works of **Dennis de Caires**, with their intense colour, powerful sense of design, and interest in figure and ground relationships, owe a great deal to the artist's long-standing practice as a painter of still life and other narrative subjects. The artist admits to his fascination and sympathy for the low-tech charm of linocut printmaking with its physicality and clear link to painting, inhabiting the interconnected two-placed-ness suggested by the likeness of ink and paint. In a statement about his recent print works, Dennis makes the following compelling observation:

The linocuts Picasso made in Vallauris in the South of France in the 1950s strike me as a key contribution to the evolution of printmaking....Their apparent simplicity masks a profound complexity and it took me years of knowing *Still Life with Glass Under the Lamp* (*Nature morte au verre sous la lampe*) from 1962 before recognizing that its real subject is the celebration of the arrival of electric light.¹

The history of painting, of course, demonstrates that 'light,' whether pictorially reflected or apparently emanating from a canvas, has been a constant preoccupation in Western painting. De Caires nevertheless imports such a focus into his luminous, brilliantly hued print contributions here. *Tall Vase*, 2022, with its grid-based structuring system glows with the light of the paper emanating through delicate blue, as if late-day sunshine is pushing its way into a window and then past it, through the fuchsia-coloured petals that dance across the upper part of the work.

Mark King is a multimedia artist whose innovative projects range between photography, film, printmaking, and collaborative clothing design. A Barbadian citizen who had lived on the island as a young child, he returned there in 2009 after residing in numerous countries and communities

around the globe. During his return period of ten years – prior to a move to New York in 2019 – Mark found a sympathetic community in Barbados with which to dialogue and experiment regarding his ever-expanding artistic practice that is both poetic and socially engaged. The digital print in the exhibition, *If You See Ten There's Forty*, 2021,² is the fascinating result of his having produced a camera obscura by boring a hole in the wall of his studio at the important residency, Yado, in upstate New York, in 2021. In the image he produced from the inventive set-up we observe King, clad in a dramatic printed garb made as the result of a collaboration with Dutch fashion designer Bregje Cox, having just emerged from his studio to stand in view of the tiny pinhole – with lush greenery and the late 19th century mansion that houses parts of the residency as a backdrop. The complex syncopated piece that resulted, a document showing traces of printed matter, and employing historical and contemporary means of photographic image craft, is meant to operate, according to King, in a rhizomatic way. Indeed, the logic of the work loops back on itself, from one place to another, to question its maker's location in the world and, simultaneously, the power of fashion, print and pattern, and photography to articulate a contemporary moment – if fleetingly.

Bethany Pile's practice as a painter typically has a narrative orientation, drawing on her experience of being Barbados born into a world of water and lush landscape. Normally, through her painterly craft, she refers to Caribbean imagery – seascapes and boats – set at a distance. Sometimes, with a bird's eye view rendered in a high realist style, her works suggest sights that are somewhere between memory and an idealized zone of 'escape' one might find on a postcard. In this exhibition, the opportunity to work with printmaking has yielded fascinating works that borrow from her preoccupation with watery imagery, but here, in *Aquatic Pool*, 2022, and

Mark King, *If You See Ten There's Forty*, 2021,
archival digital print on Epson Ultra Premium
Luster paper







Blue Pool, 2022, we encounter water forms close up, and beautifully abstracted. In a conversation about the work,³ Pile referred to the east coast of the island, with its rock pools, as a place of wonder for her as a child and even now when she returns to Barbados from her current location in London, UK. Her linocut prints, with their luminous blues and greens, suggest places of containment that nevertheless open up to ‘worlds’ of wonder and distraction. Printmaking has thus offered Pile a magical place where the detail offers itself as a vast site of beauty and visual action.

In her remarkable series of small printed and hand-coloured works, entitled *Hundreds and Hundreds*, 2022,⁴ **Versia Harris** foregrounds zones that are – on the surface of things – charming and playful; places that are alive with allusions to dreams and stories. Yet, as a group, the works also bubble with tensions and contradictions that remind us that all is not as it seems, especially when what ‘seems’ operates largely at the level of feeling and affect, and not verifiable data. A helpful statement by Harris notes:

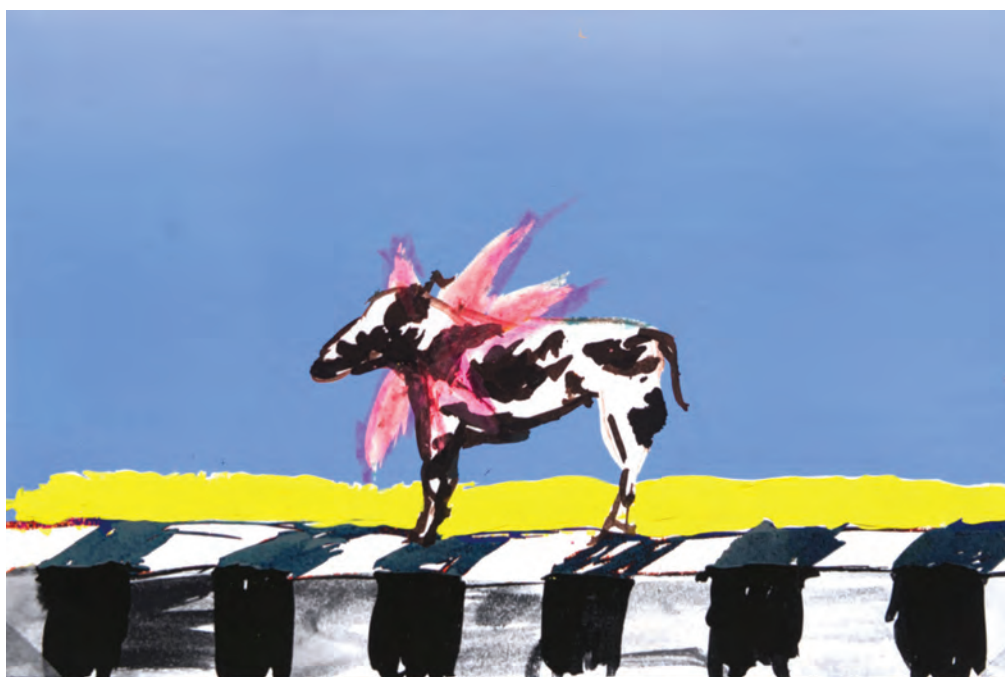
Fantasy is cultural, social and political. The fantasies we have about our personal identities run in tandem with our shared ideas of our cultures and societies. They are both shifting and reflecting each other, and when they inevitably contradict each other, the tension created is fertile ground for the new ideas about their nature, and creative space for new ideals to emerge.⁵

So, as we move in on Harris’s works, we come to realize that ‘knowing and not knowing’ the stories we are being presented in pictorial form is part of the plan. In one particularly memorable moment, we see a black and white cow, festooned with a hand painted pink flaring garland, atop what appears to be a support structure covered with contrasting markings that are similarly black and white. The

Bethany Pile, *Blue Pool*, 2022, linocut on Strathmore printmaking paper



Versia Harris, *Hundreds And Hundreds No.2*, 2022,
Inkjet print with paint and marks added



Versia Harris, *Hundreds And Hundreds No.9*, 2022,
Inkjet print with paint and marks added

low wall resembles a roundabout barrier, and the cow is therefore precariously and also proudly navigating a structure made for warning. Similar logics prevail in other pieces – a happy child skips along a picket fence that is nevertheless made of sharply pointed arrow-headed sticks; another world of charm and warning? Harris’s work fills us with questions and multiple conjectures that gently set us off balance as viewers, while taking us to new places of poetic speculation and insight.

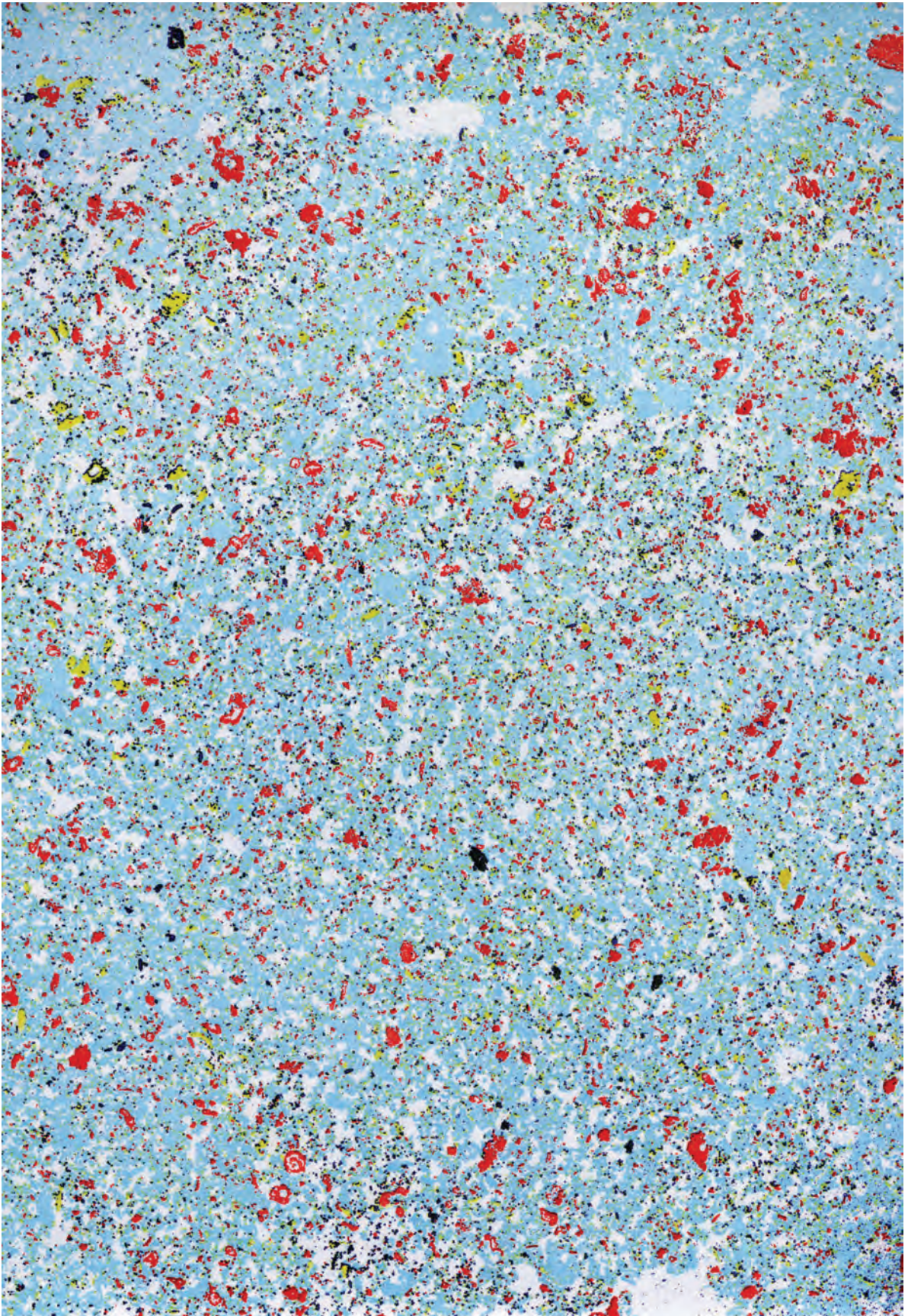
Estelle Thompson’s print works inherit a great deal from the ‘place’ of painting. Among their wonders, they trouble a conventional distinction that makes colour the primary term in painting and with printmaking of lesser concern due to an emphasis on the graphic mark. Thompson presents a selection of small-scale works that for the most part capitalize on minimalist sensibilities, utilizing flat colour fields. When asked about the three works here that have this character and their connection with the theme of the exhibition, Thompson responded:

With *Outer*, 2015, there is a distinct and significant gradation of colour; I selected to include it as it conveys something of colour existing in two places, moving from ‘white’ to ‘blue.’ Further to this, the metal reflective ink surface of *Mute*, 2018, reflects the viewer and world as we look at it; again, colour in two places. *Two Spaces As One*, 2022, is the only print made specifically for this show. It uses colours from a palette devised from living with the very different light and colour I have spent years getting to know but (was) immersed in over the last two years (due to pandemic). It was an attempt to do the ‘most’ possible with a combination of two small rectangles of colour, the kind of colour that embodies ‘here’ for me.

In Estelle Thompson’s prints, colour has a quality



Estelle Thompson, *Two Spaces as One*, 2022, relief print on Japanese Ho-Soh paper



of *presentness* often associated with painting, yet the delicate evidence of its application with a roller also invokes the ‘utilitarian’ means used to make prints (rollers and mechanical technology are employed, for example). Interestingly, Thompson uses large rollers to make her paintings, too. They tend towards grander scales and often involve more playful colour experimentation, while the print works are quieter in character, offering a slow delicacy via their continuous surfaces. *Speckle*, 2002, by contrast, is made with a plate that is etched so its pitted surface enables a sedimentation of layers of ink suggesting varying temporalities. This piece, too, offers an exquisite opportunity for contemplation and quietude.

In none of the works within this selection of Barbados-connected artists’ prints is the sense of place that island-living insists on more in evidence than in the compelling and iconic works of **Kraig Yearwood**. Employing an energetic combination of digital and hand printing as well as collage, the artist elides the body and the island to powerful effect. In *Balancing Act: Paradise Totem 1*, 2022, Yearwood presents a silhouette of a man’s head – perhaps drawn from his own profile. As the basis of a totemic structure that looms over a wavy sea, it is topped by a bullseye supporting a teetering paintbrush that balances a cawing blackbird and an evergreen palm tree. An insistent sun gives way to a setting one near the bottom of the work. And an ‘X’ marks a spot that is something of a ‘no-place’ within the piece, as if to suggest that paradise is ever elusive – not quite fixed in place. In conversation, Yearwood referred to some of the impulses and narratives that underpin the work, acknowledging that, despite the ‘beauty’ of Barbados, the more immediate effects of the COVID lockdowns, the presence of such burdened local spaces as empty slave huts, and the memory of Segregation Laws, makes his home an “island of precarity.” In view of this, Yearwood’s work asks us as viewers to enter into



Kraig Yearwood, *Balancing Act Paradise Totem II*, 2022, digital print on matte Archival paper with linocut stencils and collaged elements

Estelle Thompson, *Speckle*, 2002, four-colour etching

Kraig Yearwood, *Balancing Act Paradise Totem I*, 2022, digital print on matte Archival paper with linocut stencils and collaged elements

multiple negotiations, and ultimately to entertain the question as to whether truth and beauty can coexist. One hopes the answer – regarding Kraig Yearwood’s and all of the works in this selection – is that truth and beauty are imbricated together within the fabric of the artworks, as they are within the artists themselves, and the island.

Endnotes:

1. From an artist’s statement provided to the author, 2022
2. The artist shared with the author that the title is meant to emphasize the idea that “much more is going on” than meets the eye.
3. March 15, 2022
4. The title alludes to the fact that the series is ongoing and is based in a flow of ‘free thought’ and association.
5. From an artist’s statement provided to the author, 2022
6. From email exchanges with the author, April 20-23, 2022





Eric Mummery, *Time Binding*, 2021, wood engraving printed on Mitsumata tissue mounted on Kozo

Being In Two Places – the specificity of place, the abstraction of distance and the simultaneity of experience.

Allison Thompson

All my life I've sat at an angle, observing the back and forth of other people's lives.

Dionne Brand
Theory

In Two Places is the title of an exhibition of prints. Well, really two exhibitions, or the same exhibition which appears in London, Ontario and St. George, Barbados at the same time: an intersection of simultaneity and distance which seems to characterize so much of contemporary experience. The very essence of print media is the capacity to exist as multiples and therefore, to be disseminated to and be in more than one place. Printmaking as a technique flourished in the Western World throughout the Age of Empire and facilitated the circulation of stories and images of a 'new world', both in Canada and throughout the Caribbean. Itinerant artists produced records of these new and strange lands for a curious European audience. It seems fitting



Jen Hamilton, *Almost* (diptych), 2022, monotype

then that printmaking serves as the premise to bring together a body of work and by extension two groups of artists from Canada and Barbados to explore this theme of distance and separation and complexity and – what prints are uniquely poised to tackle – multiplicity.

Given the freedom to explore the open-ended possibilities of the theme of *In Two Places*, the ten participating artists from the collective Print London, based in Ontario, Canada, have identified a remarkably broad range of subjects, each bringing to this project a unique perspective that illuminates an identification with or attachment to a somewhere-else across distance and / or time. It suggests there is a common human experience of change, whether in place or circumstance, a response to strangeness and elsewhere-ness, that summons an empathetic response that lies at the core of communication.

For several of the artists, the concept of place conjured notions of home, particularly in response to the global pandemic when enforced isolation fundamentally impacted our interaction with the outside world. Relationships, family, ancestry, caregiving and self-care intensified in significance. For artist **Jen Hamilton** whose work has focused on postpartum feelings of isolation and the challenges of trying to balance the demands of young motherhood, the pandemic brought a certain degree of validation to her experiences with the new reality that everyone seemingly shared the anxieties of enforced home isolation and intensified demands of care-giving. Intrigued by the ability the printing process has to document a physical history of a time or place through mark-making, Hamilton attached printing plates to her two boys to capture the scrapes and scuffs of their playful activities and incorporated these recorded marks into the simple silhouette of a house. Inspired by the re-growth of perennial flowers in her garden, she added brilliant colour in gestural marks of

oil pastels. She has also incorporated stitching and in one of the images, traces of lace as an acknowledgement of women's labour, their roles as menders and nurturers, as well as her family's generational involvement in the textile industry. The layering of traditional and experimental techniques and media afforded by her approach to printmaking reflects the improvisational, often chaotic and messy job of mothering but also the surprising revelations that can emerge.

In *Almost*, 2022, a self portrait in two parts, Hamilton captures her own likeness in the midst of the stress of the ongoing pandemic which she felt had drained and aged her. Here the outlines of the house confine and press in on her swollen face. After printing the image which was drawn on a plexiglass plate with oil pastel, Hamilton cut the paper in half – a divided self, split between the myriad demands in her daily life. The intention is that one half will be exhibited in Barbados and the other in London – literally in two places – but with the potential that they might be reunited, mended, and made whole again.

The ties of family also feature in the works by **Alysa-Beth Engel**. Exploring the dichotomy of what is visible and what is hidden, Engel looks at Canadian Jewish identity and the rise of antisemitism, youthful joy and vulnerability, as well as her own physical challenges managing a compromised spinal cord. In *Repose*, 2021, the artist's son lies silently at the bottom of the composition while a network of tendrils tie him to an ominous cloud above, its patterns derived from drawings of the artist's MRI brain scans. Hidden within the calligraphic chords is the Hebrew word shalom, a silent prayer for peace and protection. The prominence of blue, the colour of the second chakra, emphasizes the importance of communication – of listening as well as speaking.

Marcelle and Sasson Ovadia, 2021, is a collaged



Alysa-Beth Engel, *Marcelle and Sasson Ovadia*, 2021, photolithograph



photolithograph combining the 1941 engagement photograph of a young couple in Baghdad, along with images of the few valued possessions taken when they fled to Israel, eventually settling in Canada. Included in the still life constructed in front of the couple are the Shabbat candlesticks, indicative of their Jewish faith, as well as the string of pearls which Marcelle wears in the photograph. The analogy of 'in two places' suggests here a continuation between the past and the present, and the significance of generational memory preserved in these precious objects throughout the hardships of dislocation and migration. Engel sees in her work a reparative potential, embodied in the Hebrew phrase 'tikkun olam,' the concept of healing the planet through social justice and acts of kindness.

Alysa-Beth Engel, *Blue Map*, 2021, hand-coloured photolithograph

Cindi Talbot presents detailed drypoint etchings of religious objects – a bust of a suffering Christ figure, an ornate crucifix – chosen from an extensive collection of antiques displayed in the Victorian home she shares with her partner and children. With the extended home-isolation of the pandemic, Talbot grew conscious of the European origins of these objects which reflected her own background and wanted to find a way to affirm her children's Métis heritage. To this end, each object is paired with a photographic portrait of an indigenous person sourced from the National Archives of Canada. The etchings are placed over the photographs and stitched along the top so that while the sitter's sepia-toned likeness is partially obscured by the Christian imagery, the potential exists to lift the top sheet and reveal the portrait below, the identify of whom is, whenever possible, acknowledged in the title of the work.

The process of historical research in selecting the photographs has been an important one for Talbot. In *Pitikwahanapiwiyin*, 2022, the etched image of a crucifix is laid over the photo of the Plains Cree Chief, renowned as a peacemaker. Convicted of



treason in 1885 following the Battle of Cut Knife Hill, Pitikwahanapiwiyin was incarcerated for three years in the brutal Stony Mount Penitentiary and died within months of his release. Recently, following a formal acknowledgement on the part of the Canadian government that he had been falsely accused and punished, Pitikwahanapiwiyin was formally exonerated. The portrait of *Wanduta*, 2022, is superimposed by the image of a marble bust of Christ in Talbot's collection. A chief of a Sioux Valley Dakota tribe from Manitoba, Wanduta was imprisoned for contravening an 1895 law prohibiting aboriginal ceremonies but has also recently been exonerated.

The religious objects depicted in the prints that veil the photographs are cherished and valued by Talbot even though she does not consider herself to be religious. But they can, she explains, stand in here for the role of Christian indoctrination as a tool of colonial expansion and oppression. The references to Christ's own suffering and martyrdom – the crown of thorns, the cross on which he was crucified - create juxtapositions that reflect the deeply ingrained complexities in a post-colonial society where the realities of a violent history of persecution and genocide remain inadequately acknowledged. The recent discovery of mass graves at indigenous schools makes glaringly obvious that official commissions set up to address truth and reconciliation and the granting of exonerations are insufficient. Talbot's works serve as a tangible gesture on the part of the individual – the artist – to acknowledge some kind of personal accountability and demonstrate allyship.

In a series of prints entitled *Elsewhere*, 2022, **Gosia Martyniak** uses the technique of vitreography to create ghostly posthumous portraits that explore her interest in death, not as something to be feared but as a source of beauty and possibility for regeneration. While accepting



Gosia Martyniak, *Elsewhere No. 1*, 2022, vitreograph

Cindi Talbot, *Wanduta*, 2022, drypoint, digital print



Gosia Martyniak, *Elsewhere No. 2*, 2022,
vitreograph

there are a multiplicity of beliefs regarding what happens after we die, Martyniak takes comfort in the idea that life continues as nature takes over our decomposing cadavers. The starting point for these works is an archive of post-mortem portraits, posed photographs of deceased loved ones which were popular in the Victorian period. Martyniak makes a digital study of the archival photo which is then converted into a bitmap and blasted onto a glass plate matrix. She superimposes symbols of beauty and death, as was popular at the time, such as bunches of flowers, further obscuring the legibility of the subject.

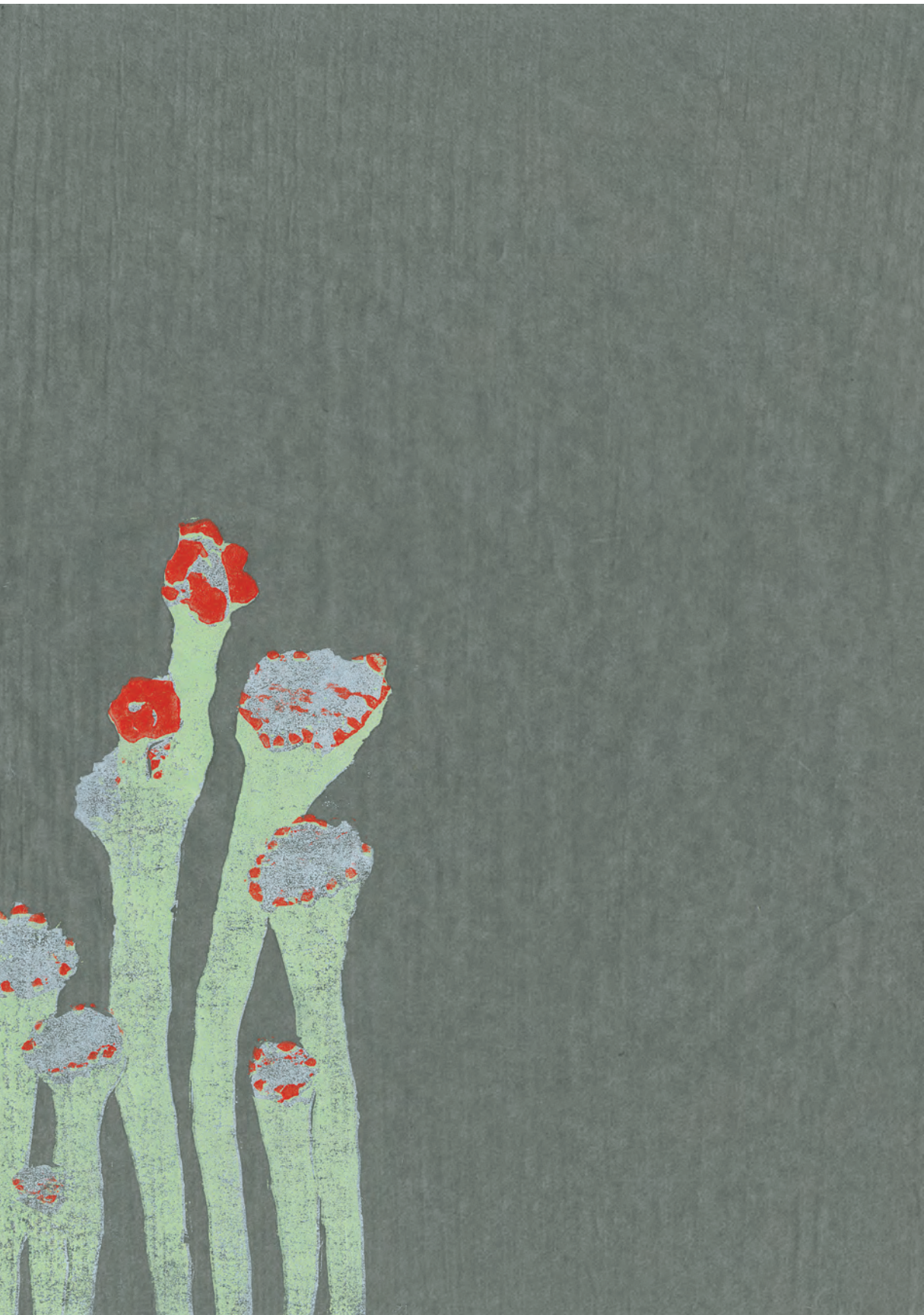
In *Elsewhere No 2*, 2022, the original photographic portrait depicts a young man with a chronic illness, taken before his death. Presented as if displayed in a heavy golden frame, the portrait is obscured by a cloud of mushrooms that spread across the ailing man's face. The process of blasting the image onto glass results in the loss of detail so that the figure is distorted, faded and difficult to decipher. Martyniak also uses glue chip on the surface to create an opaque Jack Frost texture. The images are printed in soft pastel tones of pinks, green and yellow, colours that suggest spring-time rebirth rather than a macabre scene of death and decay. The ambiguity of an afterlife as an elsewhere is not a sad or terrifying prospect for the artist. Fascinated by the Victorian tradition of memorializing loved ones, her prints focus on the cyclical potential for regeneration and new growth in the face of the inevitability of death.

Embracing an approach that is both spontaneous and intuitive, **Sandie Collins** uses linocuts to build up layers of intense and rich colour. Images of feet recur in several of her works, a reference to an injury sustained in 2017 which followed a traumatic accident 35 years earlier. Feet, which had previously been associated with an adventurous lifestyle of travel, became a source of pain and vulnerability but eventually

Sandie Collins, *Have a seat*, 2021, linocut









Sandie Collins, *Cloud*, 2021, linocut collage

also one of healing and moving forward. In *Cloud*, 2021, the foot appears as if X-rayed and mended, while at the same time disembodied and suspended from a cloud or wave that hovers at the top of the composition. Collins has collaged a cutting from an earlier print onto the surface. Resembling a Corinthian column's capital, it serves as an exclamation point, providing stability and grounding.

In *Have a Seat*, 2021, Collins returns to an earlier image of a chair, an object with deep associations to family history, a personal belonging passed down from one generation to another and as such a symbol of past relationships. Despite the humorous title, the focus is not on any sitter but rather on the structure of the furniture which seems to glow with an intensity of golden light, radiating power that belies its humble form. The freedom with which she composes images and builds up layers of colour and pattern results in a vibrant and energized print. The artist embraces the surprise element of such an approach, and the revelations presented as the paper is pulled from the linoleum.

Inspired by nature, **Phyllis Gordon** creates intricate woodcut prints of lichens that encourage the viewer to bring a focused attention to the intricacy of detail and beauty in their pattern and subtle colouring. A study of lichens reveals a fascinating story of inter-kingdom collaboration where separate things come together and converge, an apt metaphor with which to re-examine our relationship with the world, to better understand the boundaries where one life form ends and another begins. A composite organism of algae and fungi living in a mutualistic relationship, lichens occur in many different environments and can grow on almost any surface, surviving in some of the most extreme conditions. Inspired by Merlin Sheldrake's book, *Entangled Life*, 2021, a creative study of how fungi "make our worlds, change our

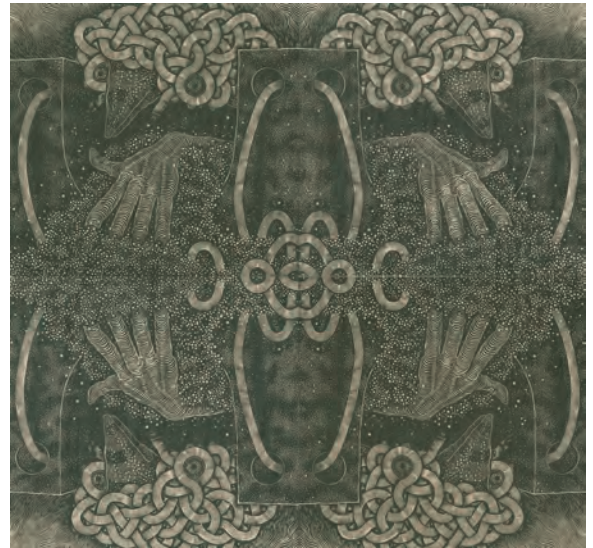
Phyllis Gordon, *Cladonia deformis*, Iroquois Falls, Ontario, 2022, woodcut handprinted on Japanese Misumata Iron Oxide Grey paper

minds and shape our futures,” Gordon is fascinated by the capacity of lichens to survive; they are the basic building blocks of nature and bridge non-life and life forms together.

Using the technique of reduction woodcuts, Gordon finds an analogy between her subject matter and her medium: the laborious and slowly developing process of making and printing the blocks is poetically akin to the slow growth of the lichens. Like an appreciation of the lichens, the prints demand from the maker as well as the viewer a close and attentive gaze to fully take in their quiet and intense wonder. Hand printed on a silver-gray Japanese paper, with layers of 2 or 3 colours that move from translucent to opaque, the enlarged studies highlight the intricate, lace-like beauty of this tiny and ancient lifeform.

Eric Mummery is also interested in intricate, complex and meandering patterns but his entangled imagery emerges from an interior world. Mummery is intrigued by the capacity of artistic expression to promote self-reflection and emotional healing as a way of dealing with depression and anxiety. He creates graphic studies made up of “interconnecting fragments of disparate geometric, organic and figurative elements”¹ that evolve in a focused but also intuitive process. Inspired by the form of the mandala, he develops compositions of repeating patterns that rotate around a central point. Using the technique of woodblock engraving, the square image is printed on very thin Japanese Mitsumata paper which allows the print to be seen clearly in reverse on the opposite side. The single image is repeated four times, and assembled into a single composition, two of these squares inverted to create the mirrored pattern.

The woodcuts resemble illuminated manuscripts with intricately looping lines, repeated and reflected patterns as well as the emerging apparitions of



Eric Mummery, *seeing and believing*, 2021, wood engraving printed on Mitsumata tissue mounted on Kozo





Carol Cooper, *Dioecious Love*, 2022, archival pigment ink print on Awagami Bamboo

fantastical creatures. In *Feedback Loops*, 2021, reptilian heads appear with gaping jaws and curling tongues. The tangled and interconnected drawings suggest obsessive thought processes, neural pathways and convoluted emotional states of being. Long grasping hands figure in all three prints, a reflection of the artist's love of the tactile hand-crafted aspect of woodblock printing, the soothing, meditative experience of the manual labour involved, and the intuitive practice of 'feeling' his way through the process of making as a pathway to understanding. By visually representing these internal states of mind, Mummery hopes to recognize and identify certain triggers or tendencies. This attempt to express or externalize his internal life in order to interact more productively with the wider world serves as the analogy to the theme of the exhibition: that is, to simultaneously exist in and engage with two places.

For **Carol Cooper**, the theme *In Two Places* also speaks to her on a very immediate, personal and emotional level, conjuring memories of a separation necessitated by a long distance love affair. In the early 1990s, Cooper was working in the Caribbean on a cruise ship with her partner but was required to return to Canada when she became pregnant. For her, the Phil Collins song "The Same Moon" captured the longing to be reunited in a cosmic sense despite the physical separation: "If you choose a time, we can catch the moon / I'll see you there / whenever it is, from wherever you are."²

Thinking back to that time, Cooper was drawn to tropical images such as palm trees and water patterns. She also discovered the work of Israeli Op-artist Yaacov Agam who was inspired by the ancient technique of *tabula scalata*, using the accordion fold technique to combine two images, one of which is visible only if looked at from the left and another if approached from the right. This

idea of integrating and unifying the two distinct images in one work seemed to Cooper to reflect her desires at the time and also link to the theme of the exhibition.

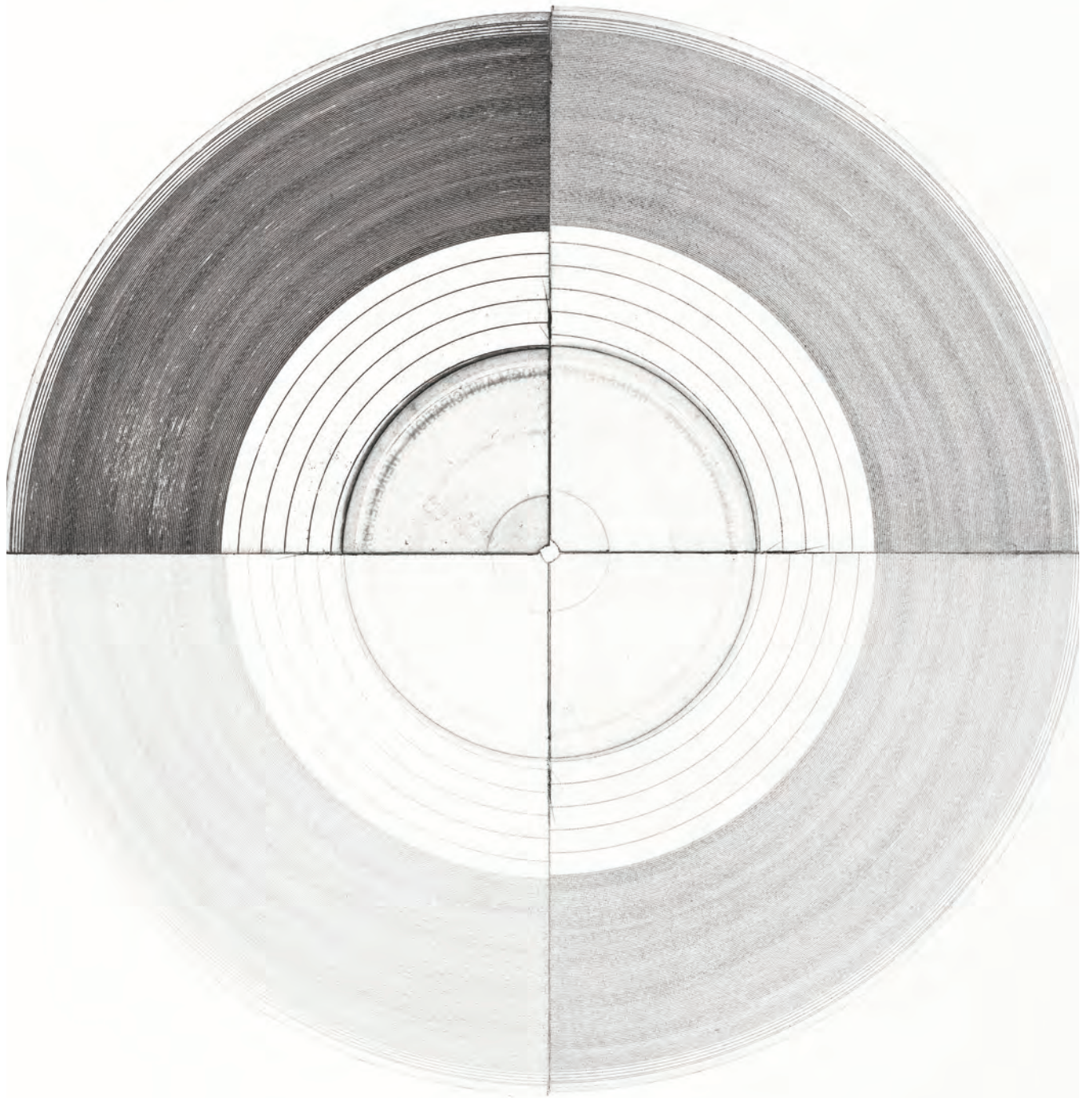
The artist focuses on geometric abstraction and generative art (fractals) using digital media. Vivid and contrasting colour palettes are employed as a vehicle to distinguish the intersecting compositions, one referring to the male element and the other the female. In *Dioecious Love*, 2022, the central pinwheel or spiraling imagery inspired by unfurling fronds of royal palm trees appears in both individual compositions but is more light-filled with yellows and blues when viewed from one direction, while the imagery is rendered in earthier greens and browns when seen from the other side. The title references those species of plants in which the male reproductive organs exist separately from those of the female. Cooper's work unifies the two in alternating vertical striations in a sensuous and joy-filled experience.

Laine Groeneweg riffs on the language of geometric abstraction and its links to direct representation in his playful series of intaglio prints celebrating the vinyl record. By utilizing the record as his subject matter or imagery, as well as the literal printing plate from which to make the image, Groeneweg develops the series as a metaphor for the medium of printing itself. Like prints, vinyl records are pressed or stamped from a matrix and produced in multiples, existing simultaneously in more than one place at the same time. The artist carefully inks the vinyl disk to create sensitive impressions that capture not only the concentric grooves but also nicks and scratches, the signs of imperfections that attest to the record's history of production and use.

The vinyl record is a nostalgic object for the artist, connected to his love of music growing up with long hours spent in record stores, avidly collecting



Laine Groeneweg, *12:45*, 2021, intaglio



records and DJing. These prints make sound visible, while also celebrating the physicality of the object. The titles of the individual works reference the language of the analogue music process or point to punning analogies. *12-45, 2021*, is a homage to the terminology used to describe the different record formats: here, a 12 inch disc is superimposed by a smaller 45 rpm 'single'. In other works such as *Countdown, 2021*, the record is cut into quarters. One section is inked and printed, and then printed again without re-inking so that each successive impression is fainter than the previous one. Arranged or reassembled in a circular fashion, the fading quadrants suggest the passage of time as the overall form suggests a clock face. Groeneweg takes pleasure in the layering of puns and visual metaphors associated with the vocabulary such as keeping time in music, sound fading away or a record as document and memory.

Joscelyn Gardner is the founder and chair of Print London and the initiator of this exhibition. Having spent significant portions of her life in both Barbados and Canada, the experience of being in two places is one that she understands intimately. *Songs of Innocence and Experience* is a series of prints inspired by a small black and white ambrotype of c.1858 which depicts Harriet Thomas Weekes, a black nanny, dressed in traditional creole attire, holding a white infant. The photograph has been carefully preserved in a portable diptych frame which closes like a book. Currently in the collection of the Barbados Museum and Historical Society, the object was recently on display at Toronto's Art Gallery of Ontario in the exhibition of Caribbean art, *Fragments of Epic Memory*, where Gardner first saw it.

Describing the significance of this object for her, Gardner writes:

Seeing this artifact from Barbados on display



Joscelyn Gardner, *Songs of Innocence and Experience - healing the wound, 2022*, digital print on Hahnemühle Bamboo paper

Laine Groeneweg, *Countdown (detail), 2021*, intaglio

Joscelyn Gardner, *Songs of Innocence and Experience - (s)mothered*, 2022, digital print on Hahnemühle Bamboo paper

in Canada sparked my interest on many levels: as treasured personal heirloom from my homeland that possibly held cherished memories; as an important historical record of the British colonial era; as an image that could tell myriad (untold) stories; and, as a means for examining (imagined) domestic relationships between black and white Creole subjects from the particular viewpoint of a black nanny and a white child in hopes of understanding (and healing) sometimes turbulent and unspoken feelings that continue to haunt contemporary Creole society and the wider Western world.³

Gardner's work is fueled not just by a willingness, but by a compulsion to confront the weight of traumatic histories that remains ingrained in places forged by colonialism.

When you embark on a journey, you have already arrived. The world you are going to is already in your head.

Dionne Brand
A Map to the Door of No Return

To be in two places – not to journey between the two, but to be in the two, simultaneously – is to acknowledge the complexity and precarity of your own existence. In the work of these ten printmakers, that is what we can witness: gestures towards processing, understanding and communicating the multiplicity of human experience.

Endnotes:

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1. Statement from the artist.
 2. Statement from the artist.
 3. From the artist's project proposal.



Sandie Collins, from Windsor, Ontario has been exploring the art of linoleum block printmaking since graduating from the University of Windsor in 1987. Her lifetime devotion and commitment to the art of printmaking was made at an early age. The playful colours and textures of her hand rubbed prints weave a pattern of spontaneity that may or may not form a recognizable object, the viewer gets to interpret.

Carol Cooper, a visual artist from Thunder Bay, Ontario has been creating contemporary art in digital media since 2003. She incorporates many facets of mathematical art – geometric forms, Fractals & S.E.M. (Scanning Electron Microscopy) scans, as well as abstract elements into her works. Presently, she is exploring the realm of geometric abstractions and alternative digital printmaking.

Born in Guyana, of fourth generation Portuguese descent, **Dennis de Caires** studied painting in England and France. He makes paintings, and printmaking has always played an important parallel part of his practice. De Caires currently lives and works in Barbados and “sees the spaces of the Caribbean and Europe more in terms of New and Old World”.

Alysa-Beth Engel was born and lives in Toronto, worked at Sotheby’s (London, UK), trekked solo in Nepal, and summited Mount Kilimanjaro. An artist member of Print London and Open Studio Contemporary Artist Centre, her art explores Jewish identity, vulnerability and tikkun olam (healing the planet).

Barbadian/Canadian artist, **Joscelyn Gardner** has held solo exhibitions in Canada, USA, Spain, and across the Caribbean, and has exhibited prints and multimedia installations in numerous international biennials and curated museum exhibitions since the early 90’s. Positioned at the intersection of postcolonial feminist studies and the history of print, her research-driven visual arts practice mines colonial archives to disrupt accepted colonial versions of Anglo-Caribbean history.

Phyllis Gordon holds a B.A., McGill University (1967), a Bac. d’enseignement dans les arts plastiques, UQAM (1973), an LLB, York University (1977), and a Fine Arts Graduate Certificate, Fleming College, Haliburton

(2014). Her work has been shown in solo, two-person and group exhibitions in Ontario, including Visual Arts Mississauga, Satellite Project Space (London), Artworks Oakville, and the Women Artists’ Association of Canada, Propeller Art Gallery and John B. Aird Gallery in Toronto and is included in several private collections.

Laine Groeneweg is a Hamilton-based artist, printmaker and collaborator. He received his BFA from York University and subsequently trained at Fondazione Il Bisonte Per Lo Studio Dell’Arte Grafica in Florence, Italy with a focus on intaglio printmaking. He has worked with some of the most recognized names in Canadian contemporary art, as well as developed a reputation for his diverse, energetic and audacious printmaking practice.

An award-winning printmaker from London, Ontario, **Jen Hamilton’s** practice encompasses interdisciplinary modes. Working in printmaking, painting, drawing and sculpture she explores themes of motherhood, genetic memory, stress and the unconscious. Her work is exhibited nationally and internationally and is held in both private and public collections.

Barbadian artist **Versia Harris** received her BFA in Studio Art in 2012. She has done a number of residences in the Caribbean and North and South America and has exhibited in London, China, Nigeria, Moscow, Michigan and Aruba. She was awarded a Fulbright Laspau Scholarship in 2017 and received her MFA at Cranbrook Academy of Art, Michigan USA in May, 2019. She continues to exhibit internationally, while teaching at The Barbados Community College.

Mark King is a Barbadian, New York-based interdisciplinary artist whose work encompasses photography, fashion, surface design, and sculpture. King was born in Washington, D.C. to Barbadian parents. He has lived in The Bahamas, Barbados, Belgium, and the United States.

Patrick Mahon is an artist, a writer/curator, and a Professor of Visual Arts at Western University, in London, Canada. Mahon’s artwork has been exhibited widely, in Canada and internationally. Recent exhibitions include:

Patrick Mahon: *Messagers' Forum*, Thames Art Gallery Chatham, On (2020-21); *Written on the Earth*, McIntosh Gallery, London, ON, curated by Helen Gregory, (group exhibition, 2021); and *GardenShip and State*, Museum London, London, ON, co-curated by Patrick Mahon and Jeff Thomas.

Gosia Martyniak is a Polish-Canadian hybrid artist and craftswoman. She explores the combination of glass and printmaking in her work. In addition to her practice, she works a full-time job and volunteers for Print London and the Glass Art Association of Canada. Martyniak currently resides in London, Ontario with her family.

Eric Mummery is a Canadian visual artist and Printmaker whose current art practice is focused on a series of wood engravings exploring intuitive image creation as a means to better understand mental health issues. His prints have been shown in juried and invitational exhibitions in Canada, the US, Belgium, Bulgaria, Poland, Serbia, France, and most recently as part of a group of Canadian printmakers in the Taoyuan International Print Exhibition in Taiwan.

Bethany Pile was born in Barbados and currently lives and works in London, England. Bethany graduated from The University of Toronto, Canada in 2016 where she completed her undergraduate studies in Visual Studies. She has gained a growing reputation for her realist painting style which incorporates subject matter from portraiture to land/seascapes. Bethany is an accomplished printmaker working with both intaglio and relief processes.

Cindi Talbot is multi-media visual artist and creator whose practice includes printmaking, photography, and

digital media. She is based in London, Ontario. Talbot holds a Diploma in Design from Fanshawe College, a Bachelor of Arts with a Major in Visual Arts from Western University, and a Bachelor of Education in Intermediate/Senior Art and History from Western University.

Allison Thompson (Ph.D.) is an art historian and curator living in Barbados. She has worked with cultural and educational organizations including the Barbados Community College, Barbados National Art Gallery, the Black Diaspora Visual Arts Project, and is the founding president of AICA Southern Caribbean. She co-authored *Art in Barbados: What kind of Mirror Image* and co-edited *Curating in the Caribbean*. Allison is co-director of PUNCH Creative Arena.

Estelle Thompson is a British abstract painter working with optics, colour and material exploration, who lives and works in London, UK and Barbados. She has exhibited and curated exhibitions internationally and her work is held in major public collections including the Arts Council of Great Britain, the British Council, the British Museum and the New York Public Library. Her public commissions include Milton Keynes Theatre; John Radcliffe Hospital, Oxford; the South Bristol Community Hospital and Quaglino's, London.

Kraig Yearwood is a Barbadian artist and designer whose paintings and mixed media works embrace an intuitive process of considering and collecting materials that facilitate an intimate exploration of self as well as larger issues of materialism, consumption and cultural inheritance. While his compositions often feature the refined structure and order associated with graphic design, they are simultaneously interrupted by marks that suggest additional layers of idiosyncratic reasoning.

Biographies

- CAROL COOPER, *Dioecious Love*, 2022, archival pigment ink print on Awagami Bamboo, edition of 2, 11" X 14" x .5"
- CAROL COOPER, *Earth Rise*, 2022, archival pigment ink print on Awagami Bamboo, edition of 2, 11" X 14" x .5"
- CAROL COOPER, *Neither here nor there*, 2022, archival pigment ink print on Awagami Bamboo, edition of 2, 11" X 14" x .5"
- SANDIE COLLINS, *Poise*, 2021, linocut, edition of 2, 11" x 18"
- SANDIE COLLINS, *Swathed*, 2021, linocut, edition of 2, 5" x 15"
- SANDIE COLLINS, *Cloud*, 2021, linocut collage, edition of 2, 11" x 18"
- SANDIE COLLINS, *Have a seat*, 2021, linocut, edition of 2, 23" x 18"
- DENNIS de CAIRES, *After Rain*, 2022, linocut on Fabriano Designo paper, edition of 14, 13" x 9.5" (image size: 8.5" x 6")
- DENNIS de CAIRES, *All Saints*, 2022, linocut on Fabriano Designo paper, edition of 14, 13" x 9.5" (image size: 8.5" x 6")
- DENNIS de CAIRES, *In Memory*, 2022, linocut on Fabriano Designo paper, edition of 14, 13" x 9.5" (image size: 8.5" x 6")
- DENNIS de CAIRES, *Tall Vase*, 2022, linocut on Fabriano Designo paper, edition of 14, 13" x 9.5" (image size: 8.5" x 6")
- ALYSA-BETH ENGEL, *Blue Map*, 2021, hand-coloured photolithograph, edition of 7, 15" x 11.25"
- ALYSA-BETH ENGEL, *Repose*, 2021, hand-coloured photolithograph, edition of 7, 15" x 11.25"
- ALYSA-BETH ENGEL, *Marcelle and Sasson Ovadia*, 2021, photolithograph, edition of 7, 15" x 11.25"
- JOSCELYN GARDNER, *Songs of Innocence and Experience - healing the wound*, 2022, digital print on Hahnemühle Bamboo paper, edition of 5, 17" x 14"
- JOSCELYN GARDNER, *Songs of Innocence and Experience - (s) mothered*, 2022, digital print on Hahnemühle Bamboo paper, edition of 5, 17" x 14"
- PHYLLIS GORDON, *Vulpicida pinastri*, Parc National Forillon, Quebec, 2022, woodcut handprinted on Japanese Misumata Iron Oxide Grey paper, edition of 6, 11.5" x 16"
- PHYLLIS GORDON, *Xanthoria elegans, Kawartha Lakes, Ontario*, 2022, woodcut handprinted on Japanese Misumata Iron Oxide Grey paper, edition of 6, 11.5" x 16"
- PHYLLIS GORDON, *Cladonia deformis, Iroquois Falls, Ontario*, 2022, woodcut handprinted on Japanese Misumata Iron Oxide Grey paper, edition of 6, 11.5" x 16"
- LAINIE GROENEWEG, *12:45*, 2021, intaglio, monoprint, 15"x 15"
- LAINIE GROENEWEG, *Fader*, 2021, intaglio, monoprint, 15"x 15"
- LAINIE GROENEWEG, *Wave*, 2021, intaglio, monoprint, 15"x 15"
- LAINIE GROENEWEG, *Countdown*, 2021, intaglio, monoprint, 15"x 15"
- JEN HAMILTON, *Almost* (diptych), 2022, monotype, thread, 8" x 10" (image size 4" x 4") each
- JEN HAMILTON, *Bohemian Picnics*, 2022, drypoint, monotype, chine colle, varied edition of 2, 8.5" x 9.25"
- JEN HAMILTON, *The Mothers*, 2022, drypoint, monotype, chine colle, blind embossing, thread on paper, varied edition of 2, 10" x 12"
- JEN HAMILTON, *Heavy Load*, 2020, linocut, lace on paper, varied edition, 10" x 8"

VERSIA HARRIS *Hundreds And Hundreds Nos1-6*, 2022, Inkjet prints with paint and marks added, editions of 4, each 4" x 6"

MARK KING, *If You See Ten There's Forty*, 2021, archival digital print on Epson Ultra Premium Luster paper, edition of 4, 17" x 22" (image size 14" x 21")

GOSIA MARTYNIK, *Elsewhere No. 1*, 2022, vitreograph, varied edition, 10" x 8.25"

GOSIA MARTYNIK, *Elsewhere No. 2*, 2022, vitreograph, varied edition, 9" x 9"

GOSIA MARTYNIK, *Elsewhere No. 3*, 2022, vitreograph, varied edition, 10" x 8.25"

ERIC MUMMERY, *Time Binding*, 2021, wood engraving printed on Mitsumata tissue mounted on Kozo, edition of 10, 12" x 12"

ERIC MUMMERY, *Feedback Loops*, 2021, wood engraving printed on Mitsumata tissue mounted on Kozo, edition of 10, 12" x 12"

ERIC MUMMERY, *seeing and believing*, 2021, wood engraving printed on Mitsumata tissue mounted on Kozo, edition of 10, 8.5" x 9"

BETHANY PILE, *Blue Pool*, 2022, linocut on Strathmore printmaking paper, edition of 12, 14" x 11" (image size 8" x 6")

BETHANY PILE, *Aquatic Pool*, 2022, linocut on Strathmore printmaking paper, edition of 12, 14" x 11" (image size 8" x 6")

CINDI TALBOT, *Wanduta*, 2022, drypoint, digital print, edition of 2, 12" x 9"

CINDI TALBOT, *Pitikwahanapiwiyin*, 2022, drypoint, digital print, edition of 2, 12" x 9"

CINDI TALBOT, *Eskimo Woman*, 2022, drypoint, digital print, edition of 2, 12" x 9"

ESTELLE THOMPSON, *Speckle*, 2002, four-colour etching, edition of 15, 16" x 12.5" (image size 9.5" x 7")

ESTELLE THOMPSON, *Outer*, 2015, relief print, edition of 10, 21" x 15" (image size 6" x 6")

ESTELLE THOMPSON, *Mute*, 2018, relief print, edition of 10, 19.25" x 13.5" (image size 8" x 5")

ESTELLE THOMPSON, *Two Spaces as One*, 2022, relief print on Japanese Ho-Soh paper, edition of 10, 15.5" x 11" (image size 7" x 2")

KRAIG YEARWOOD, *Balancing Act Paradise Totem I*, 2022, digital print on matte Archival paper with linocut stencils and collaged elements, edition of 12, 16.5" x 12"

KRAIG YEARWOOD, *Balancing Act Paradise Totem II*, 2022, digital print on matte Archival paper with linocut stencils and collaged elements, edition of 12, 16.5" x 12"

KRAIG YEARWOOD, *Balancing Act Paradise Totem III*, 2022, digital print on matte Archival paper with linocut stencils and collaged elements, edition of 12, 16.5" x 12"

List of Works

Exhibition Catalogue published on the occasion of the exhibitions titled *In Two Places*.

Satellite Project Space
London, Ontario
15 June – 2 July, 2022

The Brighton Storeroom
St. George, Barbados
15 June – 27 August, 2022

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