



KIP GRESHAM: THE ART OF COLLABORATION

1st March - 19th May 2019



About

Kip Gresham is a master printmaker who, as well as producing his own work, has aided countless artists over decades achieve their creative vision. His meticulous approach to mixing, layering and juxtaposing just the right hues is indicative of his passion for his medium. Whilst the artist is ultimately in control of the concept and form of the image, Gresham brings his own creative vision and technical mastery to help make images which vary enormously in style and content. The scope of work he has contributed to is evident in the work on display.

Technique and Process

Screenprints are often created in multiples- the whole collection of prints is called an edition. What work in the gallery has the highest edition number and what work has the lowest?

Whilst there may be many copies of a screenprint, unlike digital printing, each copy is made by hand - sometimes prints are extremely similar, but often they demonstrate some variation and uniqueness. **Can you draw exactly the same shape twice? Try it! What changes occur when trying to reproduce an image?**

Screenprints are created by pushing ink through stencils, and layering colour. Different colours are achieved by the combination of layers as well as the original colour of the ink. Sometimes this is very subtle, and sometimes layers are very clear, as in Willard Boepple's prints. **Pick a screenprint on display. Can you guess how many layers of ink were applied to create the image?**

Layer different coloured acetates to try and achieve the same colour as a work on display. **Can you create your own new image by layering acetates or coloured tissue paper?**

Screenprint is a very versatile medium. Sometimes, prints seem like paintings or drawings and defy the technique they were created with. **Can you try to emulate some of the qualities found in the prints using pencil? How can you make a pencil mark seem like a brush mark, or create the texture of a layered print or a lumpy wax crayon?**

Willard Boepple (1945-), *Pinwheel Monoprint*, 2008
Screenprinted monoprint, unique, on Somerset velvet
300gsm, 48 x 39 cm



Colour

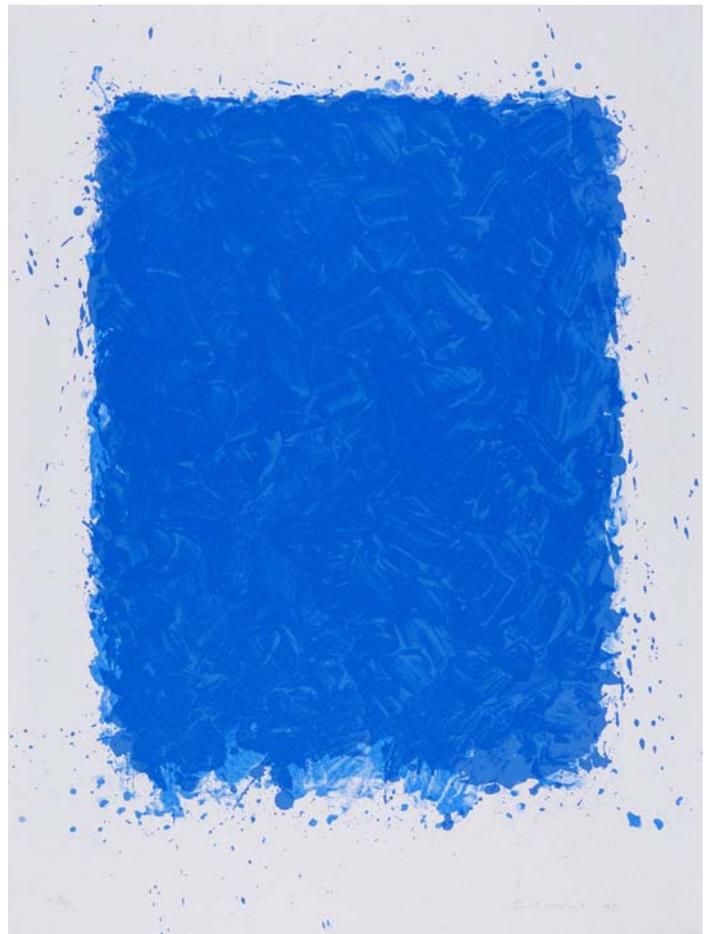
Most of the works in this exhibition pay careful attention to colour. Some take colour as their main subject matter. Kip Gresham is renowned for his meticulous and careful use of colour placement, often spending hours mixing and layering to achieve just the right shade. **Pick your favourite colour in the work on display. How does it make you feel? What does it remind you of? Think of 5 objects that have a similar colour. Use these as a starting point for a short sensory description. If this colour was a food, what would it taste like? If it could speak, what would it say? If it had emotions, how would it feel?**

Collaboration and Teamwork

Kip Gresham has worked with a great number of artists. He describes the excitement which comes from 'meeting of minds'. **Can you create your own collaborative artwork?**

In pairs, decide who will draw and who will dictate. The person dictating describes the image they are imagining and the person drawing tries to create the image. Try this when both people can see the image and when the person describing can't see what is being produced. How does this change the artwork or the process?

In pairs, take it in turns to draw lines/add a colour to a drawing. See how it evolves and changes due to the input and decisions of your partner.



William Turnbull RA (1922 – 2012)
Untitled (blue), 1996
Screenprint in an edition of 100
On Moulin du Gué 270 gsm
61.5x 52.5 cm

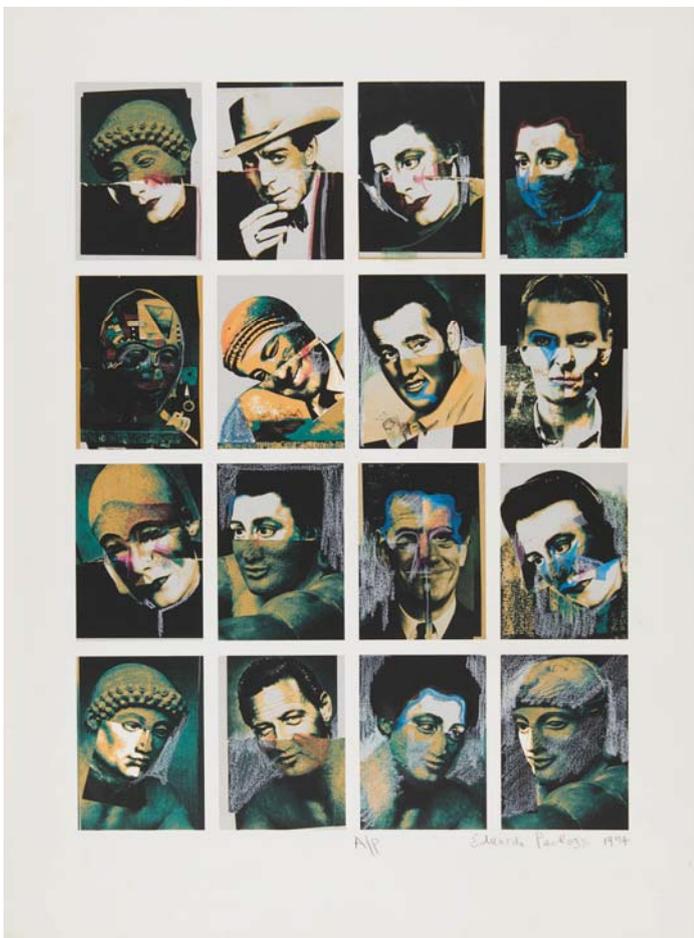
Working with Photographs

Look at Peter Blake's and Eduardo Paolozzi's prints. Note how they use photographs and change them into new pieces of work. **Can you use photographs or magazines to create your own collage, perhaps a new portrait out of many faces like Paolozzi's? Experiment with drawing over and layering images.**

Text

One image on display uses lots of layered text to create an entirely new, abstract image. **Can you find this print? Using only writing, can you create a new drawing? Perhaps you could use a long string of handwriting to create line, or layer writing to create dark areas. Could you collage newsprint and book paper to create dark and light areas?**

Left: Sir Eduardo Paolozzi CBE RA (1924 -2005)
16 up, hand-coloured, 1994
Screenprint, pastel and crayon, unique
On Somerset UK Textured 300gsm, 76 x 56 cm



Guide devised by Cerys Whiles.