

a d a m g a l l e r y



BARBARA RAE

PRINTS



adam gallery

BARBARA RAE RA

PRINTS

Front: Broadhaven
screenprint on Velin Arches paper
92.5 x 92.5 cm
edition of 30
Gaal Press

24 CORK STREET LONDON W1S 3NJ t: 0207 439 6633

e: info@adamgallery.com www.adamgallery.com

Foreword

From the moment that I became a first year student at the age of 17, at Edinburgh College of Art, I sought out the printmaking department deep in the basement of the building and became entranced with the whole magical process of creating multiple images. The alchemy of the laborious processes added to the attraction. At that time I learned about stone lithography and screen printing using the highly toxic cellulose inks.

I continued to divide my time between painting and printmaking throughout my College career. I was an enthusiastic but messy printer so many prints were torn up or "reconstructed" to form collage images integrated into paintings. I continued to make prints after I left College in the just established Peacock Print Studio in Aberdeen. On moving south to teach in Glasgow School of Art, I worked in the print department of the Art School and at Glasgow Print Studio. The open access print studios in Scotland provide a focal point for young artists giving them a chance to work in the same space as experienced renowned artist/printmakers such as Philip Reeves and learn so much from them.

The most important development in both my printmaking and painting career was when I was invited to work in Santa Fe, New Mexico, for a few months. There the intensity and clarity of the light changed the way that I used colour in my paintings as well as changing from oil paint, which I disliked, to highly pigmented American acrylics. I met and worked with a master printer, Ron Pokrasso, and there I experimented with their method of making monotypes by applying ink to perspex plates and printing them in multi layers using an etching press. I continued doing monotypes in Glasgow Print Studio, but now, I use my own etching press and print alone so if I make a mistake it is entirely my fault!

I enjoy the excitement of working with different master printers and learn so much from their varied ways of producing such amazing and magical results from a piece of etched metal or from a silk screen. Unlike the solitary act of painting in the studio, printmaking can be gregarious and the printmakers on the whole are very generous in sharing their ideas, personal techniques and secrets. For all of that and what it has meant to the development of my work, I thank them.

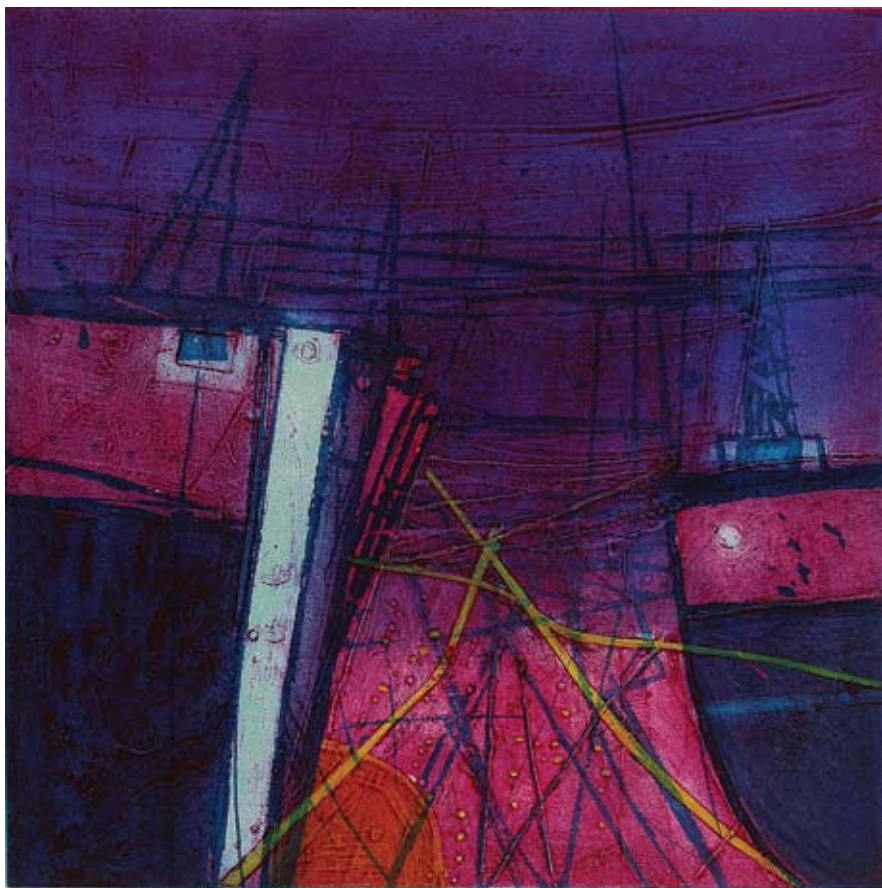
Barbara Rae

Barbara has been working with this technique in many different workshops, but particularly in Ireland with James O'Nolan at Stoney Road Press in Dublin and at the Belfast Print Workshop. In Scotland she has produced several prints with Glasgow Print Studio and has recently been working in Aberdeen at Peacock Visual Arts print studio making combination collagraph etchings with the printer Michael Waight. The technique is complex and the edition is very limited.

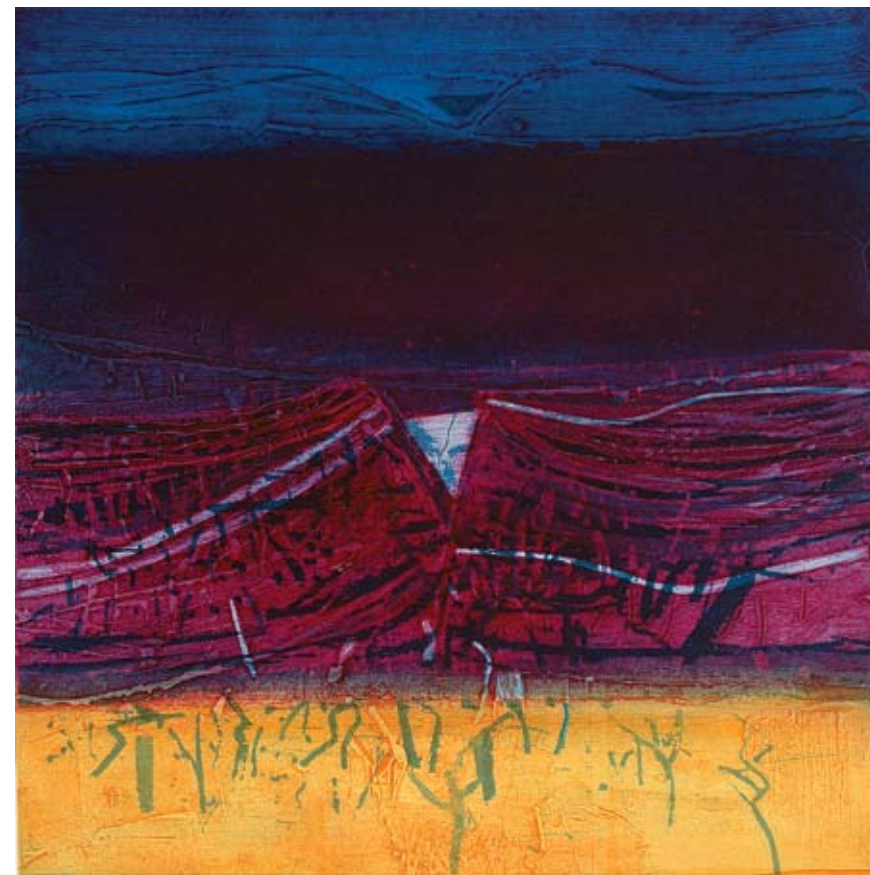
"How we have worked with Barbara over these years is either by making etchings that have relief rolls added or by partnering collagraphs with etching plates. These combinations allow Barbara to achieve a fuller spectrum of marks and colour nuances than solo plate work. For an etching/collagraph key lines are made on the etching plate. When ready for the press we take a proof and remove the metal plate, carefully replacing it with a piece of heavy board the same size. We put the proof face down onto this and run it back through the press, this deposits the wet ink onto the card and gives Barbara the needed guide lines, identical to those on the etching plate, to work with when making the collagraph.

Although an initial image is by the artist's side the print may require something different so its clearly not a copy of an existing painting and soon takes on a life of its own. Once we have both plates worked on and ready for printing, I would print these up with Barbara in the workshop explaining what she would like. Sometimes a bit of 'playing around' is required to get both plates working properly. It may be that the board is key plate to the supportive etching plate or vice-versa. I have usually found that one has to dominate over the other but both plates together form a coherent whole and give a great result. When making an etching that has a relief roll, we bite the etching plate deeply in order for the roller to kiss the surface of the metal and not to deposit all its ink into the lower etched areas. With Barbara's work we have used zinc for these prints in order for the surface to be wiped cleanly before the roller's colours are off-printed onto the plate. "

Michael Waight



Harbour Night
 etching on Zerkall paper
 60 x 60 cm image 90 x 76.5 cm sheet
 edition of 16
 Peacock Studios



South of Granada
 collagraph etching on Zerkall paper
 60 x 59.5 cm image 90 x 76 cm sheet
 edition of 18
 Peacock Studios



Western Islands
etching on Zerkall paper
58 x 58 cm image 79 x 76 cm sheet
edition of 75
Stoney Road Press



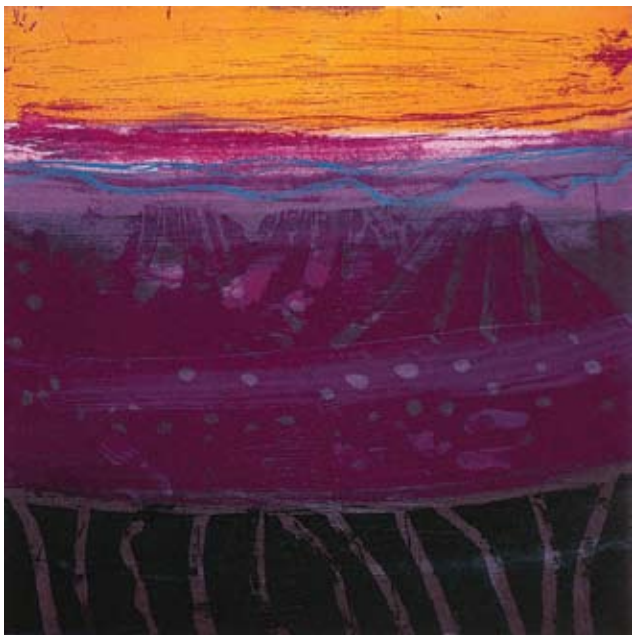
Downpatrick Storm
etching on Zerkall paper
58 x 58 cm image 79 x 76 cm sheet
edition of 75
Stoney Road Press



Kerry Stone
etching on Zerkall paper
58 x 58 cm image 79 x 76 cm sheet
edition of 75
Stoney Road Press



Valentia Shore
etching on Zerkall paper
58 x 58 cm image 79 x 76 cm sheet
edition of 75
Stoney Road Press



Purple Mesa
etching on Somerset Satin paper
19.5 x 19.5 cm image 52 x 72 cm sheet
edition of 50
Glasgow Print Studio



Desert Stone
etching on Somerset Satin paper
37.5 x 42 cm image 59 x 62 cm sheet
edition of 60
Glasgow Print Studio



Eagle in the Clouds
 etching on BFK Rives paper
 40.5 x 40.5 cm image 76 x 57 cm sheet
 edition of 40
 Belfast Print Studio

Barbara started to make screenprints with Carol Robertson at the Grall Press Studio in Edinburgh in 1995. Her approach involves painting autographic positives using innovative light-blocking mixtures (tusches) and using painting rather than industrial inks.

"We soon discovered that we shared an inquiring, open and bold approach to printmaking as well as a love of colour, surface qualities and artists materials. I saw that Barbara would require tusches with characteristics and handling qualities which would be sensitive enough to allow her to paint washes, expressive marks and textures, so I set about trying to create a range specially for her needs. This has become an ongoing project and now we have tusches which can be used to create dry brush strokes, wet brush strokes, sugar-lift effects, reticulated washes similar to stone and zinc plate lithographic washes, dotted aquatint-like tones, impressed collage textures as in soft ground etching and tusches which can be applied by roller and allow lines to be drawn-in as in the monotyping process which Barbara has developed. Barbara often paints as many as sixty individual autographic positives for a single screenprint. These painted marks are then printed in a series of layers, an opaque colour will conceal parts of the previously printed image whereas a translucent layer will interact with the colours and tonality of the image. In this way the screenprint becomes richly complex and Barbara has great control over its progress."

Carol Robertson



Desert Bloom
screenprint on Velin Arches paper
16 x 22 cm
edition of 175
Gaal Press



Sierra
screenprint on Velin Arches paper
115 x 80 cm
edition of 30
Gaal Press



Sunflowers Alayrac
screenprint on Velin Arches on paper
58 x 76 cm
edition of 40
Graal Press



Valentia
screenprint on Velin Arches paper
121.5 x 92.5 cm
edition of 30
Graal Press



Kilberry
screenprint on Velin Arches paper
58 x 76 cm
edition of 40
Graal Press



Painted Desert 1
screenprint on Velin Arches paper
101 x 76 cm
edition of 40
Graal Press



Doorway Hill Village
screenprint on Velin Arches paper
84.5 x 92 cm
edition of 30
Gaal Press



Céide
screenprint on Velin Arches paper
92.5 x 92.5 cm
edition of 30
Gaal Press



Dhún Pádraig
screenprint on Velin Arches paper
70 x 142 cm
edition of 40
Gaal Press

Barbara started making monotypes in 1985 and has been working in several different workshops since. She now has her own press in her studio in Los Angeles and it was here that she edited the monotypes included in this exhibition.

"Working on monotype gives me the quality of a print which you can never get with a paintbrush. What the prints constantly remind me is that I shouldn't get too carried away with the painted mark. Monotypes remind me that the surface is really important. Also, when I'm doing a monotype, I'm probably using colours and colour combinations that I wouldn't use in my paintings automatically. I'd probably fall into the trap of using the same colours all the time..."

The way that I do monotype is all to do with layering - one set of colours over another. So you might start with yellow and then overlay it with, perhaps, magenta, which creates brown when it goes over the yellow, and magenta when it goes over white. All of these surprises feed into the eventual paintings. It didn't start off this way when I began with monotypes, but now it is an essential part of the way that I work."

B R



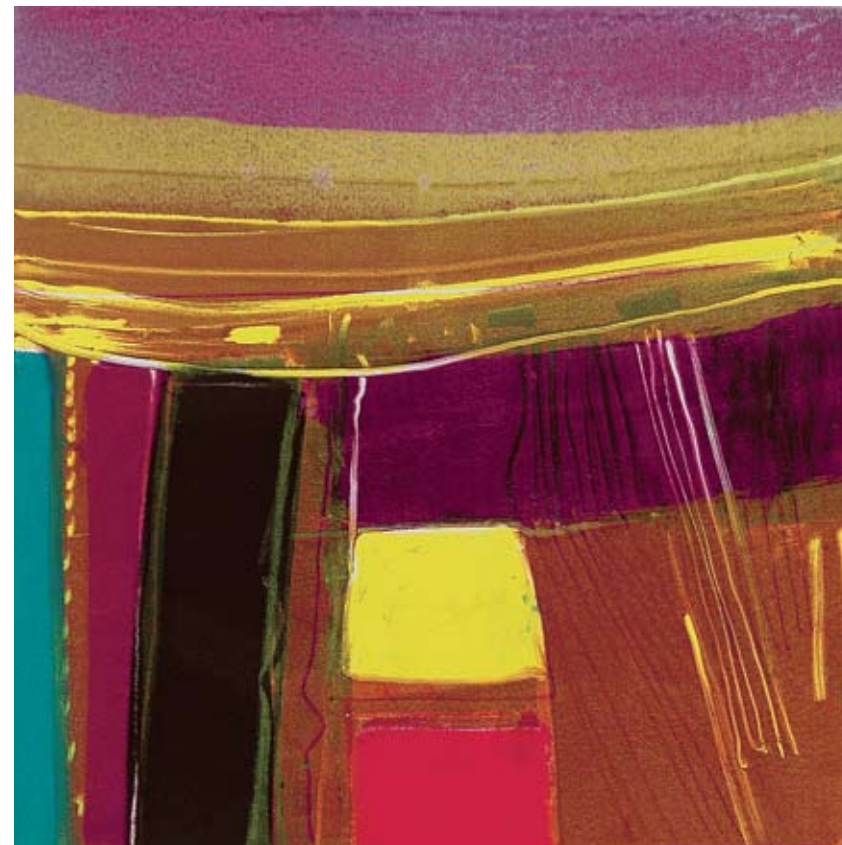
Alpujarra Sierra
monoprint on Magnani Pescia
40.5 x 29 cm image 76 x 56 cm sheet



Cortijo Albuñol
monoprint on Magnani Pescia
40.5 x 40.5 cm image 76 x 56 cm sheet



Achill Sound
monoprint on Magnani Pescia
38 x 38 cm image 74.5 x 52 cm sheet



Yellow Field - Carrowteige
monoprint on Magnani Pescia
38 x 38 cm image 76 x 56 cm sheet



Sea Light Mayo
monoprint on Magnani Pescia
38 x 38 cm image 66 x 56 cm sheet

