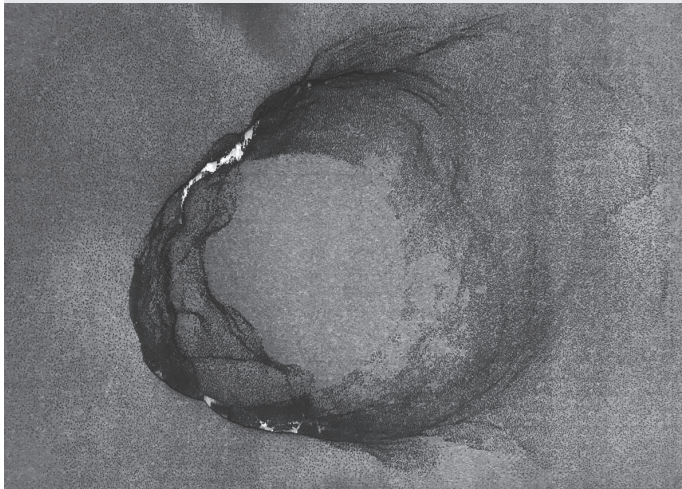


Previews



Flawed Fabrication 1 (2021) Jennifer Moore. Laser etching, 300 x 400 mm

LOOP 2022: Artists in Print

13–18 Sept

Bankside Gallery, 48 Hopton Street, London, SE1 9JH
www.banksidegallery.com

Returning to Bankside Gallery for their tenth show is the LOOP collective of international artists. Alongside established members such as Janet Sang ARE and Richenda Court ARE are a number of newcomers. Part of the ongoing expansion by the group is the offer of a showcase to an MA graduate. This year's successful prize-winner is Jennifer Moore.

Moore is exhibiting *Shifting Surfaces*, a series of screenprints on rusted steel, in which she evokes the liminal spaces between urban and rural, remnants of post-industrial landscapes with the architectural 'blue print' colour of the ink over the 'edgelands' tone of rust. The metal is transformed by folding to fill the space with new disruptive surfaces. *Flawed Fabrication*, a series of laser etchings, is a play on 3D cartography of tree trunks. They have been manipulated to be ambiguous and offer a different perspective on their form with a ghostly aesthetic inviting the viewer into a suspension of knowledge and certainty.

This year, Andrew Carter is showing his ongoing series of willow tree linocuts. '[My print] *The tree I fell out of* is based on the willow tree that I fell from while fishing two years ago. The tree itself has since fallen down, washed away by the winter floods, but is continuing to grow! The experience of being there is like being in one of Thomas Bewick's pastoral landscape engravings. These tree/leaf pattern Filigree pieces are based on specific places I have visited, drawn and ultimately made elaborate linocuts from.'

LOOP aim to highlight the best in new printmaking, resulting in a diverse, vibrant exhibition featuring linocut, screenprint, drawing, woodcut, drypoint, etching, monoprint and collagraph.

Iterations

16 Sept–30 Oct

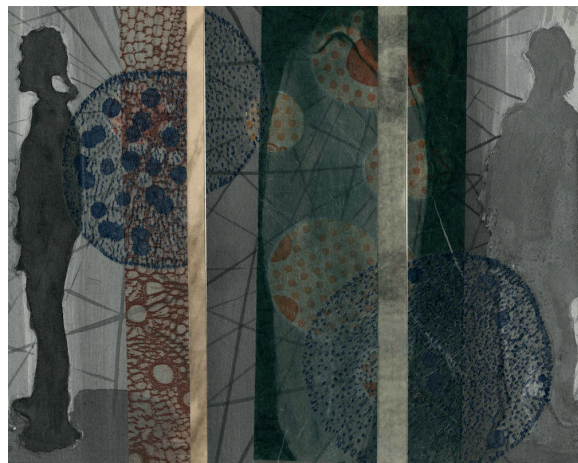
Mitchell-Giddings Fine Arts, 183 Main Street, Brattleboro,
Vermont 05301
www.mitchellgiddingsfinearts.com

This exhibition features the last two years of work from Liz Chalfin: celebrating her pioneering approach and overcoming the challenge of creating new work from existing resources. Her work is anchored in investigations of time and relationship to space, especially as it intersects with memory, 'Every time you recall it, you're changing that memory and putting the lens of where you are at this moment in time on that past experience. So our memories change as we tell the story of them, but if we don't tell the story, they disappear.'

Liz Chalfin is founder of Zea Mays Printmaking, a studio dedicated to sustainable printmaking practices. Her work is predominantly intaglio, including etching and photopolymer, with a twist. 'Two years ago, I made a commitment to myself to try and work only with materials I already have.'

Through a 48-hour deep etch Chalfin has created a cast of copper characters born from her observations. They have journeyed through her recent practice, reformed and been re-incarnated through emboss, collage, relief and photopolymer to produce a varied series of works. These figures have become her vocabulary to speak around issues of distance in relationships due to the pandemic, climate change, the state of the human race and interpersonal relationships.

Another feature of the exhibition are her artist's books, printed on very thin Asian papers coated with beeswax making them both sturdy and translucent. As the pages layer over each other the viewer can see through to what came before, poetically hinting at memory. On 9 October, there will also be a demonstration of printing and embossing as well as the opportunity to talk to the artist.



This Strange Time 2 (2022) Liz Chalfin. Collage with intaglio prints, embossing, beeswax, sumi ink, 390 x 560 cm