

Woolwich Contemporary Print Fair's Curated Hang Highlight Artists 2022



The Curated Hang

The annual Curated Hang is entirely unique to Woolwich Contemporary Print Fair's model, bringing work by independent, up-and-coming, global artists into conversation with established names exhibited by leading galleries.

The Curated Hang is comprised of artwork by successful applicants from the International Artist Open Call, selected by an esteemed annually-changing panel of artworld professionals, exceptional curators, artists, and experts in print. It offers an extremely well-informed view of the most noteworthy emerging and established printmakers, and a wonderful introduction to the diversity and quality of contemporary print. Artwork is included across a huge range of techniques, styles and formats, meaning there is always something for both budding young collectors and seasoned artworld professionals alike, with prices starting at just £100.

The 2022 WCPF selection panel includes Carolin von Massenbach, Director of Bonhams' Prints, Catherine Daunt, Curator of Modern & Contemporary Graphic Art at The British Museum, Mollie Barnes, Founder of She Curates, Nish McCree, Founder of The Cowrie Culture, Tabish Khan, Art Critic, Mark Golder & Brian Thompson, Art Collectors & Donors at Pallant House Gallery, Marek Claassen, Co-Founder of Artfacts & Limna, Isatu Funna, Founder & Director of Dar Leone, Dario Illari, Founder & Director of Jealous Gallery, and artist Gavin Turk.

Woolwich Contemporary Print Fair Director & Founder Jack Bullen and Curator & Founder Lizzie Glendinning spotlight some of the artists not to miss from this year's Curated Hang.

Ade Adesina



Cradle, 2022

"My work is a visual commentary on ideas of ecology and our ever-changing world. I am fascinated by how the human footprint is affecting our planet. Our world is full of wonderful landscapes and I wish to highlight the continual damage caused by things like deforestation, the politics of energy consumption and endangered wild species."

Ade Adesina

Ade Adesina is one of the most dynamic and accomplished practitioners of original printmaking in the UK today. With a growing reputation for technical mastery and a visionary approach to his subjects, he is known for work examining ideas of global ecological change.

Adesina was born in Nigeria in 1980 and now lives in Aberdeen, Scotland. He studied printmaking at Gray's School of Art, Robert Gordon University, Aberdeen, graduating in 2012. Adesina has held artist residencies at Eton College, Highland Print Studio, Glasgow Print Studio and Grays School of Art. He is a Royal Scottish Academician and member of the Royal Glasgow Institute of the Arts.

Ade is represented in the Stadtische Galerie Collection, Bietigheim Bissingem, Art in Healthcare, Edinburgh, Robert Gordon University Arts, the Heritage Collection, Aberdeen, the Eton College Collection, the Royal Scottish Academy, Edinburgh and private collections worldwide.

Alli Eynon

Alli Eynon's work explores relationships - real and imagined, abstract and figurative.

Recurrent in her work are observations of family dynamics, childhood themes and depictions of animals, with thoughtfully placed props alluding to the inner-lives of the figures she portrays.

Ambiguous characters take centre stage in her semi real world, where the viewer is invited to create their own narrative. Alli's 'Portrait of a Girl' series is informed by observations of her daughter and memories of her own childhood.

Alli combines Lino, Drypoint and Carborundum techniques to create technically challenging prints. She graduated with a First Class degree in 3D design in 1985, followed by a prestigious career as a Sculptor/Prop-Costume Maker in the film industry spanning over thirty years.

Since moving to Devon in 2003, she has focused on developing her own artistic practice. She has exhibited twice at the RWA's Annual Open Bristol, Theatre Royal Plymouth, Limekiln Gallery Cornwall, Artmill Plymouth, Riverside and Leigh Gallery London. Her work is held in numerous private collections.



Portrait of a Girl II, 2019

Charlotte Farmer



Lollapalooza Lion Jar, 2022

Charlotte Farmer is a printer and illustrator living and working in Bath. Charlotte finds beauty in everyday objects and has a particular affinity for fine detail, line quality and an increasingly vibrant colour palette. Her work focusses on collections; from vintage matchboxes and stamps to antique pottery. In much of her work, there is a sense of narrative, with energetic characters telling joyful stories.

Charlotte studied for a Masters degree in Communications at Central Saint Martins, specialising in illustration. In addition to her success as a screen printer, Charlotte has also designed and created three books with Ilex Press: *The Hipster Colouring Book*, *The Passive Aggressive Colouring Book* and *The Museum of Me Activity Book*. Her illustration clients include: Waitrose, New York University, Billboard, *The Sunday Times Style Magazine*, *The Washington Post*, New House Textiles, Clinique, Air France, Mini Boden, Superdrug, Tatler, *Jamie Magazine* and *Elle*.

Danny Cameron

Danny Cameron is an incredibly playful and energetic Manchester based painter and printmaker, who has recently been selected for the Turps Banana Correspondence Course 2022/23.

Cartoonish and jubilant, his work explores the validity of the subjects featured in painting and printmaking. Embodying a painterly sensibility throughout his work, the figures are delightfully welcoming and often drawn from a deep understanding of the history of painting, as well as 'glossy' magazines and animations. Cameron's motifs each pass through personal filters, becoming imbued with a sense of caricature and an irreverent sarcasm.



Happy Slave, 2022

Emmett Merrill



Camping Trip, 2022

Kansas City based artist Emmett Merrill holds a BFA from the Kansas City Art Institute and an MFA from the University of Tennessee.

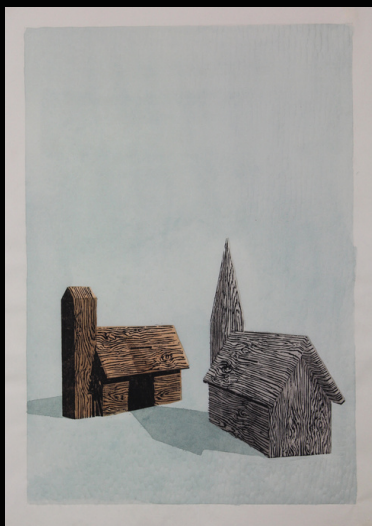
His work uses the lithographic process to create narrative prints which combine Americana imagery with that of myth and legend. The prints deal with the emptiness of the American landscape, the derivation of ghost stories, local legends, objects of Art History, and the culture surrounding the highway system. The figures in his works are caught in a subverted reality. The normalcy of the modern world eroded.

He also explores how time can move within a single visual space. Objects and foliage appear scattered along the ground, as if a tornado whipped through a gas station and a history museum, with all the artifacts landing together charmingly in the same field.

Felicity Warbrick

Living and working in rural Shropshire, Felicity Warbrick's recent work is largely concerned with revealing what civilisations leave behind – the handmade 'traces' of everyday human existence. She is interested in the utilitarian beauty of pre-industrial, indigenous objects. Whether useful or decorative, every object has a story.

Felicity uses drypoint, woodcut with painting and monotype to make her images, which are often also a reflection of her inner world. What unites them is their sense of integrity and pared down simplicity. The finished work retains a sense of what she calls 'the perfectly imperfect'. The happy accidents of materials interacting with process, which is at the essence of making.



Collection Boxes, 2022



Wedded Rocks, 2022

Her work is also, to use myth-teller Martin Shaw's phrase, both 'time bound and timeless', part of what we might call a 'commons of craftsmanship'. In this computer driven age, in which information and truth has become detached from reality, she feels we need these quietly subversive, real and civilised images to remind us who we are and what really matters.

Felicity studied at Chelsea School of Art and has exhibited in the Jerwood Drawing Prize, at Wells Art Contemporary and the Royal Academy Summer Shows. She has also shown work in galleries in London, Hong Kong, Wales and the US.

Lauren Moore



Where the flowers once were #2, 2022

Lauren Moore is a London-based contemporary artist. Her work is a response to her insatiable need to mark make. She satisfies this through creating hand-touched artworks, each gesture remaining clearly visible. Playfully exploring colour and texture, layering and revealing, to create surface landscapes.

Moore's recent series of prints, 'Where the flowers once were' is the artist reflecting on the fine natural balance of symbiosis between beings. After all, there are no flowers without bees. She is exploring how to visualise a world unbalanced and the subsequent absence of nature.

She graduated from Surrey Institute of Art and Design in 2007, then worked at an international fashion brand for over a decade - leading the team responsible for hand crafting and creating print artworks, fabrications and colour palettes. In late 2019 she left to explore her own practice and artist development.

Natasha Michaels

The origins of London based artist Natasha Michaels recent monoprints lie in historical paintings from the renaissance to the 19th century. Exploring and reinterpreting traditional conventions and genres, Michaels' work is an investigation of her own ambivalence towards the originals. At once subverting and celebrating, she uses her own expressive language to recast and redirect the sitters, reimagining them as fictional characters.

Playfully undermining the originals with a simple cartoonish change of their features, the figures appear interrupted from their original purpose, or even anxious and perplexed, as Michaels plays with ideas of power, gender and artifice.



Affinity, 2022



Semblance (The curious), 2022

Her process adds to the idea of reframing an image - she begins with the reversal of the original image, then adds gestural brushstrokes, slips and smears combined with the sharp boundaries of the cut aluminium plates to reveal strange chimeras on the paper. Unsettlingly recognisable yet unfamiliar, her works hover between high art and pop culture.

She studied illustration at St Martins College of Art and at the Royal College of Art, where she specialised in Printmaking. Her illustration has been commissioned by the likes of Penguin Books, Vintage, Random House, The Guardian, and Blue Source.

Tanaka Mazivanhanga



Accras Streets III, 2022

Zimbabwe born, London-based artist Tanaka Mazivanhanga's practice looks to preserving memories of spaces and surfaces that one day may be lost. She documents the surfaces, textures, marks and fragments of overlooked and forgotten relics of the urban landscape, aiming to draw out the details of the mundane and the everyday. Her work brings to the fore small elements and aspects an observer may not have previously acknowledged due to an automated familiarity. She evokes curiosity from the viewer by urging them to engage on a deeper level with the commonplace and overlooked sites of daily life. Rather than describing spaces, she recontextualised and reframes them through her three main areas of focus - printmaking, casting and object making.

Her artwork is informed by a BA in Architecture from Kingston University and an MA in Printmaking from Camberwell College of Arts. She has exhibited with Appleby Gallery, Bocket Gallery, Mayfair Art Weekend and Brentwood Road Gallery.

Valeska Hykel

Valeska Hykel is a painter and printmaker based in Bristol, whose work is an ongoing dialogue between these two practices.

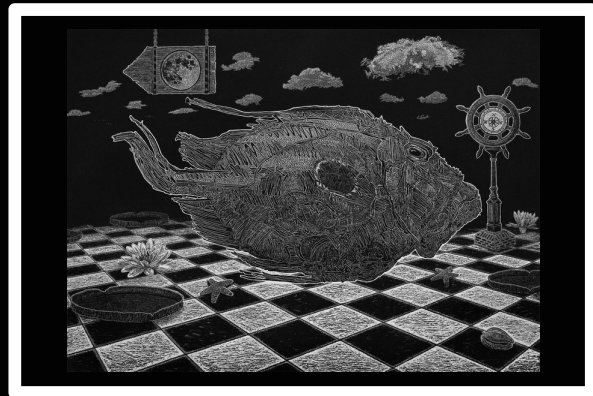
Her recent series of screen-printed monotypes explore longing, homesickness and Panmnemism: the idea that inanimate objects can hold onto memories. Considering wallpaper, textiles and the possessions that surround us as silent observers of the human experience, she proposes that these objects absorb our trivial day-to-day; our joys; our traumas, and repeat them back in distorted echoes.

Examining these interrelationships, the work seeks to reflect her experience of a haunted present. By painting directly onto the screen's mesh, these expressive monotypes toy with the boundaries of painting within print. In them, Hykel ensures that the hand of the artist is visible and allows the scars of the process to add to their narrative.

Hykel graduated with an MA in Multidisciplinary Printmaking in 2022 from the University of the West of England, where she was awarded the Rebecca Smith Prize for Printmaking.



It Doesn't Have To Be, 2022



Woolwich Contemporary Print Fair

3-6 November 2022

Private View | 2 November 2022 | 6-9pm

New Collectors Evening | 3 November 2022 | 6-10pm

The Online Edition | 3 - 13 November 2022

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