

"Born Digital - New Materialities"

A survey mini-print exchange of contemporary digitally mediated printmaking.

Digital Portfolio

Curator - Paul Thompson (Grays School of Art - Robert Gordon University)

When an object is created in digital form, we describe it as being 'born digital', whilst, as artists, we are increasingly utilising technologies which demand new conceptions, forms and aesthetics – "new materiality".*

*The-Library-of-Congress, 2010

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curator's foreword

The 'Born Digital – New materialities' print portfolio is the result of an open call "exchange" survey, examining the notion of "printmaking 2.0". It is part of research examining the physical and temporal parameters of post-studio print making practice through the exploration and application of digital processes in making and cultural shifts in digital participation, being undertaken by the curator (researcher) at Grays School of Art – Robert Gordon University. The research is founded on questions raised through the researcher's professional activities, of printmaking practice and teaching activities in Contemporary Art Practice. Through this cumulative experience the researcher has become cogniscent of how the physical and temporal boundaries of the transferred image are being redefined by rapid developments in both the technical practice of digital process and more critically the shifts resulting from mass digital participation. With resulting questions concerning the very nature of digital printmaking in these terms and in respect to the physical & temporal boundaries of the digital print itself.

Questions are raised therefore concerning what implications arise for the instigation, production, editioning, collection and ownership of "print" in an increasingly digital age and dematerialised society? These questions are set against redefinition of the materiality of the artistic statement and of authenticity, authority and ownership that arise within digitally mediated printmaking, in the context of the post McLuhan, increasingly mediated and networked audience that gathers digitally transferred images in personal digital space as never before. When associated with

rapid developments in flat screen and projection technologies (electronic surfaces) now common in personal living space, the private collector is afforded new opportunities to amass, view and share digitally mediated prints in new ways.

These technological and cultural developments raise questions of both; the physical and temporal nature of the digitally mediated print, the cultural perspective of the recipient and hence the role of the printmaker in post-material digitised space. Thus forming the rationale for the research and providing the foundation for this survey, which is contextualised against the concepts that; when an object is created in digital form, we describe it as being 'born digital' (The Library-of-Congress, 2010), whilst, as artists, we are increasingly utilising technologies which demand new conceptions, forms and aesthetics – "new materiality".

The objective of the survey was to explore the practice of peer printmakers to detect markers of transition between traditional and new forms of printmaking. The survey also sought to examine notions of materiality set against these new concepts of electronic consumption for the printmaking 2.0 object, where questions of allocation and signature have arisen within the electronic distribution of digitally mediated prints. Consequently questions of permanence, materiality, authenticity, authorisation and allocation set against a possible dialectic of physical and dematerialised practice were explored. In curating this exchange, social network platforms were used to coordinate, track and develop meaningful links with the artists. It is significant that through these "affinity spaces" (Davies, J, 2006),

artistic collaboration was engendered through de-materialised practice over time zones and distance.

The artists’ submissions represent a significant snapshot of current digitally mediated print making practice. These works in this context provide artistic responses to the potential for new aesthetic pleasures and the aesthetic value that can stem from experiencing, owning and collecting original digital prints. Contextually the works submitted are as diverse as the artists themselves and through the evolutionary form of the digital print medium they make expressions relating to aesthetics and process, natural /environmental exploration, socio-political conditions, philosophy and the human condition.

The submitted prints although forming a significant international collection, constitute only a part of the project. Concurrent with the submission of the prints, artists provided meta-data for their submission offering a unique macro-holistic view of the print 2.0. Within these submissions the artists expressed the potential of the medium, referencing flexibility, expressive potential, new opportunities and wider (international) audiences as being positive features of digital print-making. However they also cite concerns over notions of ownership and copyright and the possible prejudice toward the digital medium within the traditional sphere. Perhaps in part these concerns are manifest in discussion over the potential for the presence of the “hand” in the digital medium. The breadth of processes reflected within this collection encompass painterly, illustrative and lens based approaches utilising both bitmap and vector based methodologies, which

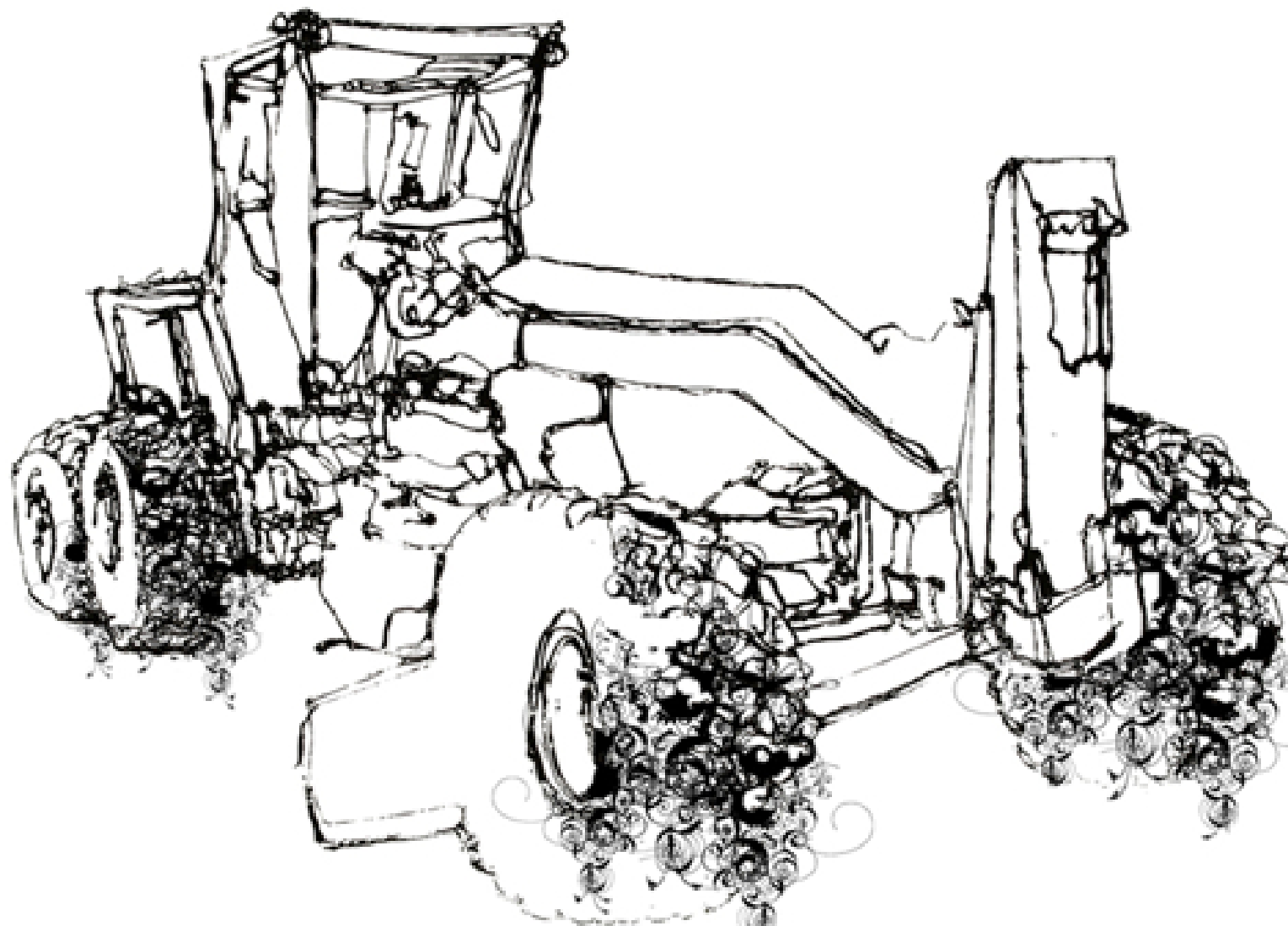
feature image layering, manipulation and use of flexible processes inherent within the technology. Overall one draws the sense of mixed digital approaches reflecting the diverse contexts of the individual artists with each striving to evolve their own visual language.

References

DAVIES, J. 2006. Affinities and Beyond! Developing Ways of Seeing in Online Spaces. E-Learning, , 3, 217 - 234.

THE-LIBRARY-OF-CONGRESS. 2010. Digital Preservation [Online]. Available: <http://www.digital-preservation.gov/swf/activity.swf> [Accessed 14th October 2010].

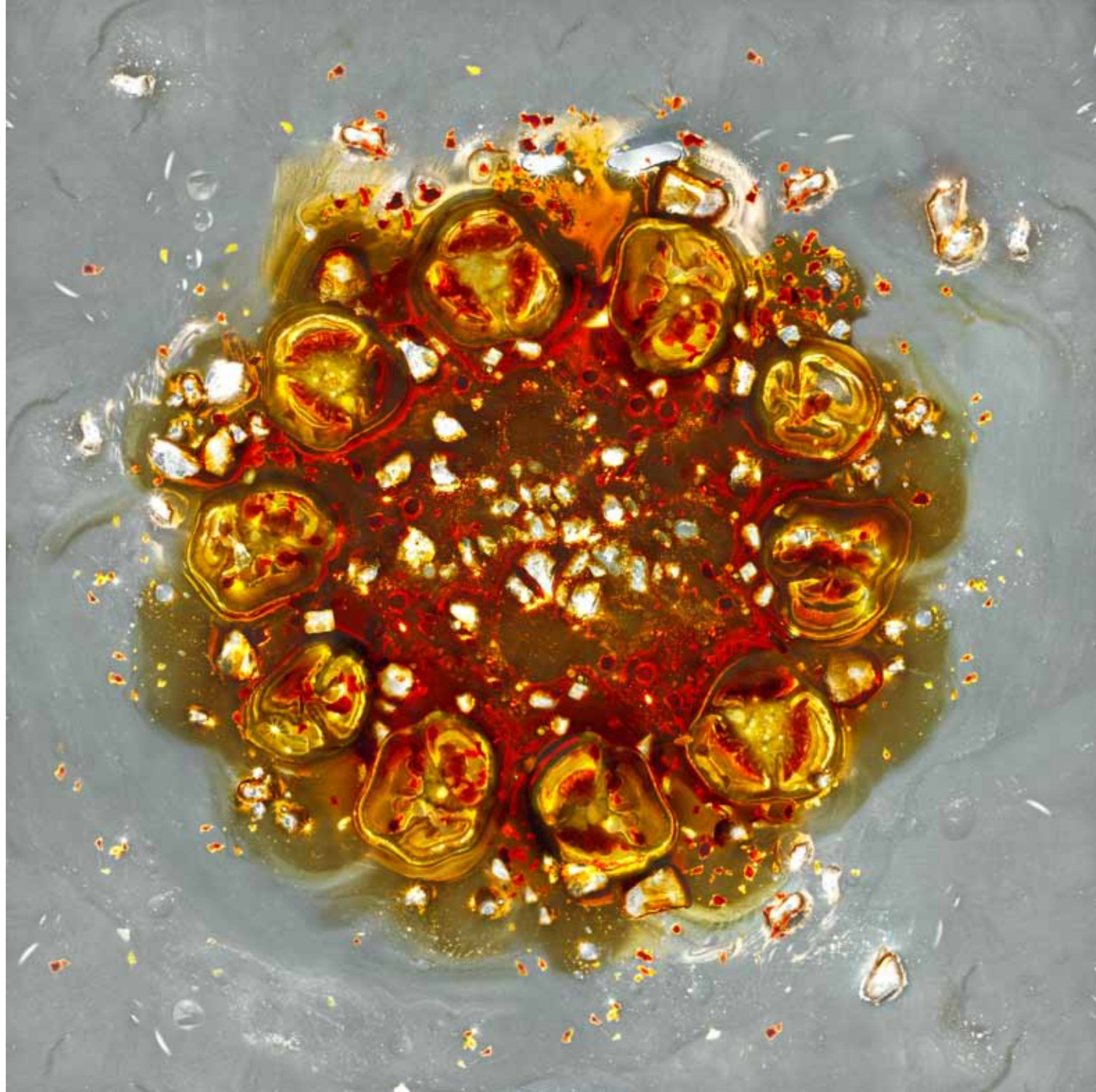
Paul Thompson
June 2011



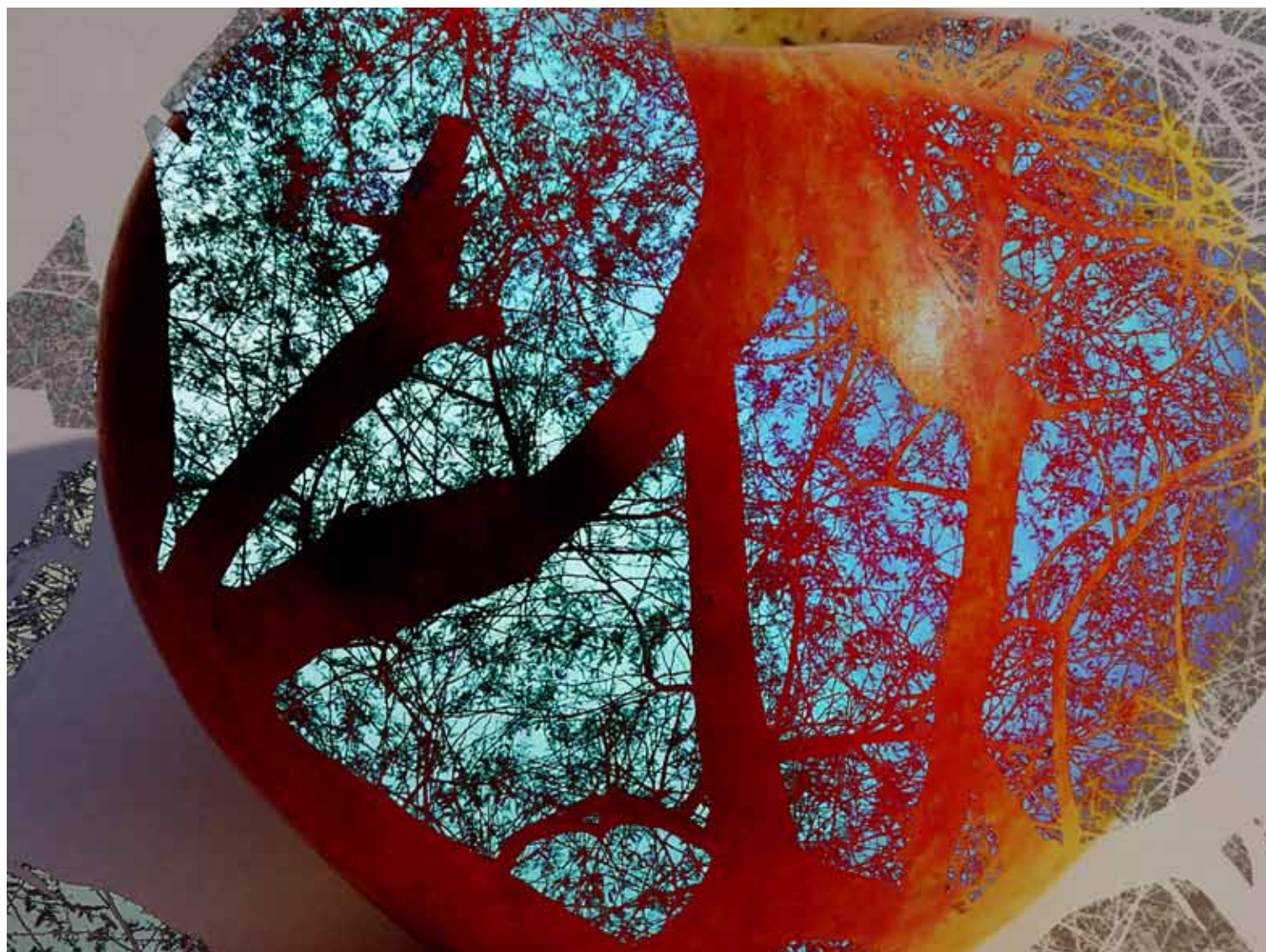
www.chadandrews.com

Grader
Chad Andrews
USA

1



S.A.01
Funda Zeynep Ayguler
Turkey



Digital 1
Rakesh Bani
India

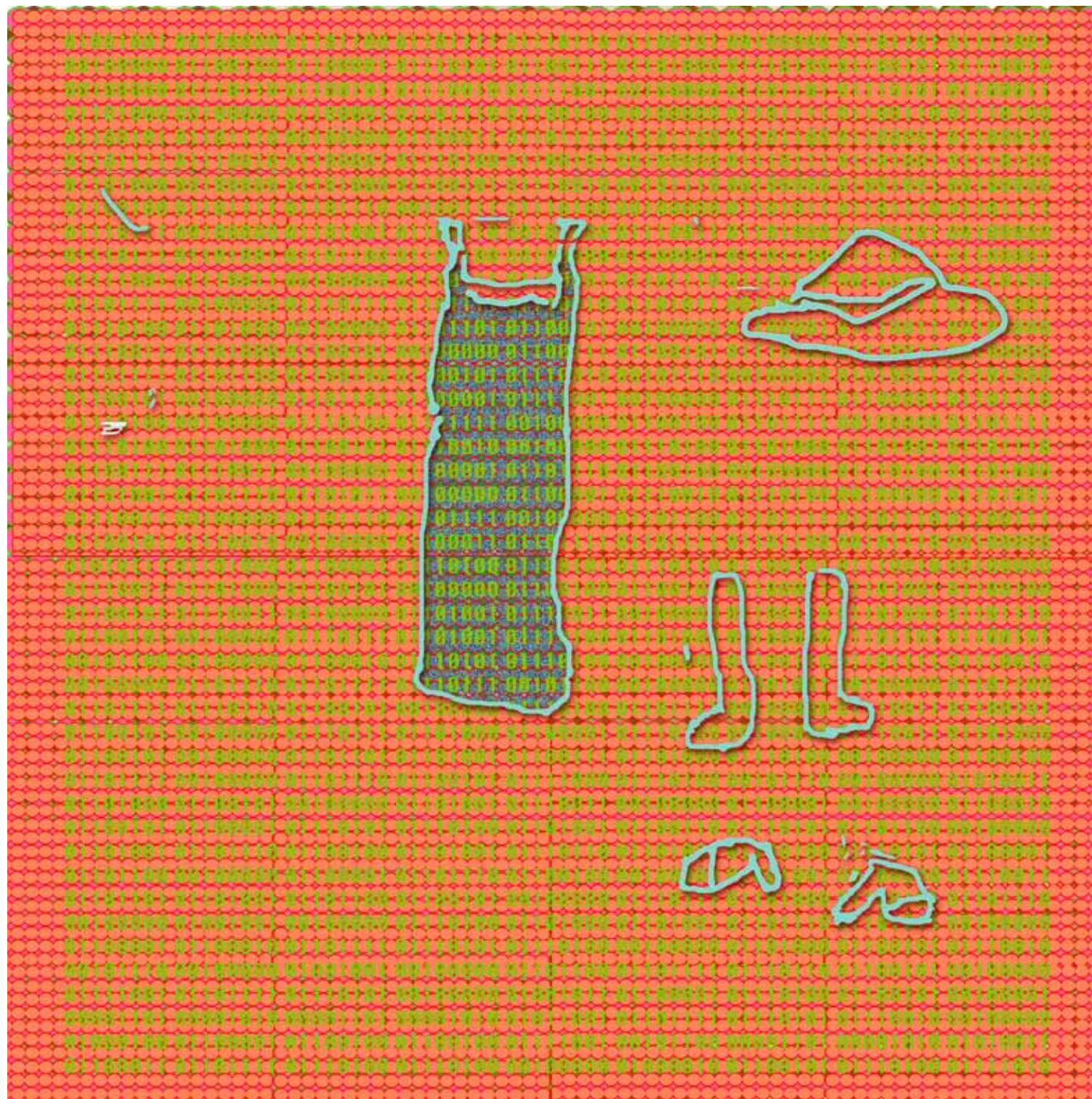
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When Clones Meet
John Barr
UK



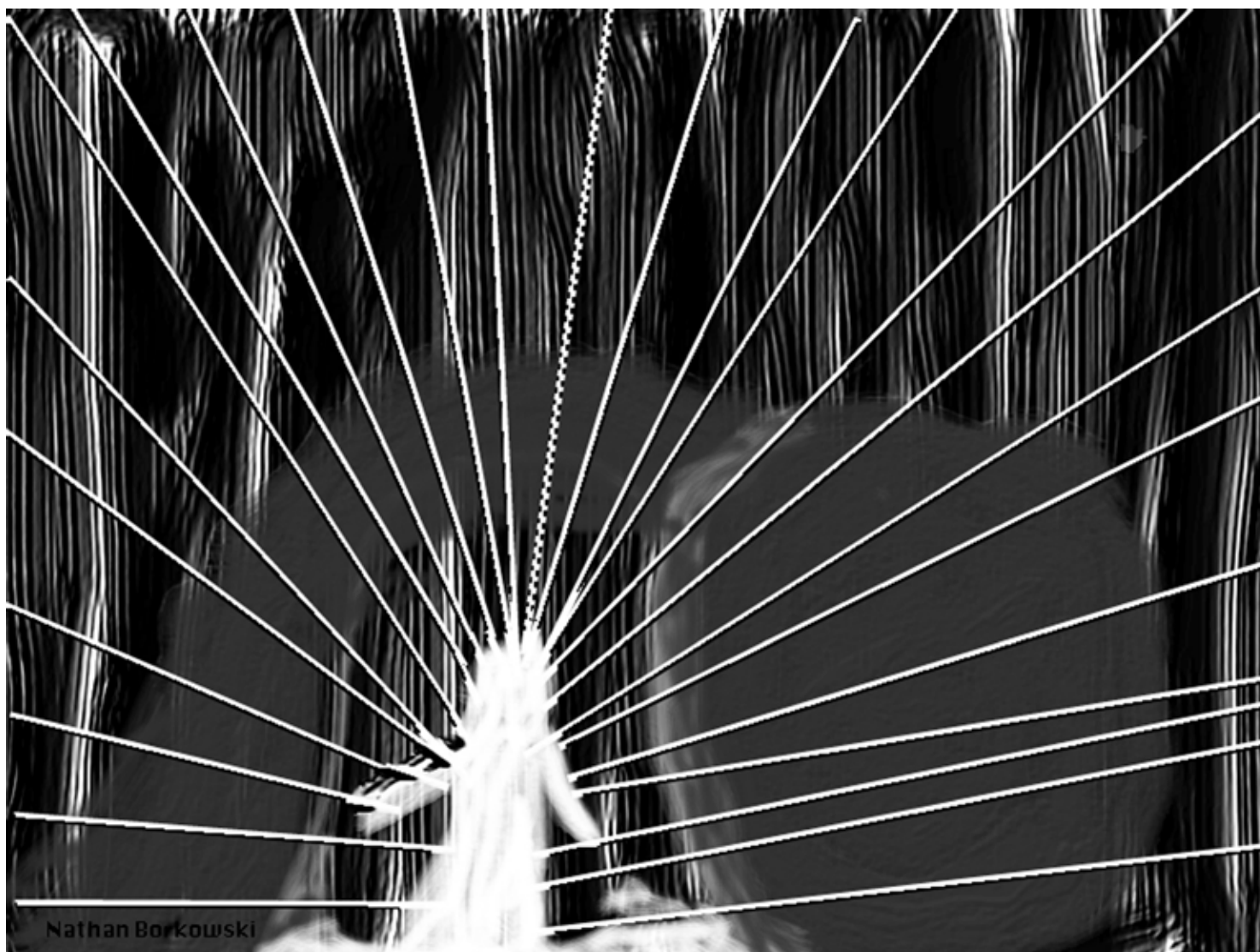
Bridge of glass, sea of fire
Astrid Elizabeth Bang
Norway



Dress
Scott Betz
USA



Corryvreckan Whirlpool
Olivia Bliss
UK

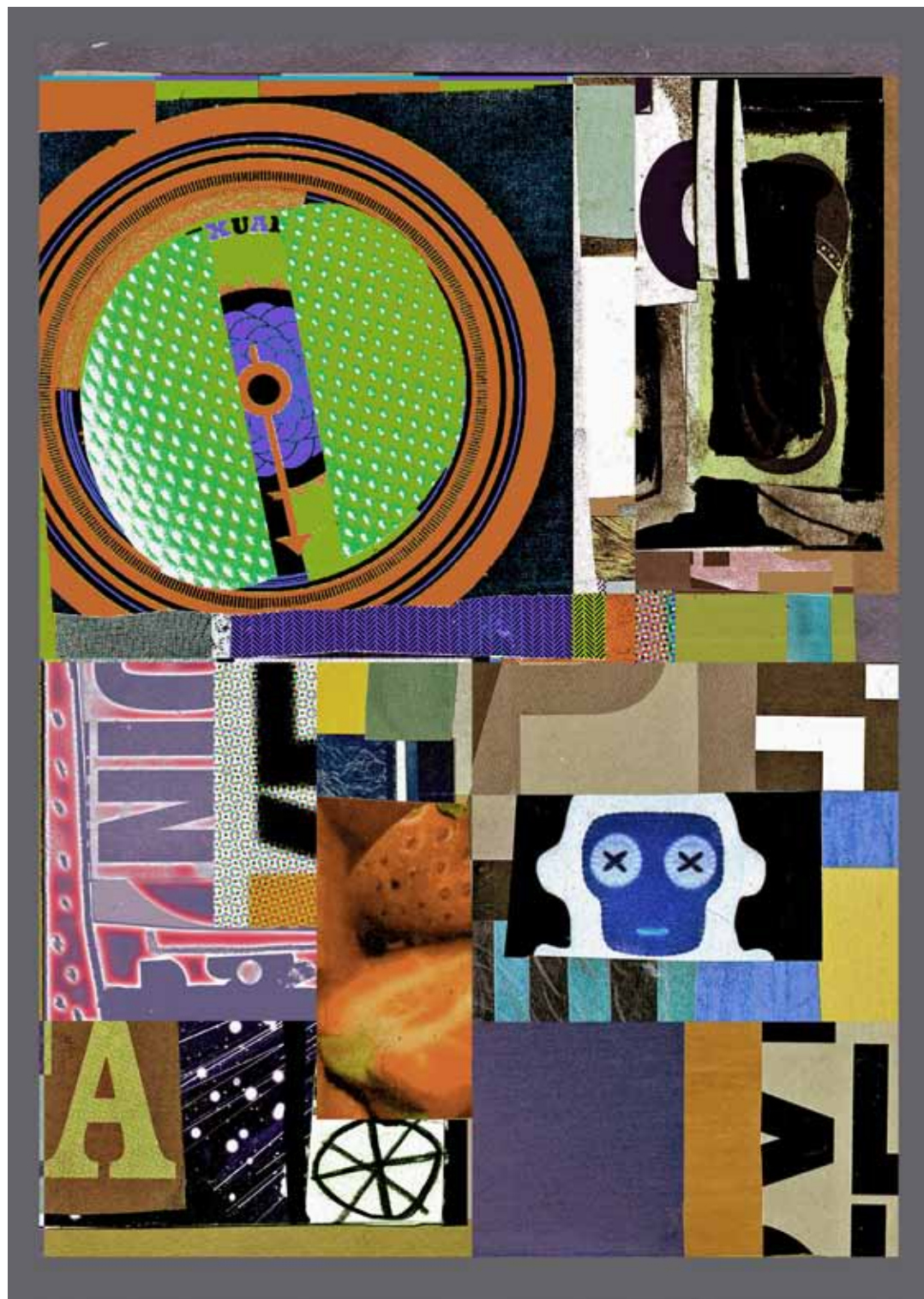


Oh Grave
Nathan Borkowski
USA

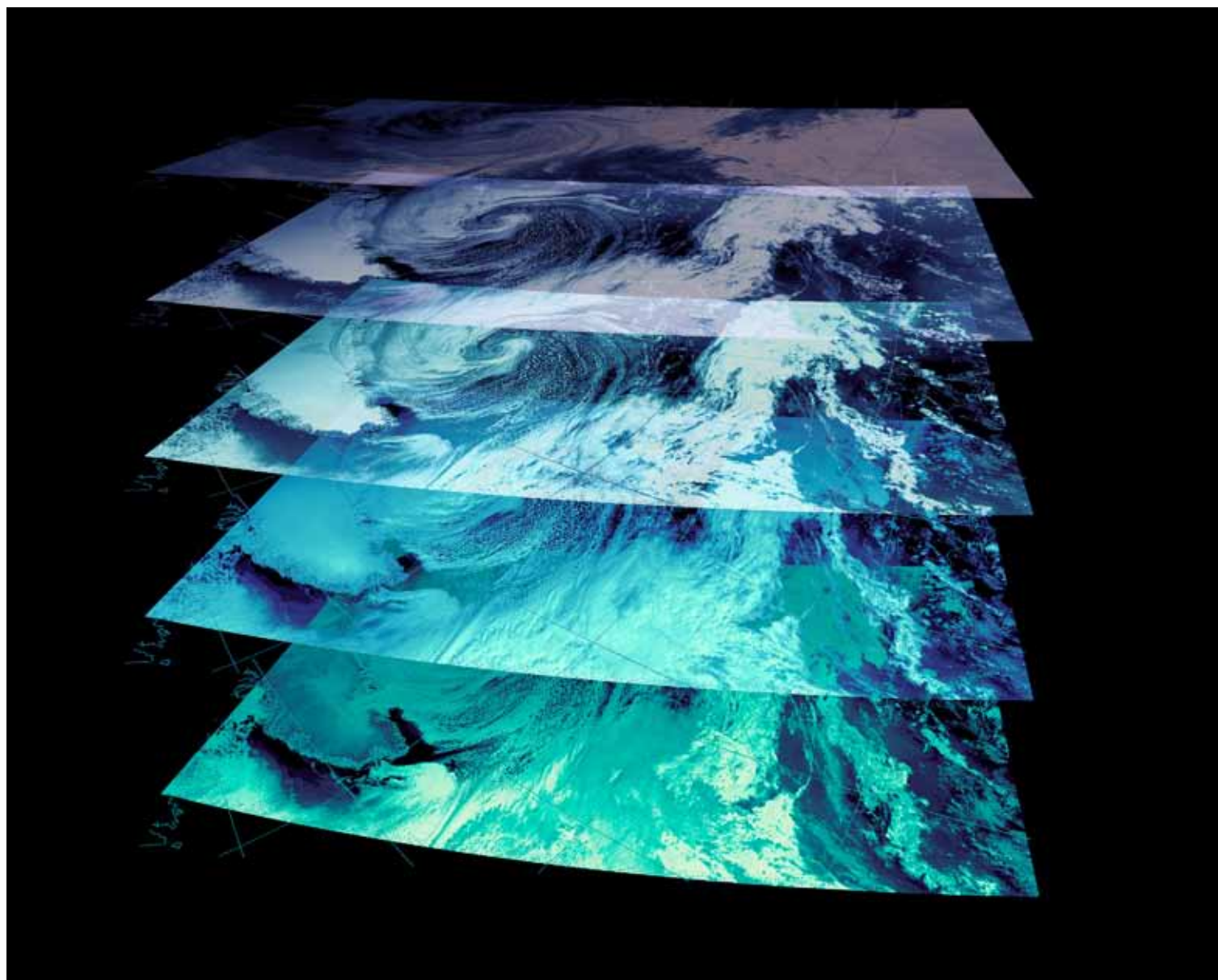


Stephen M. Burns - www.chromeallusion.com

Digital Scream
Stephen M Burns
USA

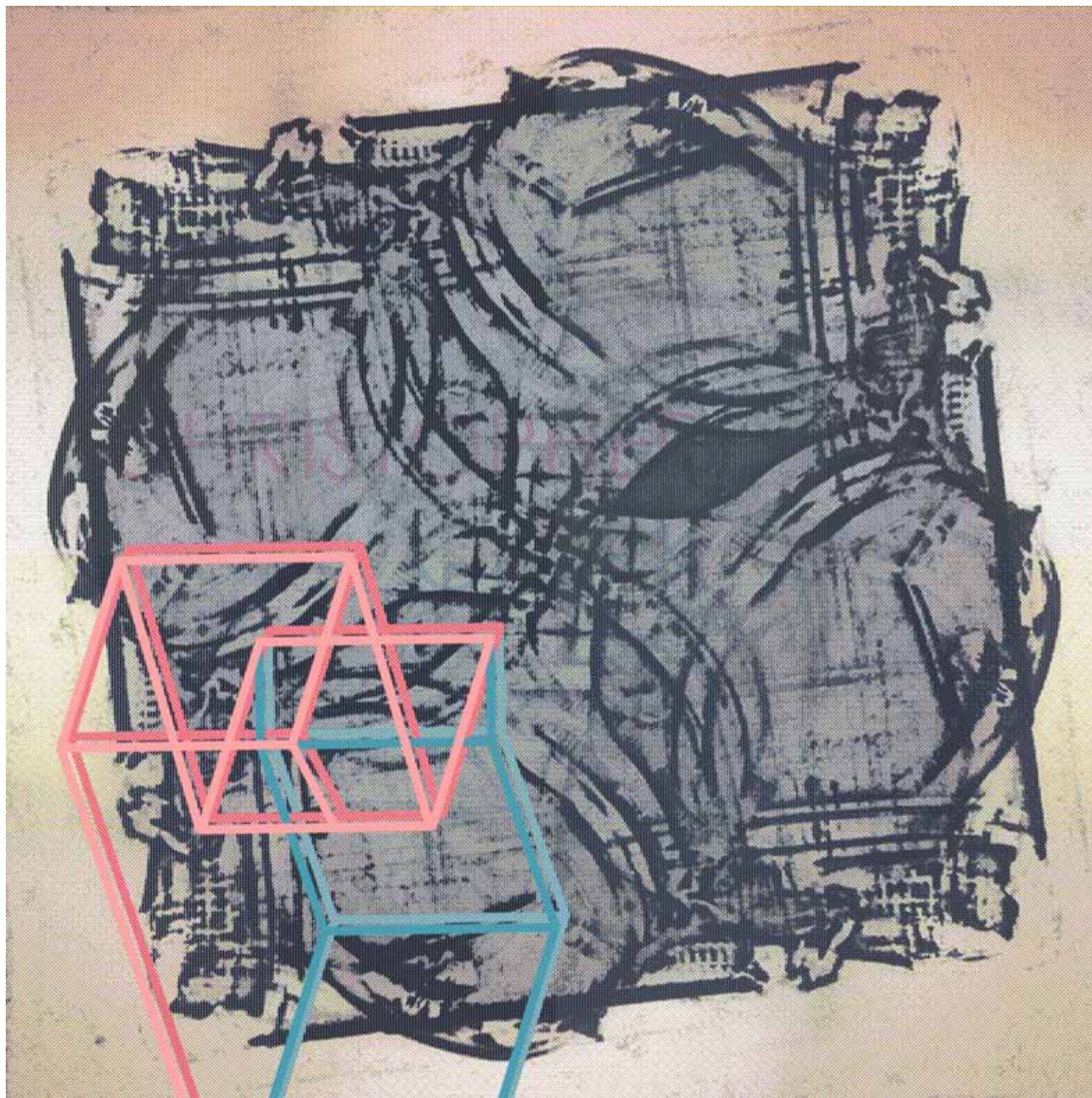


S+C I & II
Alfons Bytautas
UK



Projected View
Alastair Clark
UK

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Miranda
Christopher Clark
USA

12

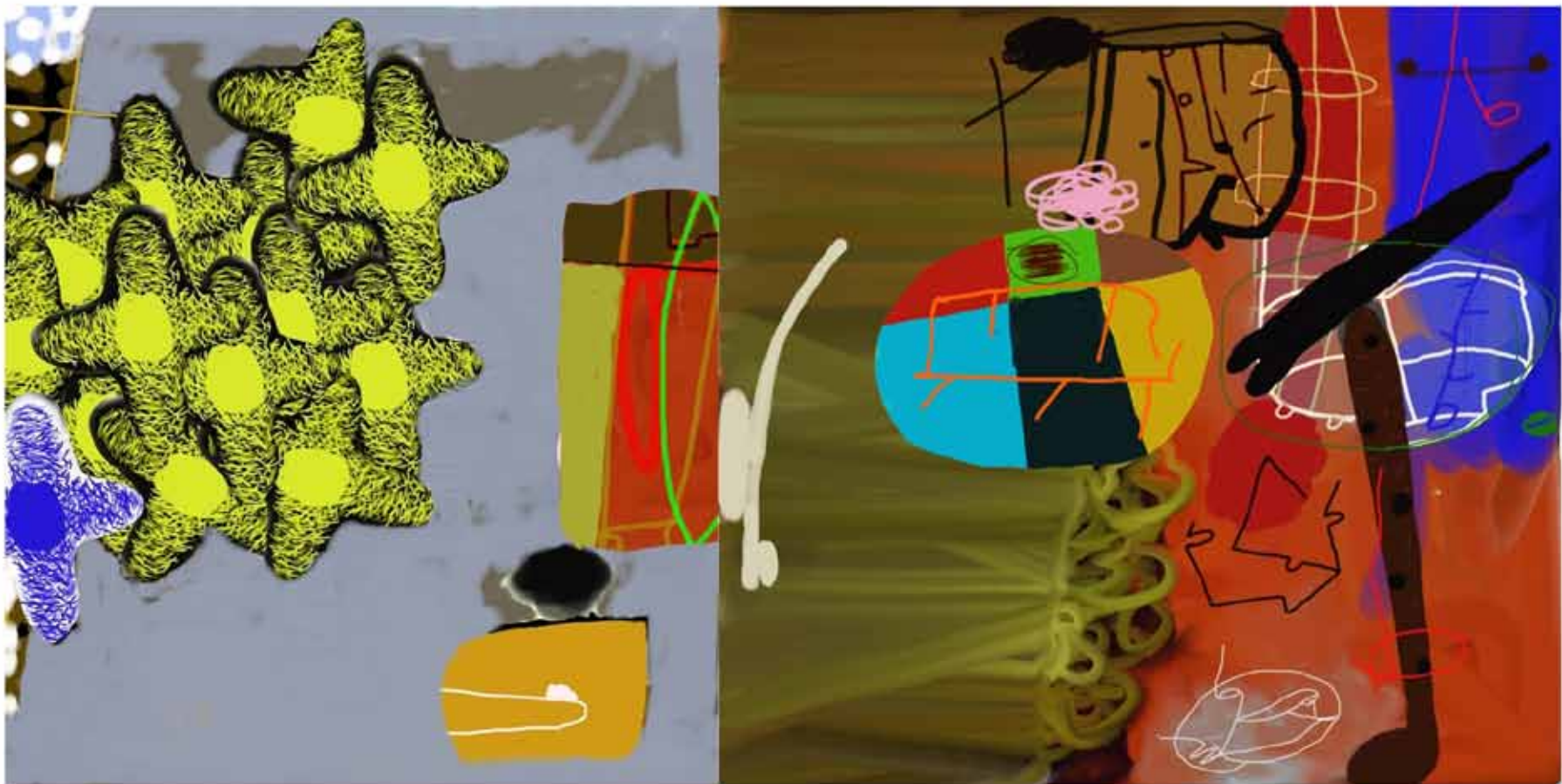


Permutation
Deborah Cornell
USA

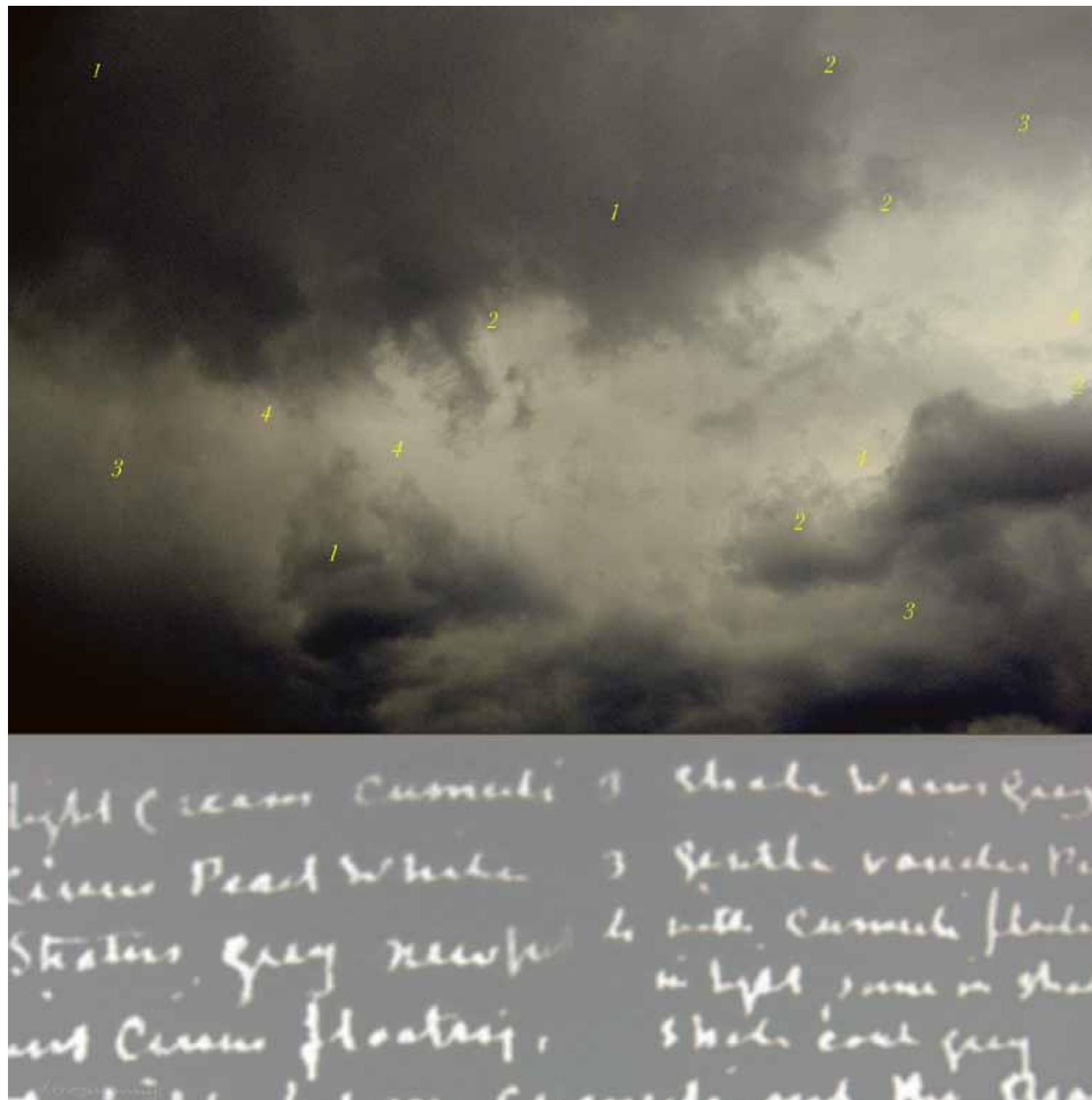
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All Corners of the Earth
Stuart Duffin
UK



Beach
Lennox Dunbar
UK



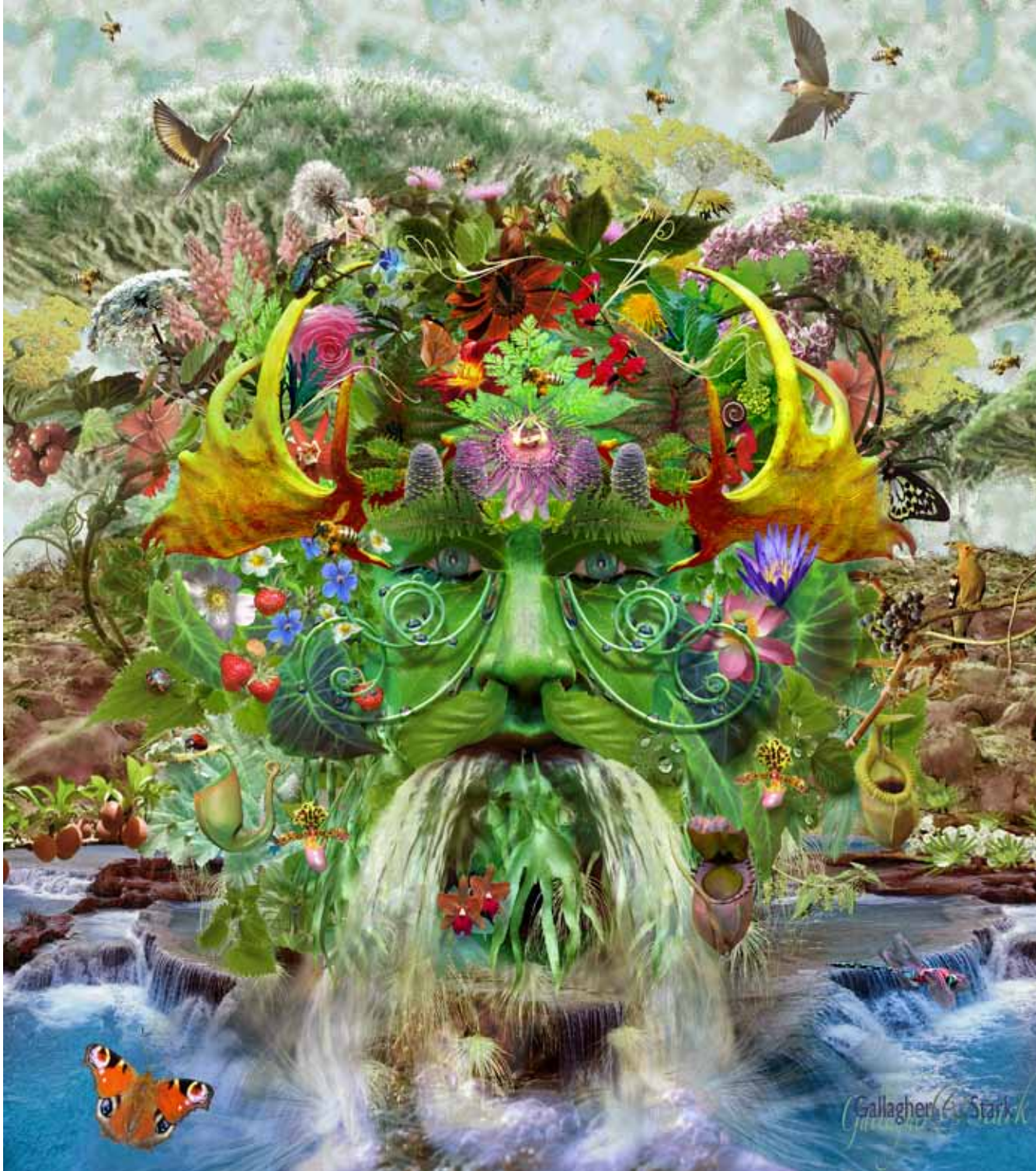
Cloud Study
 Lesley Duxbury
 Australia



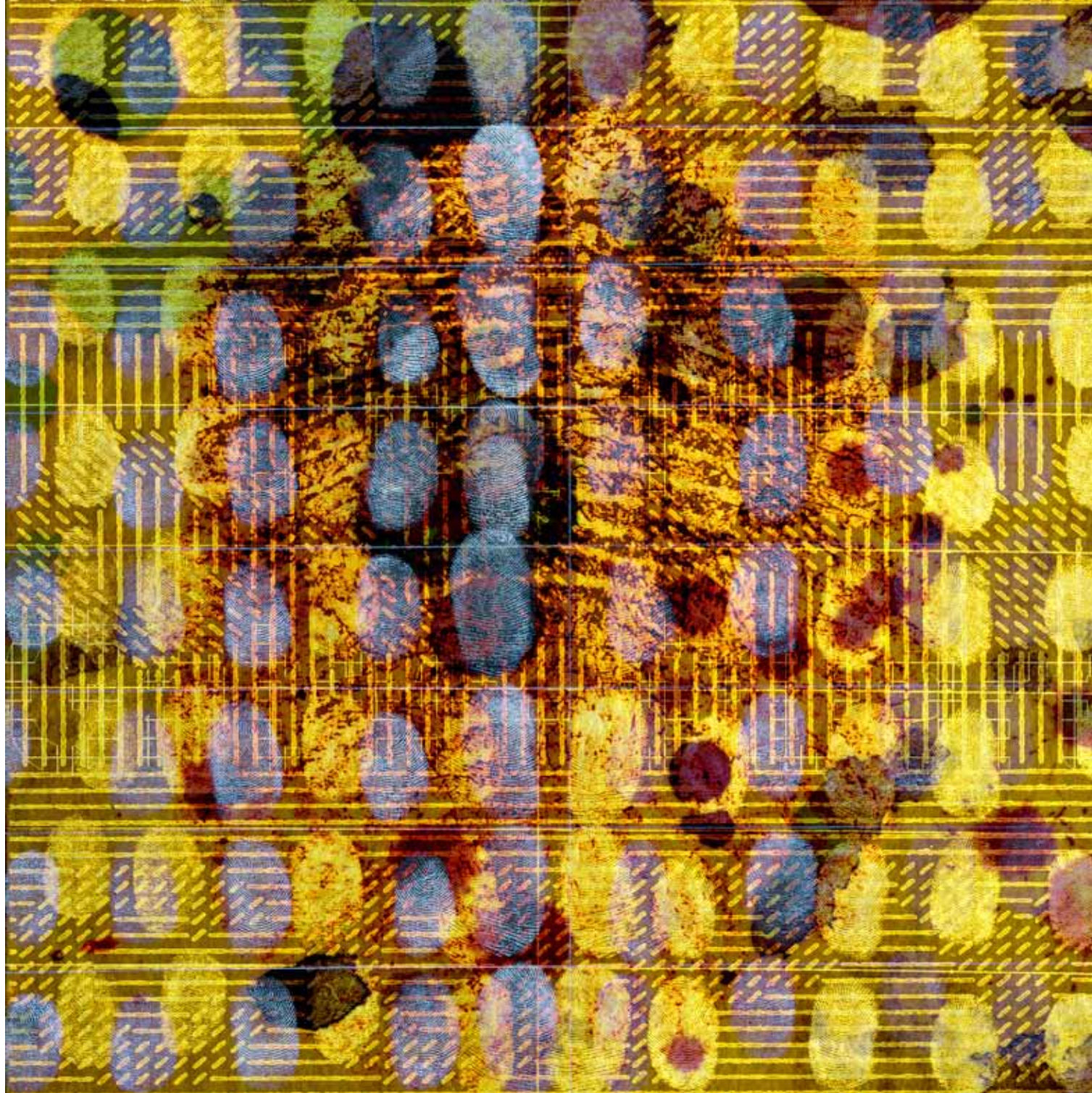
Spider
Rhona Fairgrieve
UK



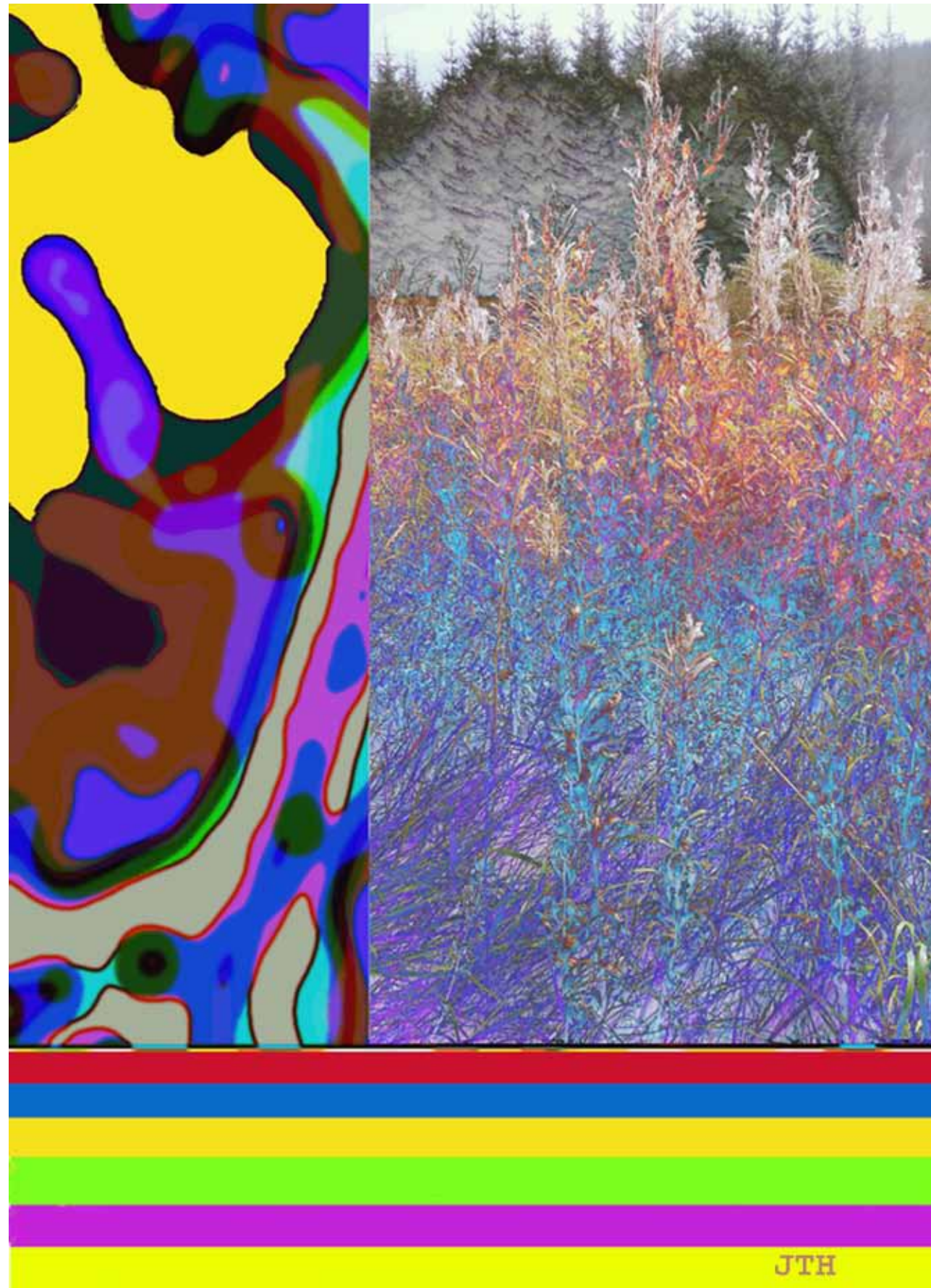
Tractor
Heather Freeman
USA



Greenman Spring/Summer/Autumn/Winter
Gallagher & Stark
UK



DS01
Eleanor Gates-Stuart
Australia



WILD BORDERS: Autumn
John Haworth
UK

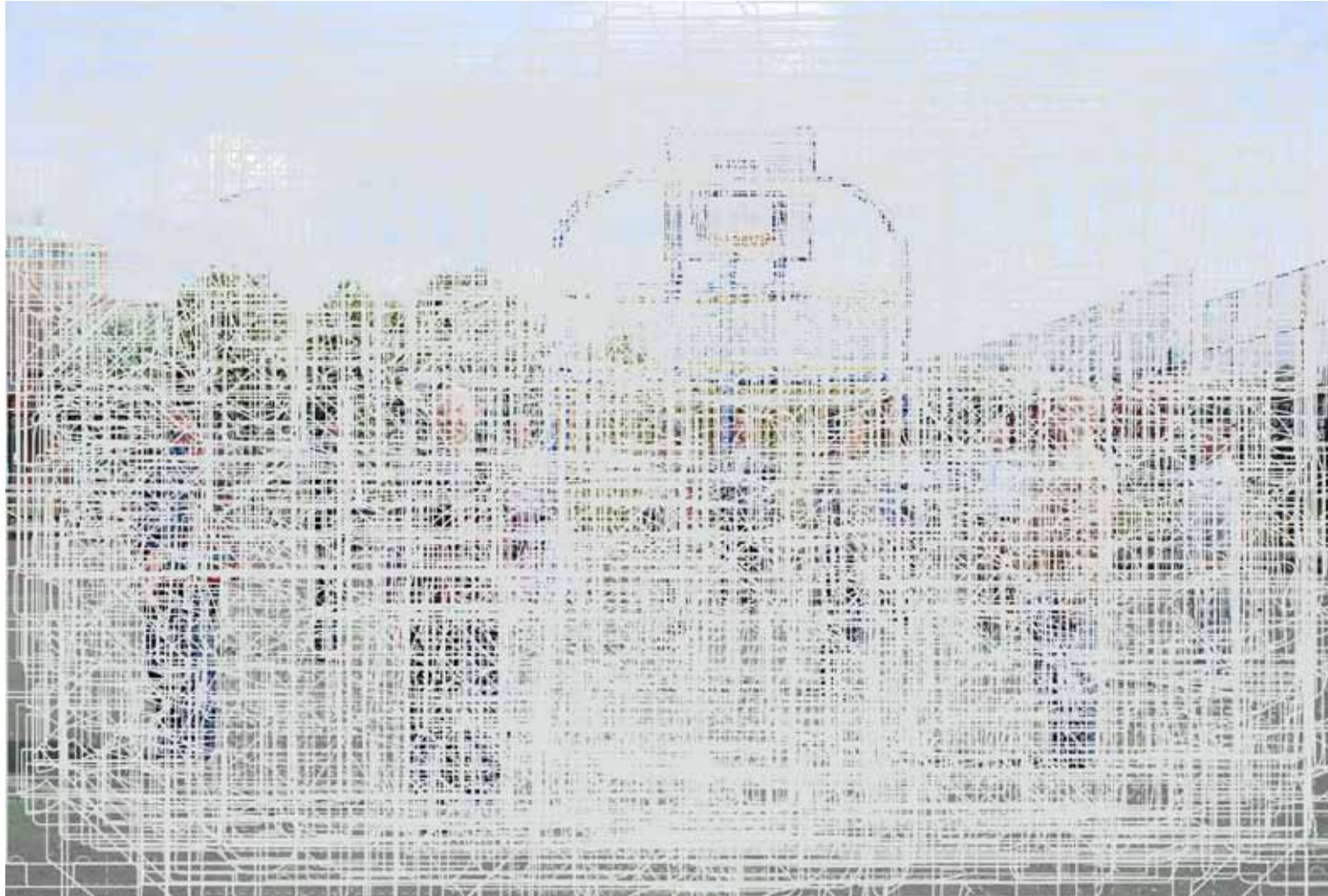


Nun
Uwe Haybach
Germany

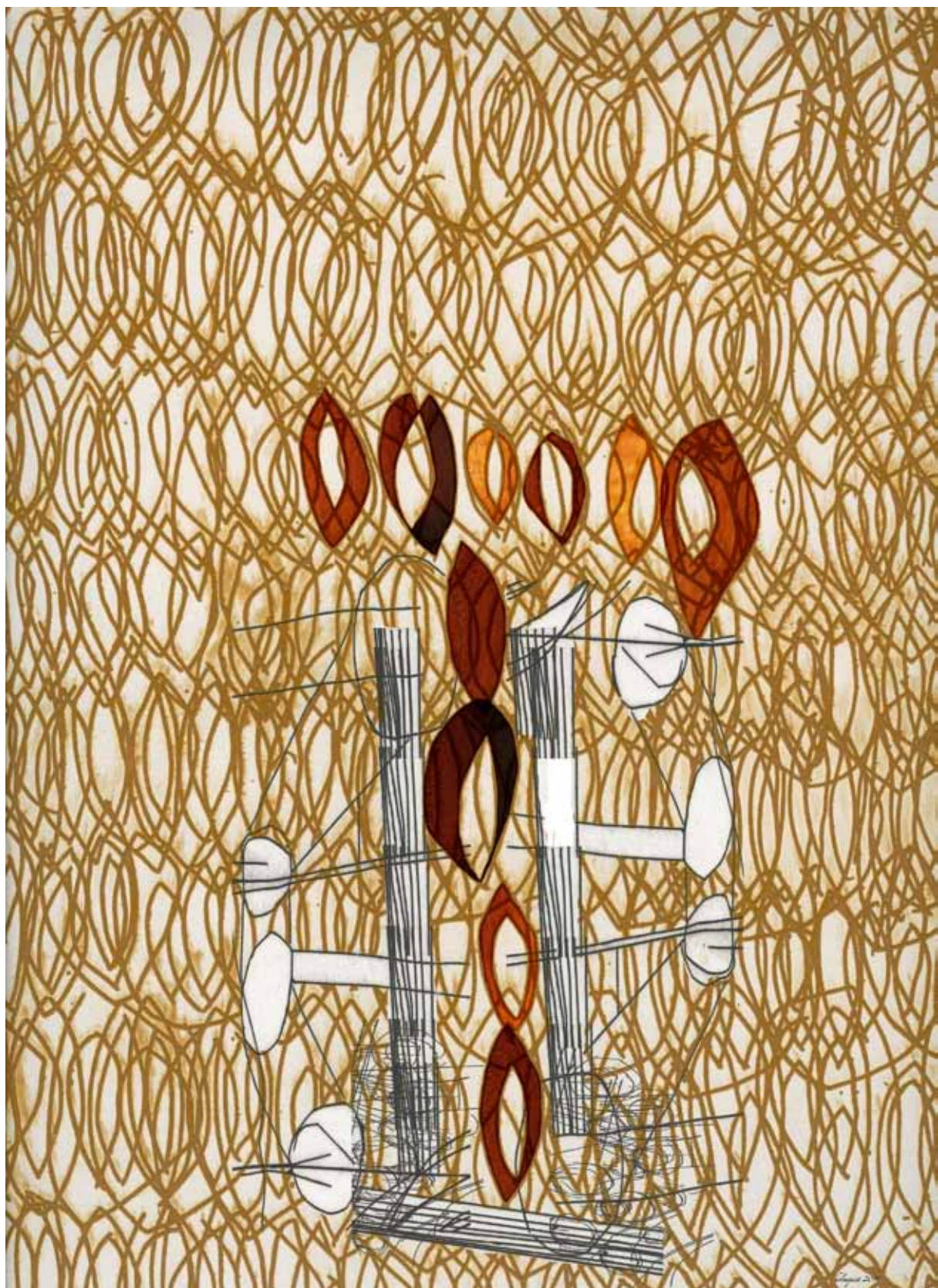
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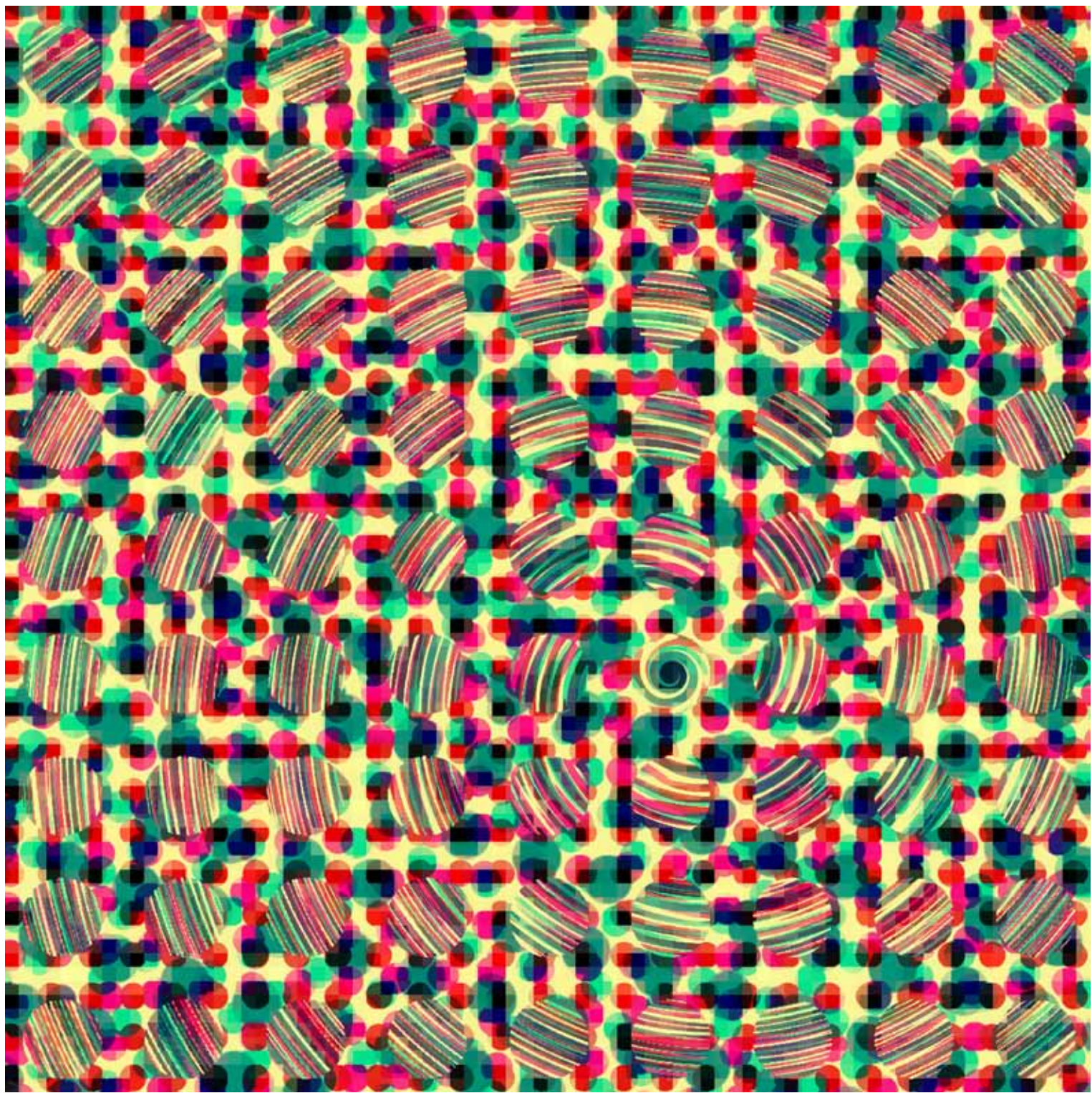
Kickline
Sarah Hendry
UK



Triptych –(Clockwise) Ghosts - Citizens - Wild Flowers
Ray Henshaw
UK



Barrage
Anthony Holmquist
USA



Frenzy
Travis Janssen
USA

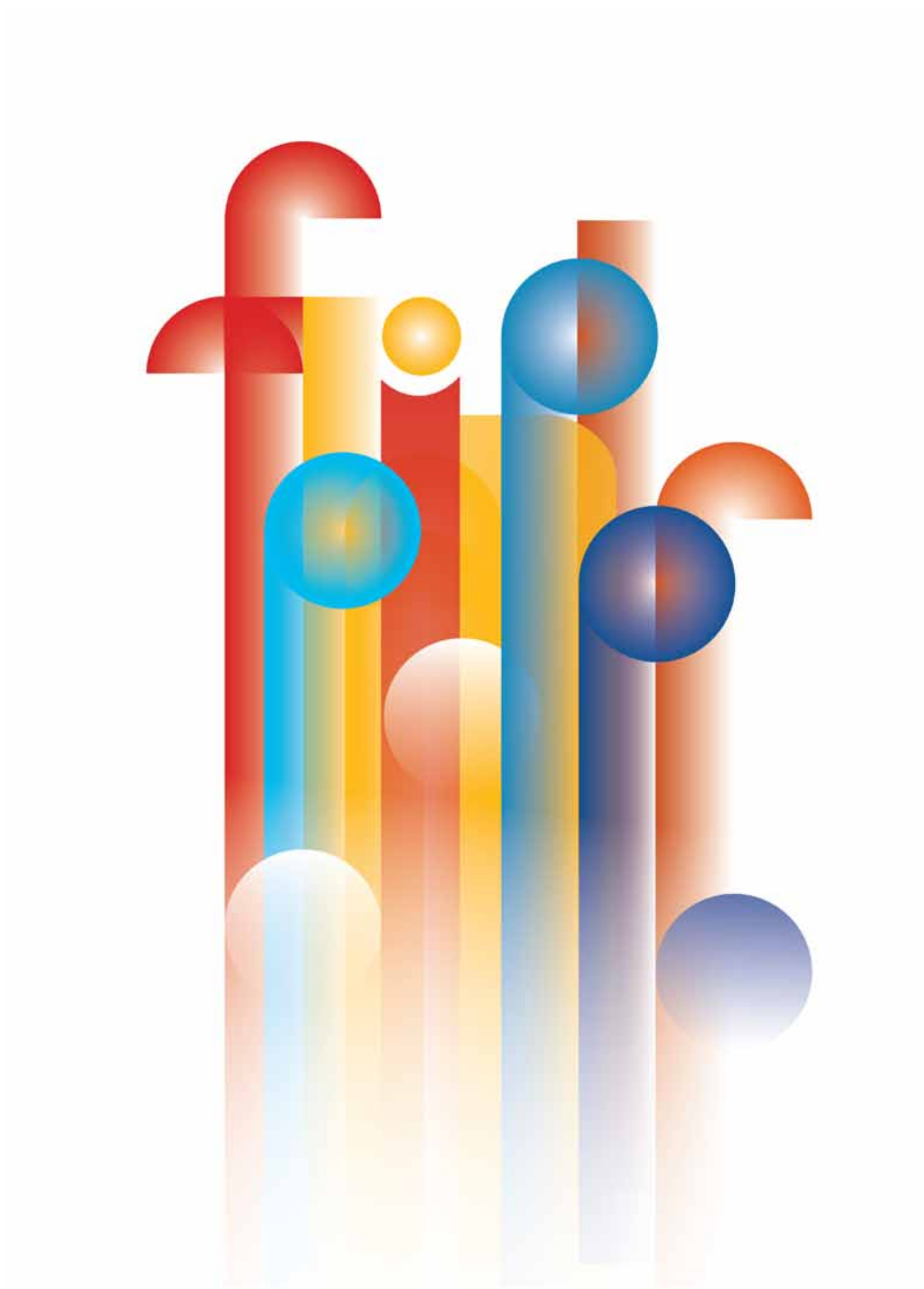
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ANNA 2011

Born Digital
Anna Johnson
UK

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The Music of Autumn
Goran Jovanov
Macedonia

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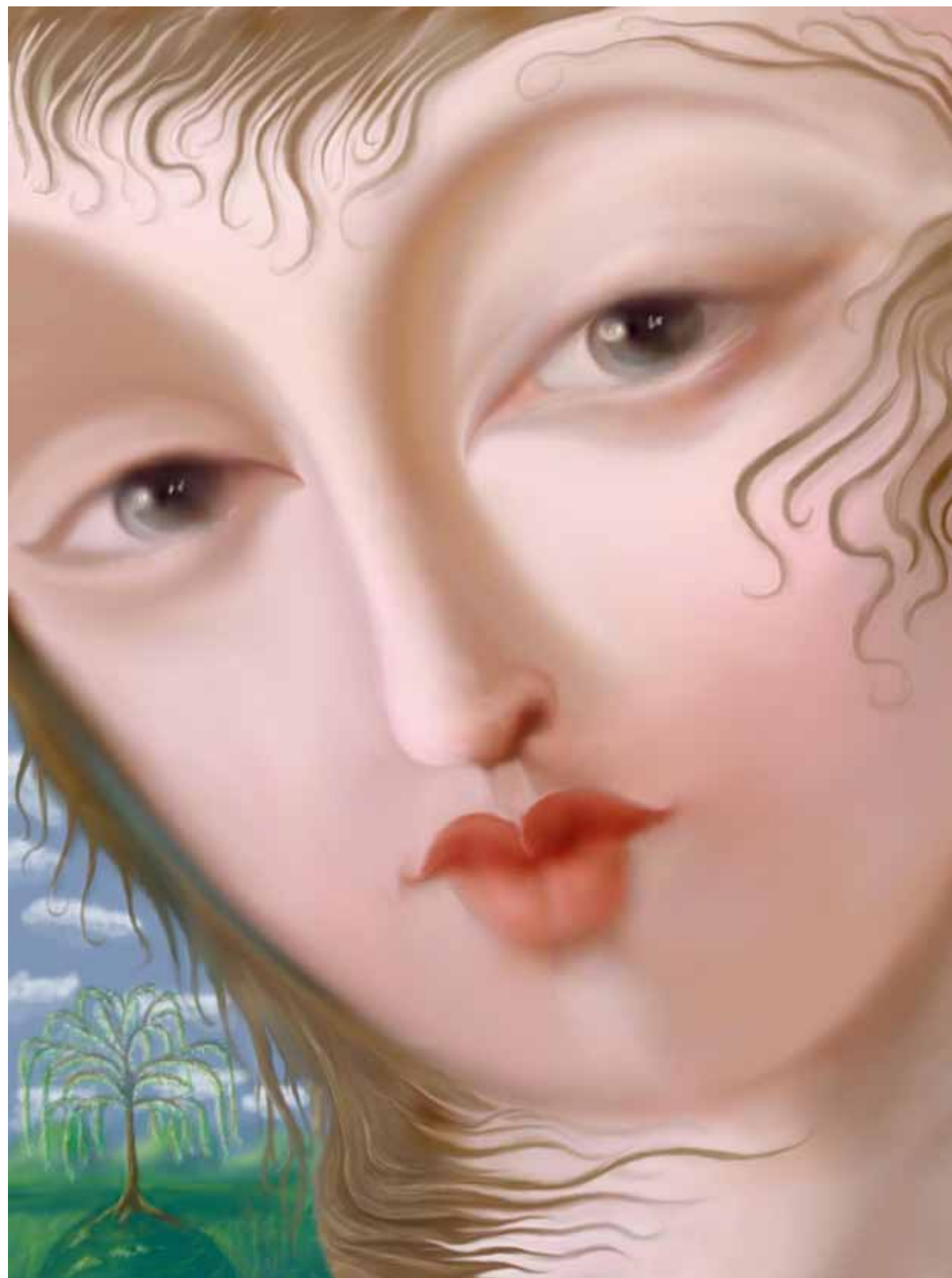
Meadow MMXI
Snežana Kezele
Serbia



Window
Dorothy Simpson Krause
USA



'They Make Us What We Were Not' (ii)
Christine Leathem
UK



Little Lover
Kevin Low
UK

32



Democracy Corrupted
 Ross McMaster
 Australia



Oh to be a Princess
Jacquelyn Ford Morie
USA



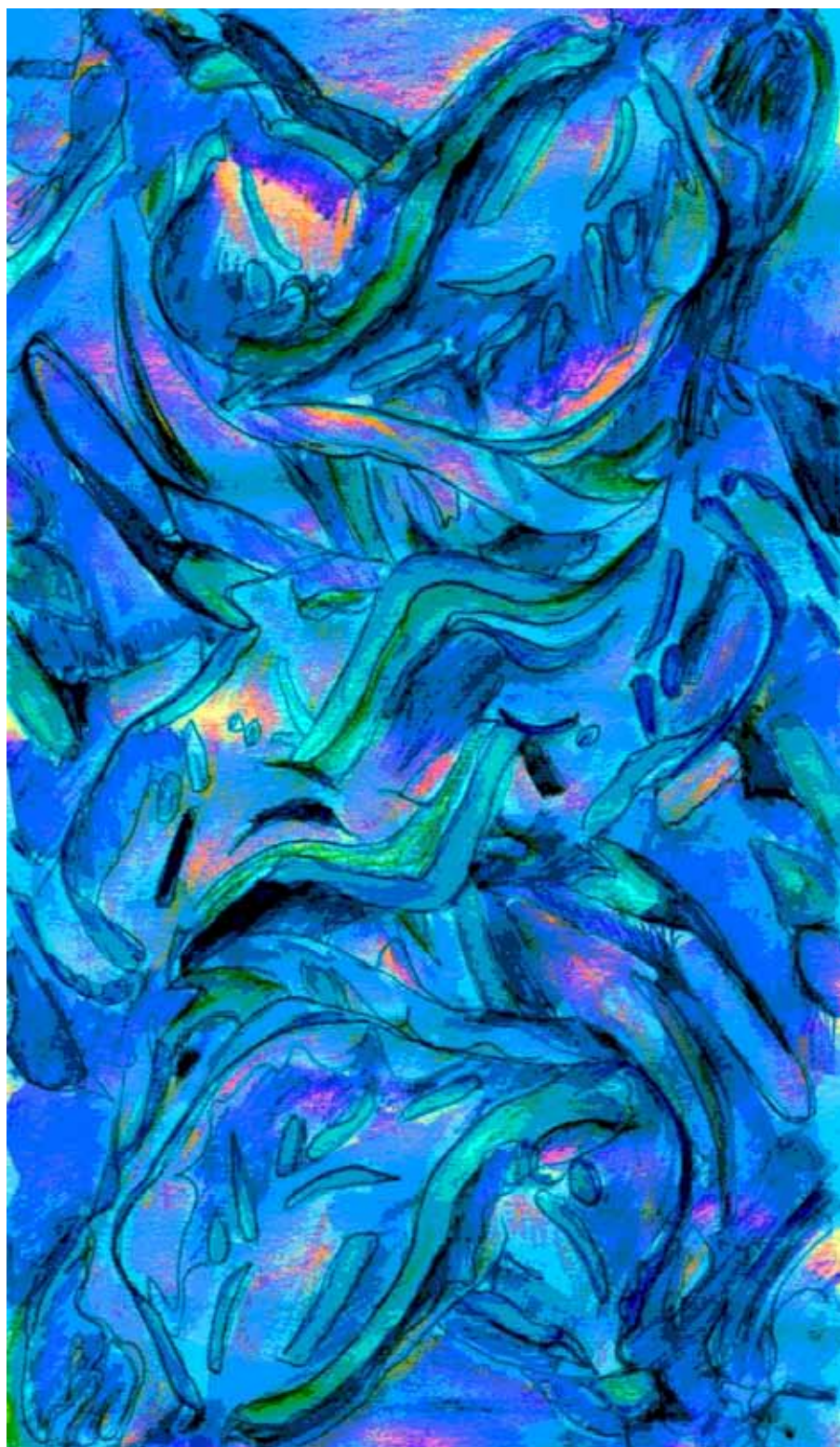
Ripple
Jeff Murphy
USA



OrnamenNov1
Candace Nicol
USA



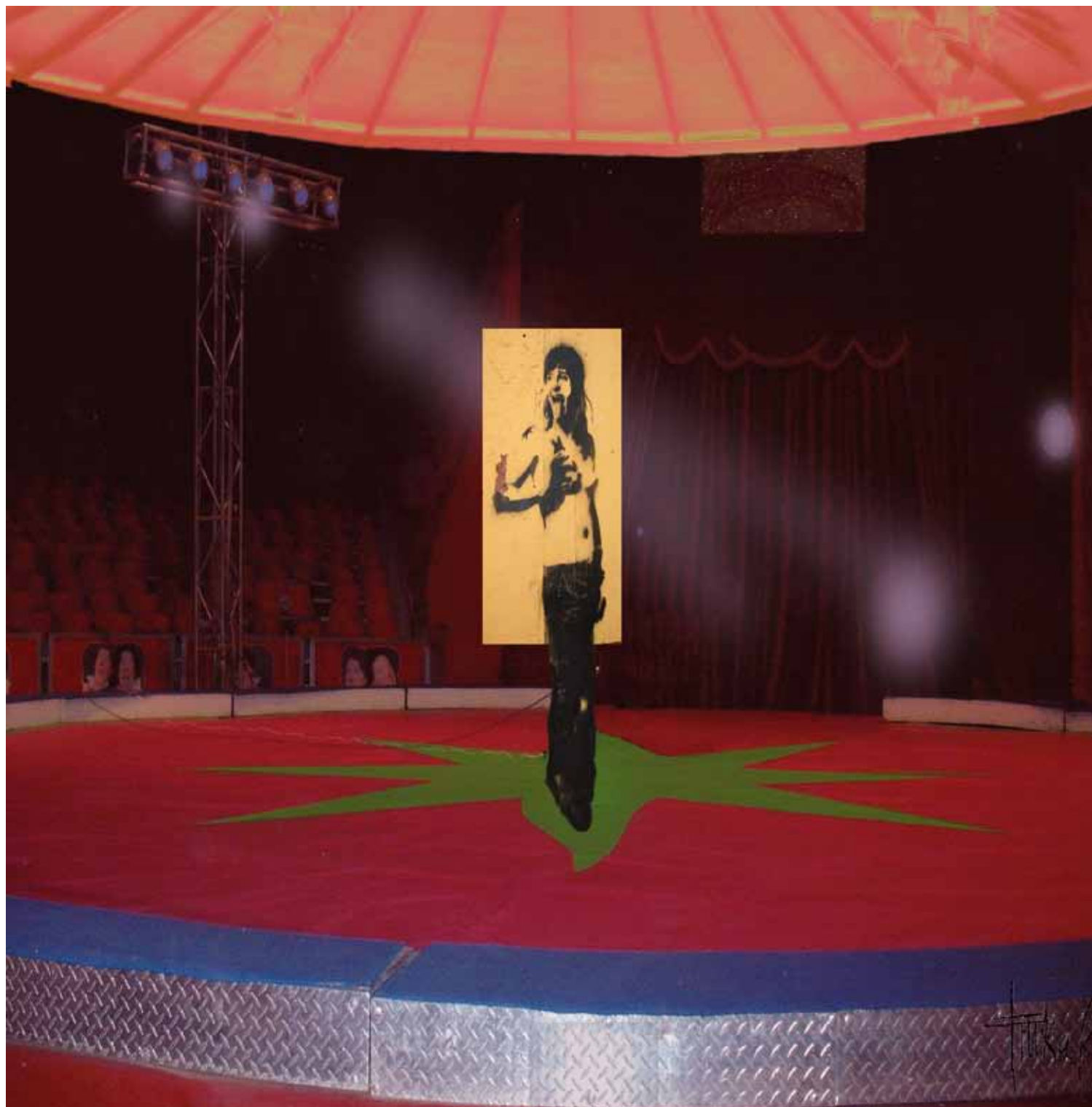
Resistant
Roy Petrie
UK



Wallhanging
Kevin A Pickering
UK



Requiem II
Aine Scannell
UK



Circo
Erika Servin
UK

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Thumper
Steven Sherrell
USA



Refractive Fissure
LiQin Tan
USA



Molt
Rebekah Tolley
USA



Herdubreid
Anna G. Torfadottir
Iceland



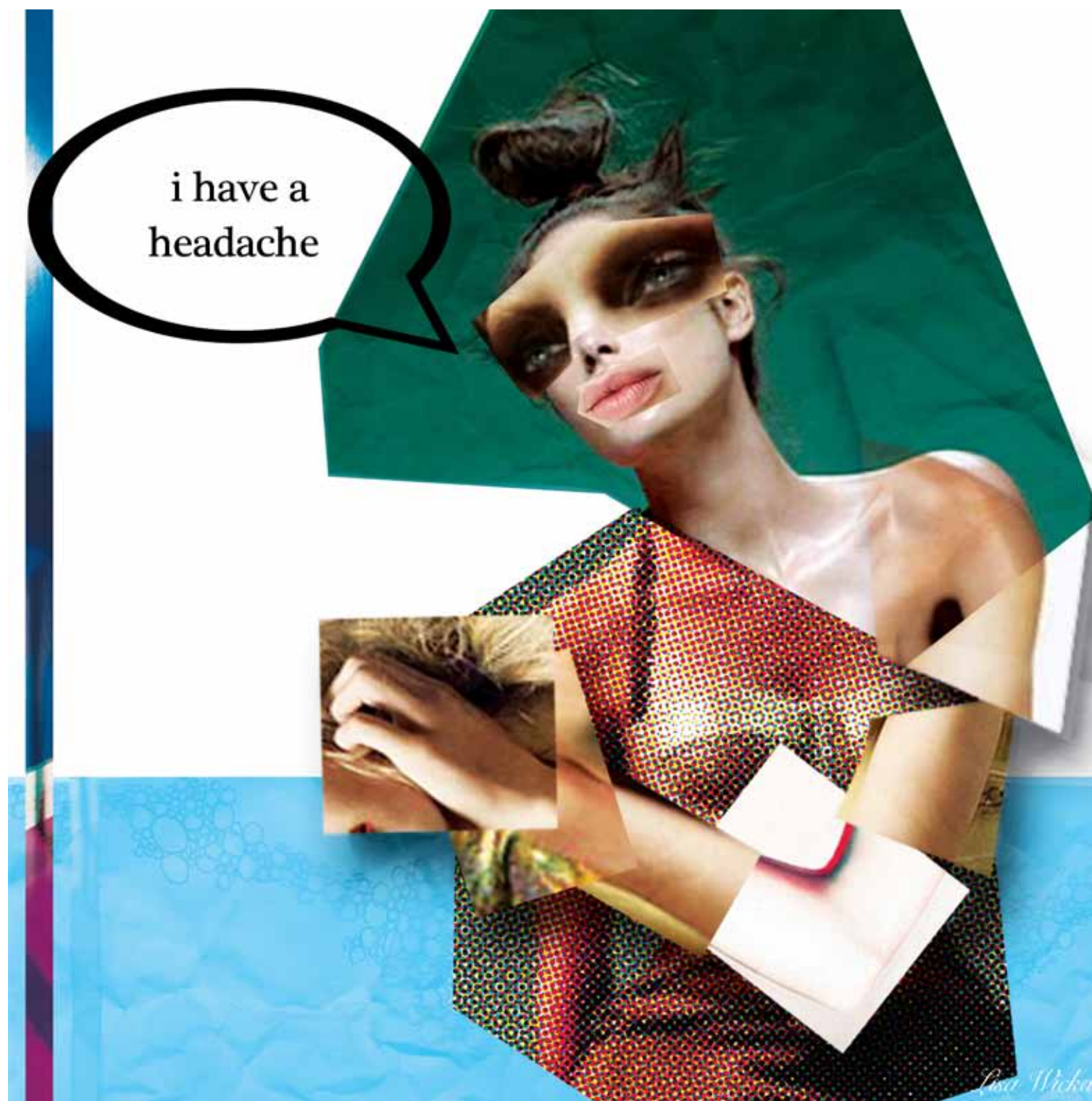
Onion Shed
Bren Unwin
UK



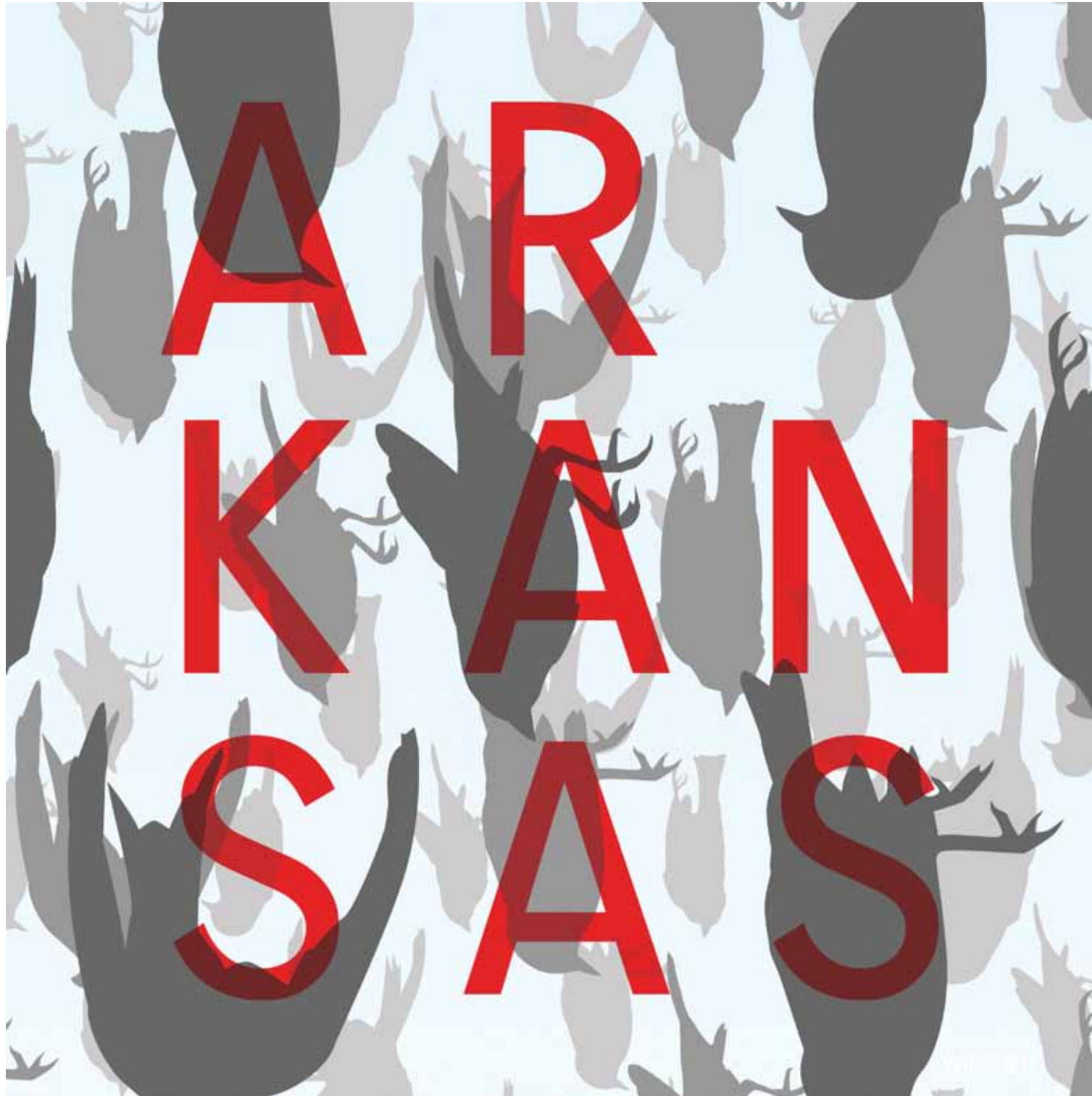
Caramel Courtesy
James Faure Walker
UK



Lost for Words
Fiona Watson
UK



I have a Headache
Lisa Wicka
USA



New Year's Eve
David Wischer
USA

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index of artists and processes

A

Chad Andrews - USA

Grader

PROCESS: Illustrator and Photoshop (Raster and vector based contrast!) on a Mac.

Funda Zeynep Ayguler - Turkey

S.A.01

PROCESS: Computational imaging techniques were used to enhance or extend the capabilities of digital photography. The result is a manipulated image that could not have been taken by a traditional camera.

B

Rakesh Bani - India

Digital 1

PROCESS: First I did the photography, and then I worked in Photoshop. I used two images in the composition.

John Barr - UK

When Clones Meet

PROCESS: For this image I have used:

Equipment - Digital camera; Computer Processes - Raw conversion software; Photoshop

Methods - Taking a black and white digital photograph as a base I have manipulated and distorted it, added multiple layers of different solid colours then worked back down through these layers, eroding them to varying degrees in order to create the colour, shading, apparent light source and effect that I want to create.

Astrid Elizabeth Bang - Norway

Bridge of glass, sea of fire

PROCESS: I combine stills from videos I make with photography. Equipment: digital camera, mini-DV video, editing software.

Scott Betz - USA

Dress

PROCESS: Drawn in Photoshop as a collaboration with my daughter, Kate (8) MacBook Pro

Olivia Bliss - UK

Corryvreccan Whirlpool

PROCESS: Photography from journeys in the landscape & Photoshop

Nathan Borkowski - USA

Oh Grave

PROCESS: The first step I started with a background. I used a paintbrush from the program to make the background. Then I used a distortion effect on the background to make it look like it was carved out. Then the next step I added another layer on top of the background. On this layer I made the cave. Then on the next layer I added the figure in white coming out of the grave/cave. Then I added strikes of white to the last layer to make it look like light is coming from the figure coming out of the grave. The white line was also considered to be carving lines as well.

Stephen M Burns - USA

Digital Scream

PROCESS: "My vision is to go beyond what the lens sees in a single image. My goal is to create a whole new vision using other imagery to inspire the end result. I have no predefined idea as to what the final image will be but instead I listen to my spirit to decide the outcome using a series of photo compositing techniques and digital painting in Photoshop as my tools."

Alfons Bytautas - UK

S+C I & II

PROCESS: The images are composed of scans (often of already collaged elements) and other digital sources, which are simply recombined and refigured (using the alchemy of Photoshop) through layering to create a new image. This

process reflects my use of collage & traditional print media in my current artistic practice.

C

Alastair Clark - UK

Projected View

PROCESS: Having selected live satellite images, I have pieced multiple scans together to create a composite image as a digital collage. Using Adobe Photoshop to manipulate and edit the image further and isolate the scans from the background, warp, distort and add colour and explore different colour proofs of the same image. This work was conceived for screen or projection use.

Christopher Clark - USA

Miranda

PROCESS: A Sony digital single lens reflex camera was employed to create an original photograph. Within Adobe Photoshop CS4, this photograph was simplified, multiplied and overlaid. Once an acceptable image was achieved, the file was converted into a CMYK format; each channel was separated and affected with a line halftone.

Deborah Cornell - USA

Permutation

PROCESS: Scanner for snake object and genetic materials, digital photograph for hands, text by James G. Cowan. All drawing and editing work was done in Photoshop, using various versions. Toshiba laptop for some of this work, Mac platform Epson 7600 for general proofing for size and scale.

D

Stuart Duffin - UK

All Corners of the Earth

PROCESS: Mainly creating symbols, objects and shapes in Photoshop, layering with photographic images and scans of bits and pieces Equipment... iMac 24" screen various scanners and digital cameras.

Lennox Dunbar - UK

Beach

PROCESS: Painter 7 programme on MacBook.

Lesley Duxbury - Australia

Cloud Study

PROCESS: Basic methods - digital camera and Photoshop I use pretty basic methods – a digital camera and Photoshop. For this image I used a photograph of the sky I had taken some years ago, resized it and manipulated the colour to represent a 19th century drawing. I added numerals in the way of 19th century artists to reference colour and added a “key” to the numerals – a digital photograph of the text from a cloud study taken from book of 19th century UK artists, which I resized, blurred and inverted.

F

Rhona Fairgrieve - UK

Spider

PROCESS: Digital photograph, which I took into Photoshop to change colour, enhance and sign it.

Heather Freeman - USA

Tractor

PROCESS: These began as 3D collages of public domain models in Google’s Sketch-Up. I exported stills and re-collaged these in Photoshop. I then painted with acrylic on graph paper, primed in with Ink Aid and printed the Photoshop images. Next, I scanned these prints at a high resolution and collaged the scans with both public domain and personal photographs. Finally, I drew and wrote back into them with a Wacom tablet. The resulting image is printed on matt paper.

G

Gallagher & Stark - UK

**Greenman Spring/Summer/
Autumn/Winter**

PROCESS: InDesign CS4, photography Canon 450D, image constructed on iMac Intel Core 2.

Eleanor Gates-Stuart - Australia

DS01

PROCESS: The image is composed through a series of layers and manipulated in Photoshop. Some of the layers are derived from scanned drawings and monoprint.

H

John Haworth - UK

WILD BORDERS: Autumn

PROCESS: I use photographs taken by myself, traditional printing inks and pastels on paper, scanned into the computer, scratched drawings on plastic, (drypoints) with pastels “catching” on the edges of the lines, and some on the surface, scanned into the computer, drypoints printed by traditional methods, and then scanned into the computer. The materials are brought together in the computer using Adobe Photoshop. There can be considerable experimentation, with modifications of images being saved, and notes taken on the creative process. An image can end up radically different from its original components, while in some cases, minimal change may occur. Scale is an important consideration throughout the process. In some cases, images are blown up to large format in the computer, and then scrolled over. This can result in things being seen which were not anticipated, and areas cropped to devise a new print, or part of a new print. Prints are sometimes printed at different sizes and viewed framed or unframed. Small and large format printers, and different materials to print on, are used, Descriptions of the process of making prints can be seen in the following articles on the website www.creativity-embodiedmind.com under Developments: projects. Haworth, J.T. (2005) “Vibrant Transience: an embodied lens for digital print making”. (First presented at the Impact 4 Printmaking Conference, September 2005, Berlin/Poznan). A related paper Haworth et al 2005 is included in workshop2 papers on the website www.creativity-embodiedmind.com) A Digital Surface Case Study (2009) of my practice led research into creativity can be seen on the website for the AHRC project on The Digital Surface www.faderresearch.com/digitalsurface

Uwe Haybach - Germany

Nun

PROCESS: Using Paint Shop with a drawing tablet and a PC. Several layers with different values of brightness, contrast and overlap factor have been composed to this digital painting.

Sarah Hendry - UK

Kickline

PROCESS: Digital photography for research and development, found images often scanned into Photoshop. Photoshop for collage, editing and adding text. Printing layers in collage which are sometimes photographed again and collaged together before the print is completed.

Ray Henshaw - UK

Triptych: Ghosts - Citizens - Wild Flowers

PROCESS: Digital Photography, and digitised line drawing.

Anthony Holmquist - USA

Barrage

PROCESS: Epson Scanner, Mac Computer and Photoshop.

J

Travis Janssen - USA

Frenzy

PROCESS: This image was directly composed through a combination of Adobe Illustrator and Photoshop software.

Anna Johnson - UK

Born Digital

PROCESS: I used my Fuji digital camera to take the initial photographs. A Mac computer to download into iPhoto, then I opened the image I chose into Adobe Photoshop CS. I used my graphics tablet to draw into the photograph using layers and zoom (pencil tool and airbrush) with filters and effects, and then placed the image on a separate white background, because if you choose to print it on paper I wish it to be placed this way with a print border. I am becoming very pre-occupied with the shapes of prints relating to paper size, and often place prints on to surprising paper shapes when hand printing plates (this one is fairly conventional). I then used Photoshop text tool to make the signature and date.

Goran Jovanov - Macedonia

The Music of Autumn

PROCESS: Mechanical technique

K

Snežana Kezele - Serbia

Meadow MMXI

PROCESS. Photoshop digital collage,

Digital photos and details of digital photography, pre-processed in Photoshop corrections, layered collage technique are Lecco. Most used tools: Pencil tool, LASSO, Brush Tool etc.

Dorothy Simpson Krause - USA

Window

PROCESS: The file was printed on an HPZ3200 onto Digital Art Studios Seminars transfer film. The 30” x 22” print was transferred to 36” x 28” Stone Paper using DASS Super Sauce. The resulting monoprint, emulsion transfer is in an edition of 6.

L

Christine Leathem - UK

‘They Make Us What We Were Not’ (ii)

PROCESS: For this print, I gathered source material from various anatomy and body books, Renaissance Rome History books and medical textbooks. These separate source materials were then scanned and collaged through Photoshop. I cut out, arrange and create the composition, editing each individual layer separately. I then flatten the image and distort colour, shadow and highlights to create a more dramatic and visually ‘correct’ image.

Kevin Low - UK

Little Lover

PROCESS: These days, I “paint” onto the screen. Using Photoshop I follow a fairly

traditional method of drawing and “colouring in”, occasionally I may “sample” a prop, perhaps a ribbon or buckle, a small detail, which has somehow inspired me. These borrowed items tend to be worked on once the process gets going and may morph into something with only a passing resemblance to the original item. I use a Wacom tablet and pen, and most of the time after applying the colour to the screen I use the smudge tool to move the “pigment” around. I use an IMAC 27.

M

Ross McMaster - Australia

Democracy Corrupted

PROCESS: I used Adobe CS on a Mac platform, working originally on a Hi-Res (600 dpi) file, which I then resized once the finished piece was achieved.

Jacquelyn Ford Morie - USA

Oh to be a Princess

PROCESS: I work from old images taken from family photos and filmstrips, which are situated in the 1940s and early 1950s. I combine these with new imagery I collect, usually involving lights, patterns and other visual representations of the complexity of modern life. The juxtapositions of new/old, memories/ discovery, and empathy/recognition, create layers of intertwined meaning that bring new ways of experiencing wisps of the past in the all too fleeting present.

Jeff Murphy - USA

Ripple

PROCESS: The works are put together from bad charcoal drawings, original photographs, and public domain illustrations from an old medical text. The works were originally made for 360-degree panoramic presentation on the screen (using Flash). However, they now exist as limited edition prints on cloth.

N

Candace Nicol - USA

OrnamenNov1

PROCESS: For the male nudes images and landscape, I took digital photos using a Cannon SLR. I also scanned in Photoshop a pen and ink drawing of my “Ornamen” silhouettes and a survey map of Nevada. Using layering and filters in Photoshop, I created OrnamenNov1.

P

Roy Petrie - UK

Resistant

PROCESS: Working between Adobe Illustrator and Photoshop and occasionally a scanner.

Kevin A Pickering - UK

Wallhanging

PROCESS: As a start point, on my home PC, I scanned part of a hand drawn image of a glass vase into “Corel 7” Then, “as I normally do”, just played around, adding filters, colours etc. until I had a number of new images. These in turn were opened in PaintshopPro7 and the process repeated and finally I used Photoshop to complete the transformation.

S

Aine Scannell - UK

Requiem II

PROCESS: Made using an Apple Mac, OS X, laptop and a scanner. I input various scans of watercolour washes. The entire piece began upon an encounter with an Internet image of a young girl, which I then worked on using pencil drawing. I then transferred that image to a lino block, carved and proofed it and afterwards scanned that back into the computer.

I further enhanced the image (face area) using sections from a scan I made from a coarse aquatint proof I had taken previously. The watercolour washes were minimally edited in Photoshop.

Erika Servin - UK

Circo

PROCESS: I use Canon digital camera to have the raw materials for image making plus drawings printed matter done in orthodox printmaking techniques that are scanned and are worked as digital files. Then I start combining the imagery through Adobe Photoshop and making edition of the work as a whole. I print on an Epson Pro 4800 in Fine art Satin Somerset 250 gr.

Steven Sherrell - USA

Thumper

PROCESS: It depends. Sometimes I just make the image in Photoshop or a combination of programs. Sometimes I branch completely out of the computer, using digital laser prints to make transfers that I work into paintings. I have tile printed and glued images onto treated surfaces. I have tried everything I have access to. But ultimately, I am least fond of the giclee. I just find it too static.

T

LiQin Tan - USA

Refractive Fissure

PROCES: Printed on metal surface with a large scale HP printer

Rebekah Tolley - USA

Molt

PROCESS: I used a flatbed scanner to scan a crab shell and used Photoshop to manipulate and layer the crab on itself. As a printmaker, I am particularly interested in the expanded possibilities of layering using layer blending tools that can composite pixels in many different ways.

Anna G. Torfadottir - Iceland

Herdubreid

PROCESS: I use Canon EOS 400 camera. I scan my prints, paintings and found objects with HP Scanjet 4890 scanner to HP Computer. I work a lot with my own photographs, layering and mixing in Photoshop.

U

Bren Unwin - UK

Onion Shed

PROCESS: Digital photography, Photoshop, transparent film, inkjet printer, light-box.

W

James Faure Walker - UK

Caramel Courtesy

PROCESS: I use quite a variety of gadgets and materials, predominantly felt-tip pens and oil paint in my studio. But here I used acrylic on squares of canvas, cut out and assembled on cardboard. Once photographed, and the colour reversed, I incorporated them in the drawings I was making with my Wacom tablet, using Painter XI software. It was proofed on an Epson Stylus Pro 4000.

Fiona Watson - UK

Lost for Words

PROCESS: I start with a blank screen and my trusty graphics tablet. My digital prints are composed of several hundred images and layers including hand drawn and painted elements, photographs and scanned objects. Using a small digital camera, I collect images of everyday things that are normally overlooked, discarded or barely noticed such as old paper and books, found photographs, ephemera, weeds, trees, flowers, pavement and wall textures, shop windows, etc. These images are arranged, rearranged, altered, coloured etc. in Adobe Photoshop until an image slowly emerges. Many of the original layers disappear in the process.

Lisa Wicka - USA

I have a Headache

PROCESS: Digital collage through the use of Photoshop. That image was then printed out, altered and scanned back in for some textural additions.

David Wischer - USA

New Year’s Eve

PROCESS: “New Year’s Eve” was made with Adobe Illustrator. The birds are drawn with the pen tool, and the type is a combination of three typefaces, with some other modifications.

artist's links

The Following artists have kindly provided links to their own websites. This provides a significant snapshot of the breadth, and background of their practice as well as an insight into their biographies and exhibitions.

Funda Zeynep Ayguler	http://www.behance.net/fzeynepayguler/frame
John Barr	http://johnbarrphotography.com/ http://www.johnbarrarchitect.com/
Astrid Elizabeth Bang	http://www.aebang.com/
Scott Betz	http://myweb.wssu.edu/betz/nav.htm
Olivia Bliss	http://www.oliviabliss.co.uk
Stephen M Burns	http://www.chromeallusion.com/
Alfons Bytautas	http://inkteraction.ning.com/profile/AlfonsBytautas
Alastair Clark	http://www.aclark.org.uk/
Christopher Clark	http://www.goodfeets.com
Deborah Cornell	http://www.deborahcornell.com/
Stuart Duffin	http://www.stuarduffin.com/
Lennox Dunbar	
Heather Freeman	http://epicant.com
Eleanor Gates-Stuart	http://www.eleanorgatestuart.com.au/
John Haworth	http://www.creativity-embodiedmind.com/ http://www.absolutearts.com/portfolios/h/haworthjt/
Sarah Hendry	http://www.sarahhendry.com
Ray Henshaw	http://www.raymondhenshaw.com/
Travis Janssen	http://www.travisjanssen.com/
Anna Johnson	http://www.greendoor-printmaking.co.uk/
Dorothy Simpson Krause	http://www.DotKrause.com/
Christine Leathem	http://www.christineleathem.com/
Kevin Low	http://www.kevinlow.net/
Ross McMaster	http://www.rossmcmaster.com.au/
Jacki Morie	http://www.myart.skydeas.org/
Jeff Murphy	http://www.murphydigitalart.com/
Candace Nicol	http://www.candacenicol.com
Roy Petrie	http://www.roypetrie.co.uk/
Kevin A Pickering	http://www.kapicko.co.uk/
Aine Scannell	http://www.ainescannell.com/
Erika Servin	http://www.erikaservin.co.uk/
Steven Sherrell	http:// www.stevesherrell.com
Rebekah Tolley	http://www.rebekahtolley.com/
Anna G. Torfadottir	http://www.umm.is/UMMIS/Listamenn/Listamadur/162
Bren Unwin	http://www.brenunwin.com/
James Faure Walker	http://www.vam.ac.uk/content/articles/c/computer-art-artworks-in-detail/ http://dam.org/artists/phase-two/james-faure-walker/artworks-work-phases
Fiona Watson	http://www.flickr.com/photos/fiona-watson-art
Lisa Wicka	http://www.lisawicka.com/
David Wischer	http://www.davidwischer.com/

All of the above links were tested at the time of publication (Summer 2011) however no guarantee of future functionality can be provided.

Paul Thompson
Grays School of Art
Robert Gordon University
Aberdeen

www.printmaking2.0



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