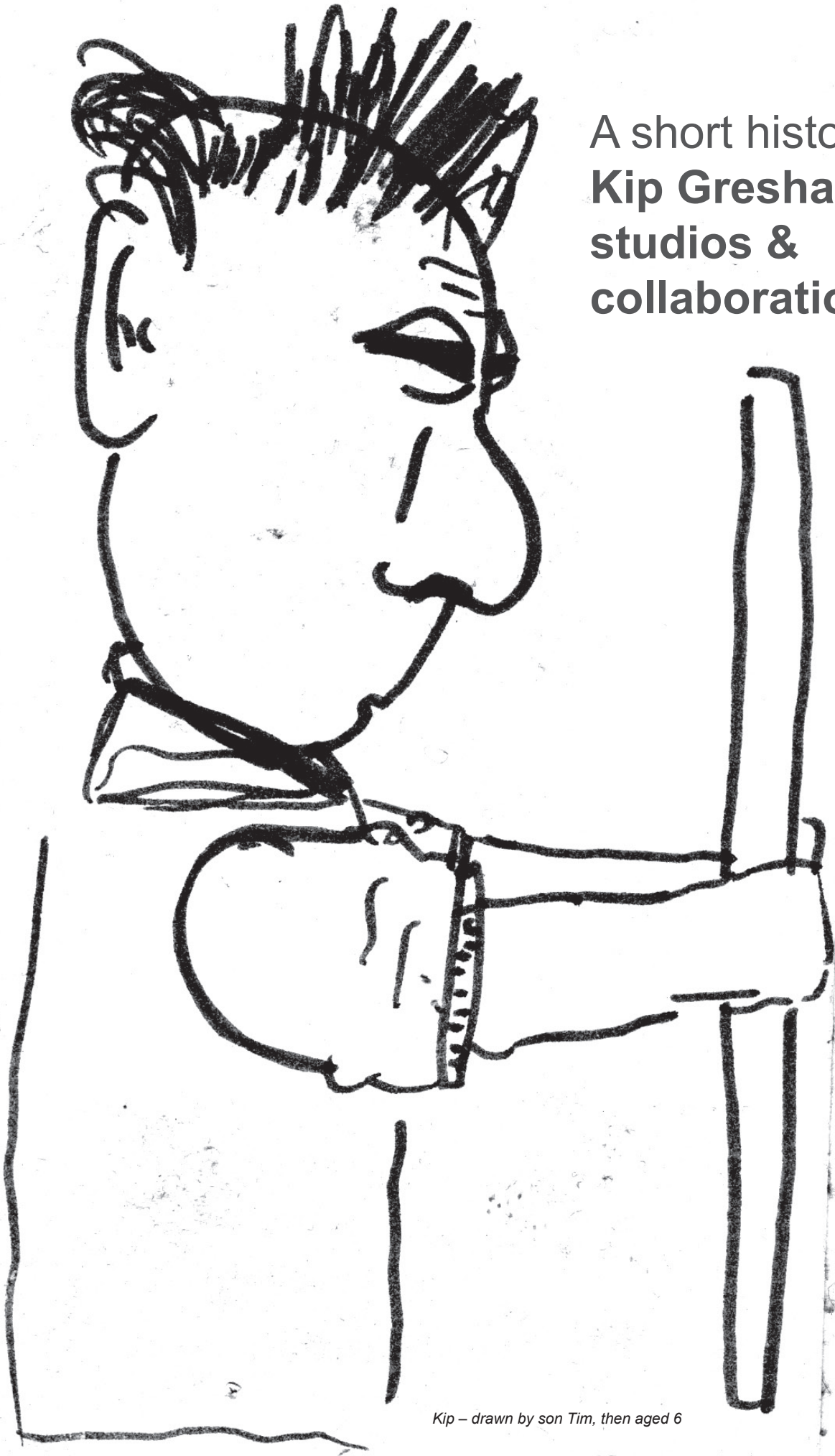


A short history of
Kip Gresham's
studios &
collaborations



Kip – drawn by son Tim, then aged 6

In the 35 years in which he has been making collaborative prints, Kip has made over 2,000 editions.



Elisabeth Frink, 1982

1975 – 1988

In 1975, after his Postgraduate study at Manchester Polytechnic, Kip set up the Manchester Print Workshop with fellow printmaker Steve Currie. It moved over the Irwell to The University of Salford and grew to include the lithographer Alan Whitehead, photographer Charles Meecham, etcher Stephen Baraclough and screen printers Richard Riley and Mick Robinson. Although the staff were a formidably talented crew, it was a tough period in the City's history and, with hindsight, the odds were stacked against the venture. It was, though, an important experimental forum with new techniques and materials being tested.

Many ambitious projects were made, including Adrian Henri's suite 'Souvenir of Normandy', some large prints with Brian Fielding, and Cecile Elstein's 'Sysphus Suite'. Kip's association with Cecile continued for many years, culminating in the retrospective exhibition 'A Printmaking Partnership' at the Whitworth Art Gallery.

Leaving Manchester for Cambridge in 1982, Kip set up The Chilford Hall Press, a partnership with the business entrepreneur Sam Alper. The studio made its mark immediately with many subtle works for artists including Terry Frost and Philip Sutton, David Kindersley's 'Twelve Alphabetik Images', and a remarkable group of large prints for Elisabeth Frink. The Frinks were the first real flexing of the studio's muscles. They took her work into new areas, a new sense of scale and a directness emerged, and the work received great acclaim.

The first group of five prints included 'Running Man' with its fabulously delicate wash structure drawn in the surface tension of a pool of distilled water, 'Head I' and 'Head II' with their tough pastel linear knitting, 'Blue Horse Head' and the explosive 'Dog'. Later prints with Elisabeth Frink included 'Grey Horse Head', 'Baboon', 'Red Dog' and 'Man and Horse'. The four remarkable 'Green Men', made while she was wrestling with throat cancer, remain a great tribute to her earthy spirit.



Making Elisabeth Frink's 'Running Man'



'Dog'



'Head 1'



From the 'Green Men' series



Setting up the new studio, 1989

1989 – 1993

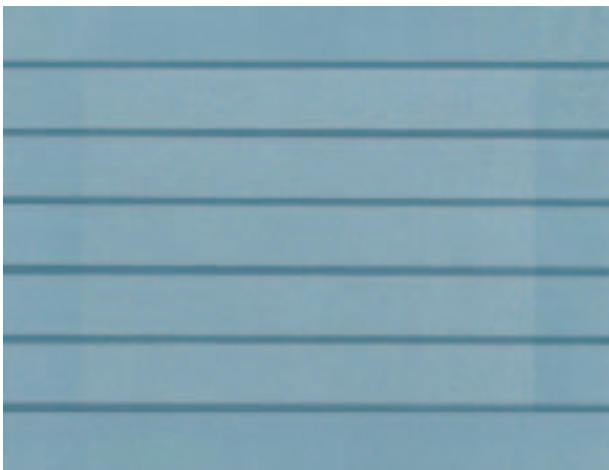
In 1989 the lease on the Curwen Studio's Tottenham Court Road premises expired and the studio, with Stanley Jones, moved to join Kip in Cambridge. The amalgamation became Curwen Chilford Prints Ltd., housed in a new studio. Surprisingly, only a few multi-media pieces were made, although the visiting artists frequently worked in different media simultaneously.

In response to the art market collapse of the early '90s, Kip and a group of friends set up C.C. Editions, an independent publishing imprint, all the prints being made at Curwen Chilford. The work produced under the imprint was both spectacular and technically challenging. The artists included Eduardo Paolozzi, John Hoyland, Gillian Ayers, Michael Rothenstein, Josef Herman and Albert Irvin.

Paolozzi made a group of four prints titled 'Algebra', 'Studies on Wittgenstein', 'Au Cirque', 'Canova' and an untitled piece sometimes called 'Hollywood Faces'. Hoyland made 'Wandering Moon', 'Space Cowboy I', 'Space Cowboy II', 'Root', 'Twin Peaks' and around 40 monotypes.



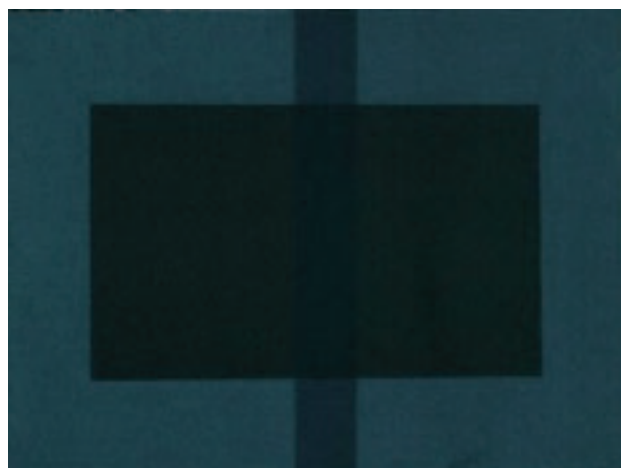
Kip Gresham with Michael Rothenstein - photograph by Julia Hegecoe



During this period, Kip also made 'Time Shift' with Kim Lim – a suite of six screen-prints on soft Japan. The editions were all made wet-on-wet (the ink was never allowed to dry between printings), the printing beginning very early in the morning and not stopping until the work was complete. They have the surface quality of suede, a compressed palette and a great delicacy of touch.



from Kim Lim's 'Time Shift'





'Lady Hillingdon'



'Makasser'



'Cobra & After'

In collaboration with The Redfern Gallery, Kip also printed three intensely coloured pieces for Patrick Procktor – 'Lady Hillingdon', 'Cobra & After' and 'Makasser'. The fluidity of Patrick's marks and the subtle modulation of the Moulin du Gué paper have subsequently led to these being mistaken for watercolours.

After a trip to Japan, the gallery commissioned Patrick and Kip to make a large piece, 'Katsura Kyoto' with the image contained by a fan shape. It is beautifully layered with a big foreground blend and is printed to a bleed-off on long fibre and light Japan.



Patrick Procktor



'Katsura Kyoto'

Other artists from this period include Carel Weight ('Turner goes to Heaven', 'Running Man'), Prunella Clough ('Planted'), Paul Wunderlich ('Gabrielle d'Estree et sa Soeur'), Wilhelmina Barns Graham ('November Series', 'Untitled Blue', 'Orange, Pink & Black').



Alan Davie, 'Rune Reader II' 2001

1994 – 2000

In 1994 Kip left Curwen Chilford and set up Gresham Studio at Duxford just outside Cambridge. It was an idyllic village setting with a river meadow behind the building and wartime aircraft from the Imperial War Museum overhead. It immediately attracted a stellar crew of artists and settled down to produce a steady stream of work for them.



Kip working on John Bellany's Odyssey

The first big project was the Jesus College Portfolio featuring John Bellany, Barry Flanagan, John Hoyland, Albert Irvin, Kim Lim, Richard Long, John McLean, David Mach, Eduardo Paolozzi and William Turnbull. This was rapidly followed by The Freud Museum 'Folio including work by Peter Blake, Patrick Caulfield, Prunella Clough, Susan Hiller, Matthew Hilton, Joseph Kosuth, Claes Oldenburg, Cornelia Parker, Alison Watt and Paul Wunderlich.

The National Museum for Women in the Arts of Washington D.C. also commissioned a Portfolio featuring Ellen Lanyon, Betye Saar, Yvonne Jacquette, Sue Coe, Elizabeth Blackadder, Paula Rego and Kiki Smith.



Ellen Lanyon, 'Naumkeag'



Ellen Lanyon at the Duxford Studio



Paolozzi, 'Turing Suite'



Paolozzi, Monotype '9 Heads'

King's College ordered a Folio which included W. Barns Graham, Peter Blake, Sandra Blow, Stephen Buckley, Alan Davie, Jane Dickson, Anthony Frost, Antony Gormley, Anthony Green and Patrick Procktor.

Many of the artists involved in the portfolios returned to make further work, much of which the Studio also published. Eduardo Paolozzi, with whom Kip had worked over a number of years, made over 40 prints including the 'Turing Suite'.

John Bellany produced 'The Call of the Sea', a group of 12 prints and many other pieces including the complex 'Odyssey'.



Alan Davie



Peter Blake



Alan Davie made 34 editioned prints and many monoprints in a spectacular burst of creative energy. John McLean made the 'Mountjoy Suite'. Richard Long made 'A Walk up The Avon Gorge', 'A double Drawing of a Cornish Slate' and 'Dust Lines and River Avon Mud'. Peter Blake made 'Demonstrations in a Department Store I & II', 'The Sources of Pop Art I & II', 'Regatta' and 'Party with La Giaconda'.

Anthony Green made the first group of prints for his 'Resurrection Portfolio'.

New artists arrived, among them Peter Griffin who made 'Sealed with Fire', a folio of 12 prints each accompanied by poetry by Pablo Neruda, and two more folios, one with Ortega y Gasset, the other with Ariel Dorfman.

The Studio was amazingly productive and work with Bryan Pierce, Alfred Cohen, Matthew Hilton, Patrick Procktor, Paula Rego, Trevor Sutton and many others kept the presses busy. There were strong links to the U.S.A. and all was going well.



Kip with Peter Griffin



2001 - present

In 2001, '9.11' stalled the international market and coincidentally Kip became very ill with an auto-immune disease. After difficult deliberations it was decided to close the studio. This was a black time. It takes many years of hard work to develop the impetus behind such an activity and a decision to stop the progress is not lightly taken but the combination of events left no alternative.

After a year of chemotherapy, and to everyone's surprise, the illness was overcome and plans were laid to start again from scratch. In 2002 The Print Studio was born, which has since gone from strength to strength.



Susan Hiller, From the Freud Museum Portfolio