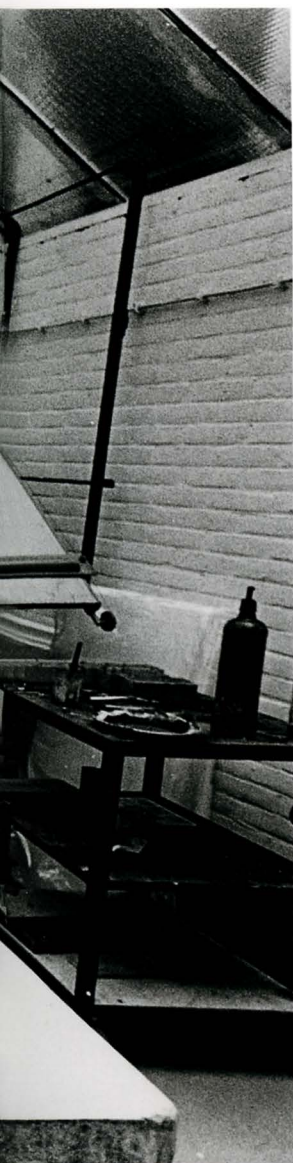


for Rento

for Rento

the printed collection

Pietje Tegenbosch



He is not interested in it. He draws, but you have to tell him precisely where to draw. He doesn't know exactly what paper sizes are involved and he backs away completely from experimenting with more than one colour. With some stimulation and experimentation, I have managed to persuade him to use a background tone when he prints a head. You also have to remind him repeatedly that the drawing should be a mirror image. He has created a series of rifles, for example, and all these rifles point to the left, except one, of course, which stubbornly points to the right. It is pleasant working with him, because he has a lot to tell, and these stories are a rewarding element in my work with him. Each artist has a different story and requires a different approach. One may wish to work fast, while another must have a cup of coffee and read the paper before he starts to work. Armando brings a cream slice to go with his coffee and in the afternoon we sometimes pop out for a herring.'

Brattinga is always rediscovering his own craft, because each artist brings his or her own problems to the studio. He remembers a project he did with Maria van Elk. She came to him with the idea to break a stone and then print with the fragments, an effect that has also been used sometimes by American artist Robert Rauschenberg. She wanted to pull prints from the broken pieces. When an artist approaches him with such a proposal, the printer's creative work begins.

'I then began to think aloud with Maria, and after this consultation, she decided to draw a perfect circle on the stone and to fold or crumple the Japanese paper that she wanted to use for the print. Fortunately, Maria kept the stone intact. Then we maltreated the paper on which the image of the circle had been printed and put it through the press all bunched up, amidst much creaking and moaning. Then we smoothed out the wad until it was a square piece of paper again, which now contained many fragments. The result was a success, exactly what she wanted. You learn from artists by studying what they want and then thinking about the next step to take. In that way, I can explore new territories myself too.'

'It seems obvious to invite an artist like Joris Geurts, who builds up the paintings he creates by using templates to print and paint layer upon layer, to make a print with me. Technically speaking, his work is a real challenge, since the issue is to print in such a way that the planes match up exactly time and again. We solved this problem by introducing all kinds of



handy tools, for example a perforator to punch holes in the paper. We also made a plank with two registration pins. The paper would be placed over these two pins so that we could always begin at the same spot. There were often only two print runs, but these always involved many colours. Because you have to do the first run with all the sheets and only then are able to do the second run, you have to be able to store the sheets temporarily and then place them in the exact spot again. In his own studio, Geurts simply demarcated these spots on the floor with black tape, but you can't do that here.'

*Folded and printed litho
by Maria van Elk*



Maria van Elk

Cross-cut wood, 1986

Woodprint, 4 pieces, trimmed 54 x 46 cm

Edition 20

Inv.nr. ELK.05.1



Maria van Elk

Length-cut wood, 1986

Woodprint, 3 pieces, 60 x 50 cm

Edition 20