

Field of Vision

To develop a dialogue between printmaking studios at UCLAN and Washington DC through the investigation of acrylic based printmaking technologies.

Field of Vision: Walking the UK & US

Works in progress by Martha Oatway & Tracy Hill

A journey implies a destination, so many miles to be consumed, while a walk is its own measure, complete at every point along the way. (In Praise of Walking, Thomas A Clark)

WPG member Martha Oatway and UK printmaker Tracy Hill recently commenced a year-long collaborative printmaking project entitled Field of Vision, born out of a shared passion for walking. The two artists conceived of the collaboration as: 'Two printmakers, two different ways of seeing but with one vision - to walk in each other's respective homeland and respond to those landscapes through print.'

Below, Tracy Hill and Martha Oatway share a few comments about landscape as subject and inspiration for their work, and their two prints shown here provide a first glimpse of the series. The entire body of work created for Field of Vision will be shown at Washington Printmakers Gallery during December, 2011 and later in the UK. More information about the artists is included on the following page.

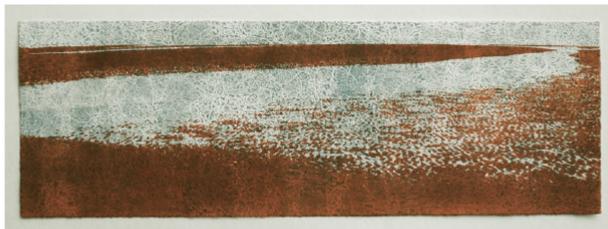


Tracy Hill, *Moor Walk*, 4 1/4 x 22, monotype

Tracy Hill:

"... In a country that is so densely populated, open space can be hard to find. I am intrigued by those surprising spaces that have been forgotten. Space on the edge of rivers, canals

and housing are often pockets of wildness: these areas are not considered on conventional plan maps and yet account for thousands of square miles across Britain."



Martha Oatway, *Formby Beach*, 5 3/8 x 16, paper lithograph

Martha Oatway:

"...I am interested in things that are typically not seen, or if seen are not noted. I am drawn to things that are ephemeral: shadows, sunlight, time of day, weather. I am also fascinated by man's influence on the landscape. I find the weather,

topography, seasonal changes and even man's influence on the landscape different in Lancashire from my experiences in the US."

Field of Vision, continued

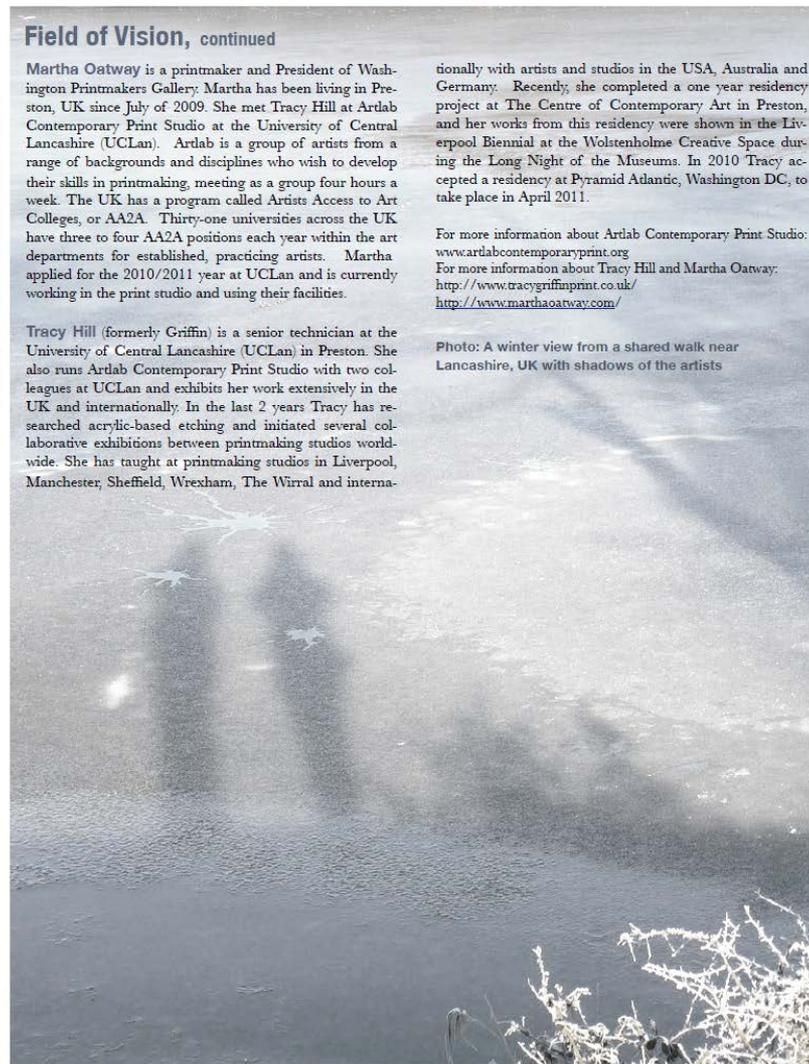
Martha Oatway is a printmaker and President of Washington Printmakers Gallery. Martha has been living in Preston, UK since July of 2009. She met Tracy Hill at Ardad Contemporary Print Studio at the University of Central Lancashire (UCLan). Ardad is a group of artists from a range of backgrounds and disciplines who wish to develop their skills in printmaking, meeting as a group four hours a week. The UK has a program called Artists Access to Art Colleges, or AA2A. Thirty-one universities across the UK have three to four AA2A positions each year within the art departments for established, practicing artists. Martha applied for the 2010/2011 year at UCLan and is currently working in the print studio and using their facilities.

Tracy Hill (formerly Griffin) is a senior technician at the University of Central Lancashire (UCLan) in Preston. She also runs Ardad Contemporary Print Studio with two colleagues at UCLan and exhibits her work extensively in the UK and internationally. In the last 2 years Tracy has researched acrylic-based etching and initiated several collaborative exhibitions between printmaking studios worldwide. She has taught at printmaking studios in Liverpool, Manchester, Sheffield, Wrexham, The Wirral and interna-

tionally with artists and studios in the USA, Australia and Germany. Recently, she completed a one year residency project at The Centre of Contemporary Art in Preston, and her works from this residency were shown in the Liverpool Biennial at the Wolstenholme Creative Space during the Long Night of the Museums. In 2010 Tracy accepted a residency at Pyramid Atlantic, Washington DC, to take place in April 2011.

For more information about Ardad Contemporary Print Studio: www.ardabcontemporaryprint.org
For more information about Tracy Hill and Martha Oatway: <http://www.tracygriffinprint.co.uk/>
<http://www.martha oatway.com/>

Photo: A winter view from a shared walk near Lancashire, UK with shadows of the artists



An international collaborative project in progress

Field of Vision: Walking the UK & US

Prints by Tracy Hill and Martha Oatway

WPG's Spring newsletter introduced "Field of Vision", a year-long project by UK printmaker Tracy Hill and WPG member Martha Oatway. Since January, the artists have been creating prints based on landscapes surrounding Lancashire, England and Washington, DC. Martha has been working at ArtLab studios (University of Lancashire, UK) and Tracy Hill recently completed a residency at Pyramid Atlantic in Silver Spring, MD. It is a rare opportunity when two artists can work together on a project for an extended period of time, including artist residencies in each other's country. WPG looks forward to exhibiting Tracy's and Martha's prints from this international collaboration in December 2011.

Included here, a few comments from Tracy and Martha -- from this stage of their project.



Above, Tracy Hill at Pyramid Atlantic. At right, Martha Oatway at UCLan studios. From Martha: "The press at PA is so new you can spin it (literally) with one finger. The press at UCLan is from the early 20th century and geared much differently. Using the press is hard work; someone told me that from one end of the bed to the other is upwards of 75 turns of the wheel. Just look at the gearing!"

Martha Oatway: I've been in the UK for nearly 2 years now, so my "US" eyes are not as US as they were when I first arrived. However, I still have a visceral response to the landscape conditioned by my early childhood in Maine, and I still find wonder in the UK landscape. Recently, Tracy Hill (senior printmaking technician at University of Central Lancashire) came to Pyramid Atlantic for a 9 day residency. This is part of an exchange between UCLan and Pyramid. I've been doing the Artists Access to Art Colleges (AA2A) at UCLan, and the university sent Tracy over for the residency at PA. I learned a most important thing while Tracy was in the DC area, walking with me for our December show at WPG. Now that I've been away from the US for a lengthy time, seen and experienced a different landscape, I see the US landscape through different eyes myself. Tracy and I talked as we walked here, and I found I was experiencing the US landscape in a new way when walking with her. Now I see things in the US landscape that I took for granted before. So, being away has made me look at the US landscape with awakened eyes and new awareness.

Tracy Hill adds: During my visit to Washington the thing that struck me most was the feeling of openness about the city. It was a real joy to discover the little treasures of parks and gardens which are hidden amongst the buildings and road systems. I love the juxtaposition of planned city with the natural systems of forest and river. They dominate and support the city by linking its people and their lives to each other and the past histories of the country. In contrast, the urban towns and cities of Lancashire were places of slow growth spreading out and carving their way into the landscape searching for space as the region was shaped by the industrial revolution. Lancashire takes its name from the city of Lancaster, which itself means 'Roman fort on the River Lune', combining the name of the river with the Old English *caester*. The waterways and rivers, which were so significant to the lives of people living in this area as communities were formed, are still important today connecting and creating corridors of natural space.

Continued next page: A China - WPG exhibition exchange

8230 Georgia Ave (Pyramid Atlantic Bldg, 2nd Floor), Silver Spring, MD 20910 | 301-273-3660 | info@washingtonprintmakers.com

Martha Oatway & Tracy Hill: Field of Vision

Two Printmakers, 10 Walks, Two Countries

On View November 30 - December 31, 2011
Opening & artist talk: Saturday, December 3, 1-4pm
WPG Holiday Party: Sunday, December 11, 3-5pm

WPG's December exhibition, 'Field of Vision', features prints by WPG President Martha Oatway and UK artist Tracy Hill. While living in the UK for two years, Oatway met Hill, who is senior printmaking technician at the University of Central Lancashire. A friendship was forged, and the project 'Field of Vision' was born, arising from a shared passion for walking and experiencing the landscape. In the beginning, they decided a central tenet of the project would be walking in areas around their respective homes, and during the year-long project culminating in this exhibition at WPG, the pair walked five landscapes around Lancashire and five walks around Washington, DC.

The walks were chosen to represent specific locales. They first walked on a snowy Lancashire moor in December of 2010 with another walk per month in Lancashire through March of 2011. In April 2011 Hill traveled to Washington, where the two artists completed five walks in the DC area in nine days. Oatway then returned to the UK where the final walk for 'Field Of Vision' was completed in September, again on a moor in Lancashire in wet peat and purple heather. In all, the walks spanned 10 months and four seasons.



Tracy Hill cutting away a map of walks in Japanese paper for her 'Liminal' print.



Tracy Hill, 'FootSquare 4', screenprint on acrylic, 12"x12"

Both artists used the project with its ten walks as a source for exploring their personal responses to the landscapes. Discoveries were made regarding how each viewed the 'home landscape' of the other artist. The two printmakers were drawn to similar aspects of the landscapes, often laughing as they photographed parts of the same element of nature during their walks. However, shared experiences became transformed through personal processes, revealing individual and divergent visions of the landscapes.

Both printmakers created several related series of prints during the project. Martha Oatway used screen printing, intaglio, and collagraph processes. She chose specific elements of the landscapes and used a printmaking technique that, for her, best translated the element into a visual image. The choice of paper, ink color, and printmaking technique combined to make each image a visual experience unique to that walk. About her prints to be shown in 'Field of Vision', Oatway says:

"Walking the landscape was a physical as well as visual experience; each walk had a different topography and unique weather condition to respond to."

Tracy Hill will also show work from several series, including a special installation of ten screen prints entitled 'Basement Membrane' alluding to the geological usage of the word 'basement' in reference to the ancient crust of the earth.

Continued, next page

8230 Georgia Ave (Pyramid Atlantic Bldg, 2nd Floor), Silver Spring, MD 20910 | 301-273-3660 | info@washingtonprintmakers.com

Martha Oatway & Tracy Hill: Field of Vision (continued)

Reception: Saturday, December 3, 1-4pm with Artist Talk at 2pm

In their prints, both artists refer to passage of time as observed in the geologic layers of the landscape. And both artists use printmaking's inherent involvement with layering as possibilities for visual equivalents to geologic layers. Mapping also comes into play with its markings of structures and landscape elements. Tracy Hill comments:

"The geology of place reveals worlds which we have never known, yet they are worlds to which we inextricably linked. The hidden structures of places often determine how we live now and how communities have been shaped over centuries. Communities will change how they use the land, but past history is never completely hidden. I have used maps to help me explore this past life. Geologic maps and historical maps hold many stories; places of interest were once marked on maps when roads and urban landscapes were not the primary elements. Before the use of satellite navigation and aerial photography, cartography was an art and map making was something that combined knowledge and stories of places - they shared memory of place. Modern maps hold much useful information. They make it possible to locate oneself anywhere within an abstract totality of space by the use of the grid, but everything on that map is reduced to reference points where the main objective is to get you to your destination as quickly and efficiently as possible."

WPG invites all to 'Field of Vision' on view November 30 - December 31, 2011. An opening reception is scheduled for December 3 from 1-4pm with a gallery talk at 2pm. All of WPG's exhibitions, receptions and gallery talks are free and open to the public.



Martha Oatway screen printing layers of 'Rock Creek Park Rock'



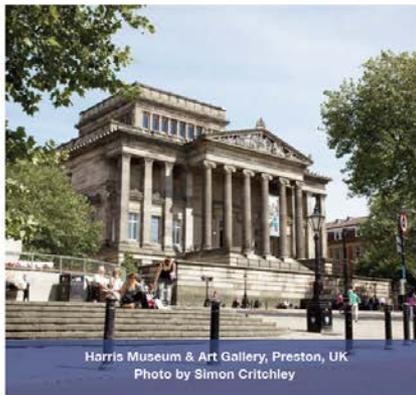
Martha Oatway, 'Dangerfield Island', screenprint, 16.6" x 21"

'Our maps have grown less speculative, less interested in the elemental possibilities of the Earth's skin, and that suggests that the Earth has lost its capability to keep secrets. We tend to look at them for what we want to avoid rather than what, in good fortune, we might discover. There is not much mystery in a landscape we cannot enter.'

Robert Penn Warren

Field of Vision Martha Oatway Tracy Hill

Two printmakers, 10 walks, Two countries
At the Harris Museum & Art Gallery, Preston, UK
Until April 14, 2012



Harris Museum & Art Gallery, Preston, UK
Photo by Simon Critchley

In February 2012 the exhibition, 'Field of Vision: Martha Oatway & Tracy Hill' (shown at Washington Printmakers Gallery during December 2011) traveled to the Harris Museum & Art Gallery, Preston, UK. On view at the Harris Museum until April 14, the exhibition includes works created from a year-long collaborative printmaking project by Hill and Oatway. Responding to landscapes of Lancashire and an area near Washington, DC, the exhibition explores the topography and geography of the two areas as well as more

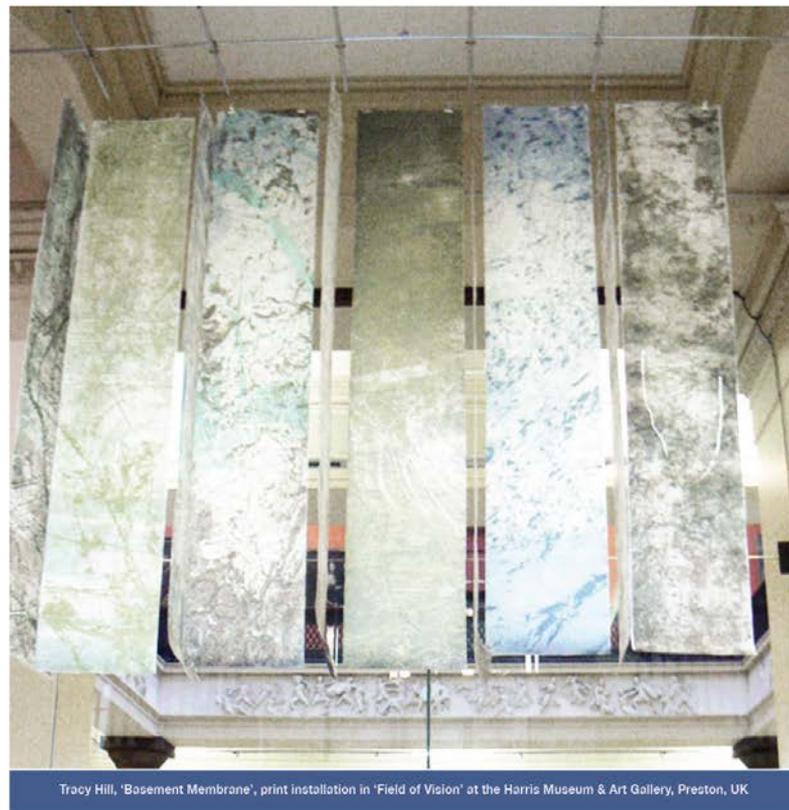
ephemeral aspects of the landscape such as changing light, passing weather and sound.

The prints are installed in the museum's Stairway Gallery comprised of two sweeping staircases meeting at the second floor landing with Hill's vertical, scroll-like abstractions suspended from the high ceiling of the space. The Stairway Gallery is a prominent area of the museum that features changing exhibitions of work by regional artists.

Continued, next page



Installation view of 'Field of Vision' at the Harris Museum & Art Gallery, Preston, UK



Tracy Hill, 'Basement Membrane', print installation in 'Field of Vision' at the Harris Museum & Art Gallery, Preston, UK

Martha Oatway traveled to the UK for the opening reception. Upon seeing the newly installed show she said, "The special system the museum made for Tracy's hanging pieces is spectacular in itself. It's essentially a sculpture. As the building is historic, they had to be ingenious to get around making holes in the walls. I also found out from the curator that the pink (of the walls) is a British historical hue. It turns out it works well with most everything." She also says, "The Harris Museum in Preston is many things to the community. As a 'destination' it is a public library, art museum and history museum. Having the gallery in the stairway means viewers can engage with the work as they ascend and descend the stairs. The large 19th century space also allows for a sweep of the eye, where more can be taken in at once than in the smaller space of WPG."

'Field of Vision' will be included in the Guild Year Celebration program as well as 'Time, Place & Negotiated Space - Arts Trail', a programmed tour led by Professor Lubaina Himid as part of International Women's Day. Professor Himid, whose work focuses on cultural history themes, is Professor of Contemporary Art at the University of Central Lancashire.

About the Harris Museum & Art Gallery

The Harris Museum & Art Gallery is an important UK regional art museum located in an historical building in the center of Preston. Its collections include fine and decorative art, costumes and textiles, photography and more. For more information about the museum, please see: <http://www.harrismuseum.org.uk/index.php>

