

Everyday Picture C.o
printmaking studio
Västra Götaland, Sweden



**Lithographie-Kolloquium 5./6.12.2017 in
Offenbach**

Jim Berggren

artist / printmaker

mob: +46708272165
e-mail: jimberggren49@gmail.com
<http://jimberggren.blogspot.se/>
instagram:jimberggren_printmaker_artist



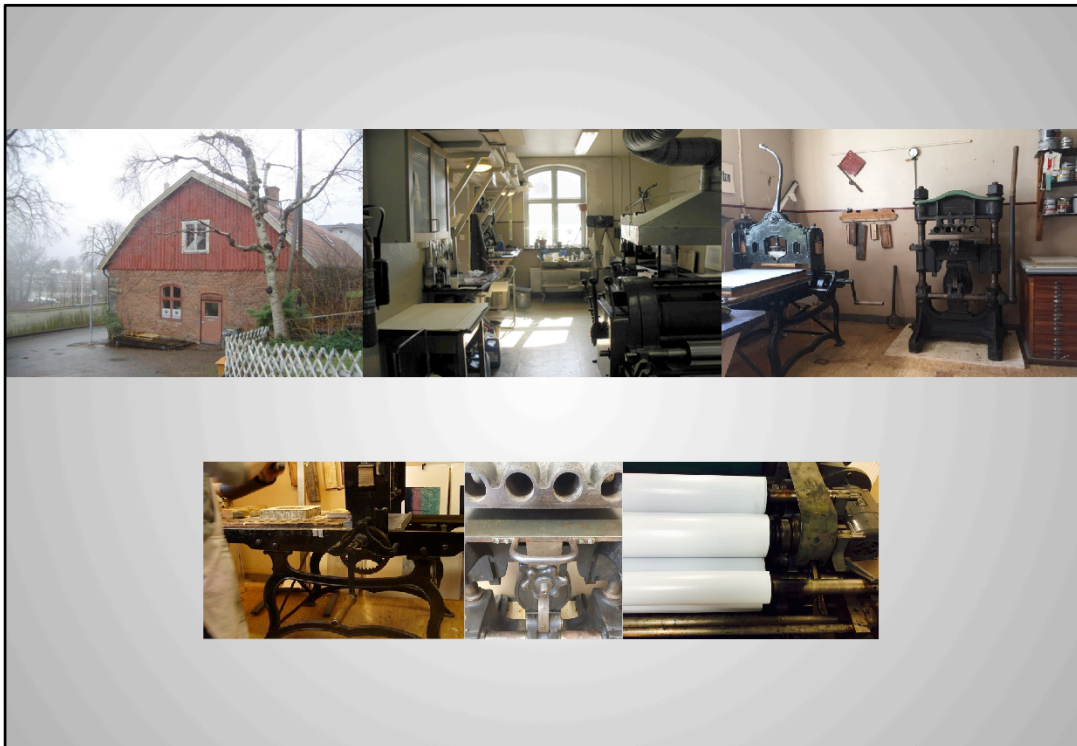
Bolaget Vardagsbilder (Every Day Picture Company) started in the middle of the 70's as a collective initiative by a group of newly graduated artists that shared a political conviction: anti imperialism, freedom of speech, liberty of the press and pro a people's culture.

The democratic, multiple possibilities in printmaking were of course the lynchpin in the project.

We turned to The Swedish Arts Grants Committee applied and received co-financing on the project to set up a lithographic workshop, where artists could work together.

The very name "Everyday Pictures" sets the tone of the 70's.

Here it was not a matter of "Sunday painting"!



The house itself is a two-storey building with the print shop on the ground floor and a studio above.

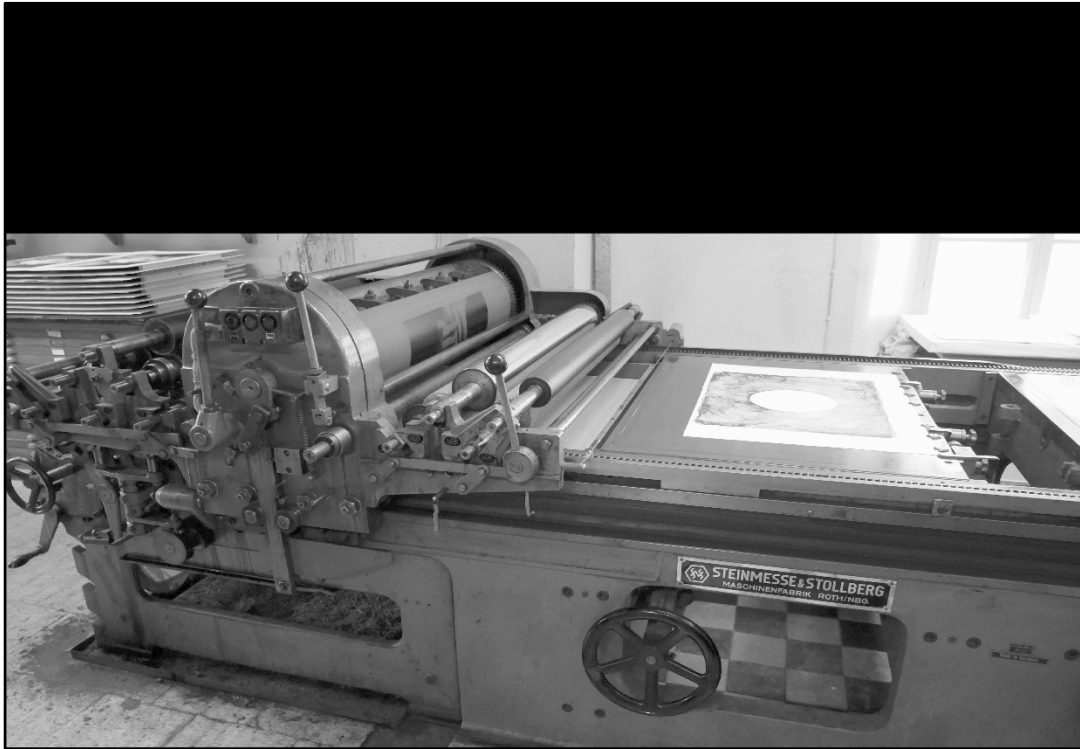
We have a smaller stone press from the 19th century and a Steinmesse & Stollberg offset press from 1956.

The latest supplement to our machines in the studio is a Mansfeld "prägepresse" that we use for relief printing.

Since the beginning of the 90's we are upgraded with digital pre press possibilities on an elementary basis. We now have more than 25 years of experience from combining old techniques like lithography & constantly upgraded digital possibilities. It is a very fruitful and rewarding combination. It offers a multitude of possibilities and it also emphasizes that TIME in art can be seen as a "room" rather than a linear "time line". Old or new methods and techniques are thereby assessed from their expressive qualities and not from being "old" or "new".



The old, lasting papers and inks balance the volatility of computers. In this small-scale print shop situation, where you can combine 19th century techniques with the latest affordable digital upgrades, you get a different stature on both tradition and renewal.



Everyday Picture Company is a node in the European Network for Education and Development in Printmaking, ENDEGRA. (www.endegra.org)

It gives opportunities to meetings and exchange of knowledge and experiences
In real life and with the hands in the ink.

A Journeyman's Walk Idea was developed within the ENDEGRA network in recent years, and implies for our workshop that we have completed and will conduct further journeyman's walk pilot sessions by receiving artists to our studio and also sending out our artists to other workshops in Europe .

Nina Bondeson will tell you more about ENDEGRA and the Journeyman's walk project in her presentation.



Today, 40 years later, the printshop has 10 regular members, frequently hosts guest artists and is as active as ever. The shared political statement is still the core, slightly redeveloped from an understanding that free art is a founding condition for democracy and democracy is a founding condition for free art.

Knowledge of the lithographic print has been refined over the years. Modern digital development and photographic influences have been welcomed while traditional art printmaking, techniques and methods have retained their place in the artistic expression.



As printmakers, we have a responsibility: not just to save methods and tools as a cultural heritage, but to save preconditions for independent artistic language possibilities and expression.

What are the preconditions of printmaking today?

How can we understand, develop and defend our position as publishers of free press and independent, free art?



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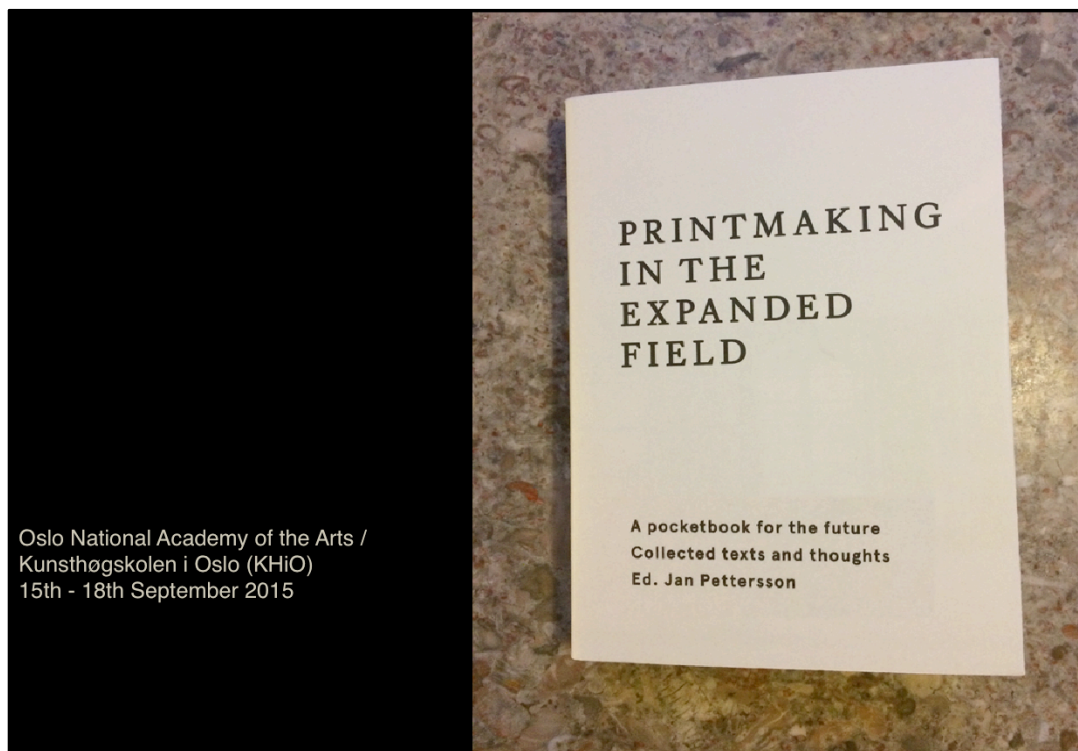


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Nina Bondeson

artist / printmaker

mob: +46709534918
e-mail: nina@ninabondeson.se
instagram: ninabondesonart



1: The expanded field in art refers to the conceptual art tradition. It is, to a large extent, an academic art tradition and it's main material is verbal language.

The last 5 decades this verbal approach in art has become the dominating power in the visual art world in the western hemisphere. This is not an isolated phenomenon concerning just art. The verbal – that is to say: the theoretical, analytical & textual approach in art, mirrors a textual approach that has dominated the western way of understanding of the world, from the early 20th century. What does not fit in to textual explanations is often considered to be unskilled & therefore it becomes disregarded.

The academization of higher art education is a result of this, and the consequences so far, is the subordination of all kinds of artefactual, material based art making, like hands-on printmaking. Many art schools, on all levels have closed down their printshops, and advanced knowledge in printmaking has become increasingly harder for art students to find.

In Sweden, right now, we have (for different reasons) no printmaking education at any of our 4 higher art educations. The contemporary difficulties we see in artefactual artmaking is not the cause of natural disasters, they are caused by man made ideas and can of course be opposed as such: the seminar in Oslo that generated the book in this picture, was very interesting in the way that it enclosed the whole spectrum of approaches: from serious nitty-gritties of printmaking techniques to very conceptual approaches and discussions about "the immaterial print".



2: One expression of opposition to the subordination of the hands-on printmaking situation is ENDEGRA:

(European Network for Development & Education in Grafik)

It is an informal network of workshops at various organizational levels constituted in 2009. It has no chairperson, no board meetings, it is without statutes and bank account. The activities that link the nodes in the network are conducted through practical work in the different workshops and today the network consists of some 22 smaller and larger workshops in more than 10 European countries.



Read more about
"A Journeyman's Walk – a quest from Dürer to Digital"
www.endegra.org

3: There has, so far, been 8 ENDEGRA meetings in which 30-50 participants, from young art students to old master printers, share an intensive week of workshops, studies, conversations, discussions and lectures. Appreciated features are the joint exhibition and Open Table Shows where individual participants show their own works, present working methods, experiments, ideas, etc. while interested colleagues take part and ask questions and contribute with comments and discussion. It is a nutritious concentration of advanced knowledge that is activated during these meetings, the enthusiasm is great, contacts are made, exchanges are planned.



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4: From these meetings, the idea of a Journeyman's Walk emerged. The project is about enabling opportunities for hands-on exchanges of advanced knowledge production in the field of printmaking. It is aimed at established artists/printmakers and, not least, advanced art students who need access to printmaking spaces where the exchange of advanced artistic knowledge production can take place. The quest is of course to oppose the subordination of hands-on artmaking and to strengthen the art of printmaking as such. We want to create a new platform for exchanging ideas about art and printmaking. It is the advanced printmaking knowledge production that is gained from the actual print-making that is in focus. A stance that challenges the currently dominating view on theoretical analyses as the bench-mark for advanced or "higher" education. The overgrown theorization is hazardous to an open and democratic societal development, because it disallows too many people to participate & contribute to a reasonable society. In Endegra, we are now proceeding to apply for co-funding to enable us to launch possibilities for a Journeyman's Walk – with Dürer to digital.

www.endegra.org

<https://bolagetvardagsbilder.wordpress.com/>