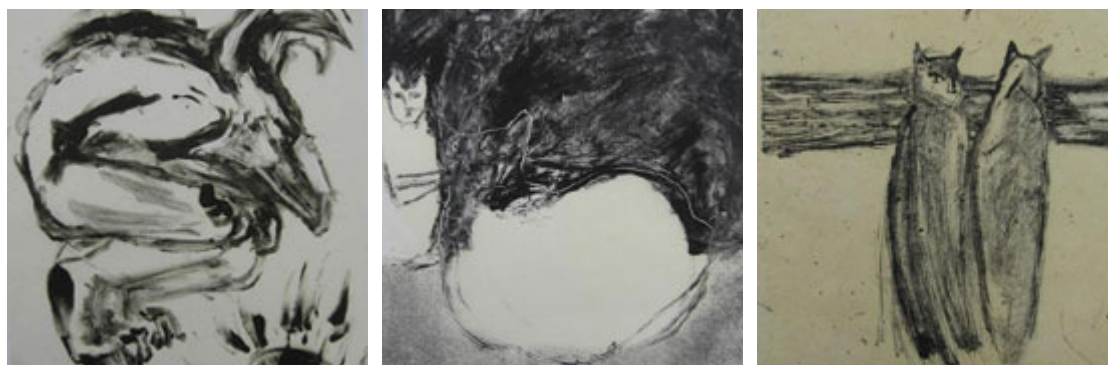


SHOW & TELL

Diana Collins



Diana Collins works as an Art Psychotherapist in Child & Adolescent Mental Health services in Plymouth.

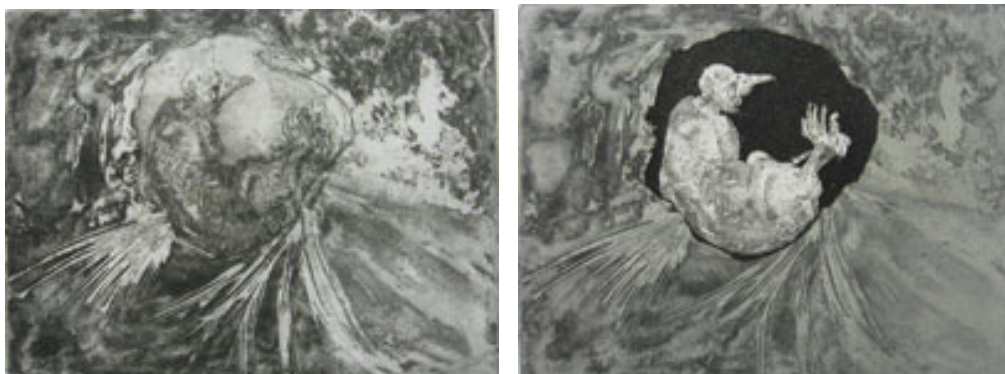
I joined the Dartington Printmakers in 1993 shortly after moving to Devon. I attended weekly studio sessions working in a fantastic studio with a variety of huge presses- one with cast iron eagles as adornment. My favourite is the Rochat press, unadorned but still friendly enough. We collaborated on making artists' books each person designing a page. (One copy ended up in the V&A's collection and my copy is now with a dear friend in Toronto). Making up to 50 prints that are as identical as possible was a feat of patience; keeping order amidst a chaos of inks, rags and soaking paper. I'm still grateful for the collective effort and teaching of this incredible craft by the artists who ran the studio.

(PHOENIX)

Printmaking involves working in the dark and taking the image forward and back between light and dark, between camouflage and stark reality. To make an etching like the Phoenix image (images 6,7 & 8), I used a copper plate to draw on through a resist with an etching needle and then placed this in ferrous fumerate to 'bite' out the lines and darker areas. Paul Coldwell (Paula

(Images and text © Diana Collins)

Rego's print technician/collaborator) writes that after five minutes in the acid a line 'looks as though a spider walked across the paper. Leave it for three hours and you're practically through the metal, with lines so inky they scream at you.' In the second image from this same plate I added an aquatint to place the bird in a dark, velvety space- an inside of an egg yet the bird looks old and naked from a final molt.



(CREATURES AND HUMANS)

This way of printmaking requires plotting. However, making monoprints (one, unique print) means that I can move things around on the Perspex plate- the viscous dark ink can be smudged, watered down, lifted off with rags before committing the result to being rolled under the press. The image is 'released' by being literally pressed from plate to paper. In images (1-5) these creatures emerged from this process. I can imagine them living on the threshold between light and dark- companions of sleep and dreaming and are almost fused to their human counterparts, awake and more alert, vigil-like in their appearance of waiting.

(Images and text © Diana Collins)



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