Jo Stockham

In an essay first published in 1979 Sculpture in the Expanded Field (October, Vol. 8, Spring, pp. 30-44) the critic Rosalind Krauss mapped out emerging work, which occupied an uncertain place in the category 'sculpture'. Land-art, artists' books, performance and photography/texte were described in negative opposition to the terms architecture/landscape. Krauss also proposed that an expanded field of painting might evolve around the opposition 'uniqueness/reproducibility'. It seems to me that this idea of those oppositions has always been central to Printmaking. The expanded field of print embraces the logics of conceptual practices of the 60's/70's, contemporary relational practices and forms of thinking emerging within digital immersion. 18 of the 37 participants in... and then again... share the fact that they have worked alongside each other or as students and staff in the Royal College of Art Printmaking Department in London. They all have experience of a workspace culture which provides access to and instruction in a full range of technical print provision within a critically robust environment that questions the artist's relation to the histories of craft, mechanical and digital reproduction.

...and then again... exhibits the range of work which emerges from this context and the shared ground of contemporary artists fascinated by our image saturated culture.

The image flux that we experience flows increasingly through screens of varying sizes, from the mobile phone and computer to giant plasma screens in public spaces. For some artists this is a direct influence as in the remixed TV of Dick Jewell or the spinning logos of Tom Smith. Richard Healy's digitally morphing 'Strategies for building' shifts between emphatic screen flatness and the vertiginous spaces of the virtual world. The garden 'rains' of Bob Matthews seem to exist in a perceptual limbo structured by digitality looking present also in the prints of Jane Ward and the split projections of José Carlos Capítulo.

Against this ground of mediated images, other works share a pleasure in the materiality of image construction. The cut and folded engravings of Brenwyn Leigh are instanced as a kind of viral origami. Georg Aicher's drawings quote modernist architecture as a kind of leaping Rubik's cube. A kind of structured doubt predominates in the work of Francisco Lobo and Adam Knight. Cut up woodblocks are a spatial reordering of a nearby print, laser copies and palindromes, demand reading and reconstruction by the viewer. Susan Tremblitz constructs mind-maps, which emphasise the intimacy of hand-drawn thought and we stumble across a fallen man Atomic Joseph the disguised double of artist Adam James. Andres, Jesserison photographs casts in museum cases, an institutional framework customised by a rash of drawn marks thus reclaimed by hand. Cindyüss Azaíse repeats tiny marks to create a panoramic mountain landscape that, hung sideways on, symbolically displaces the viewer's body.

These approaches suggest to the viewer a visual world of broken codes suffused with doubt. Forms that seem familiar: the newspaper (Paula Rosso), the logo (Edd Pearson), the book (Jo Stockham), the flag (Mónica de Miranda), the poster (Mark Hampon / Carlos Noronha Feio / Maritinho Maia), are appropriated in ways, which blur the opposition 'uniqueness/reproducibility'. Liz Callin's scrolls of painstakingly drafted words, e.g. 'Stone', 'Flowers' ('peaceful', 'Sky', 'Art (indigence)' and Peiker demonstrates the construction of language as both monumental and propositional. Some work questions the relevance of a sense of place to (inconclusively) petrifying artists, Graça Pimenta Coutinho projects 'paint' which both alters and

leaves untouched the canvas 'screen' echoed by the blank canvas and printed paint of Pedro Vieitez Cardoso. The work itself moves outward, 'Let it Roll' could be playground equipment or printing block, motorbikes as mark-makers repetitively draw circles in burning rubber ('Burn Out'). Ann-Marie LeQueune restores a still photograph of a 'banquet' as video performance whilst Jessie Brennan's public drawing project is shown only as a video record of intense-looking. Ana Forrester invites us to pull a sword from a stone nearby a bench, which hosts the sound recording of Nuno Vincente. Barton Hargreaves multiplies as masonic fillet digital silhouettes, dances across the façade of the museum. Thus uniqueness/reproducibility is re-inscribed for 2010 as the desire to reinvent a working practice informed by many histories of making which navigates a relation between real/ virtual, experience/representation. The field of print has indeed expanded.