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Exhibition and/or Event Proposal Guidance

ReForm

LPW Members Show 2019
A response to *Print/Process/Performance*

Exhibition	16 November 2019 – 15 February 2020
Launch Event	15 November
Print Festival	23 & 24 November
Cultural Quarter Lates	29 November and 31 January 2020

From 2018, LPW is presenting an annual Members' exhibition. These will be opportunities for artists to think differently about their practice, to spark new collaborations, and to create interdisciplinary work.

For our 2019 Members' exhibition, instead of an Exhibition Brief, we are inviting Members to respond to the work and themes in *Print/Process/Performance*, an exhibition drawn from the De Montfort University Art Collection, which is being exhibited at LPW Gallery, 9 February – 4 May 2019.

The title of the exhibition, *Print/Process/Performance*, is in reference to "intermedia", a term coined by Fluxus artist Dick Higgins, to describe artwork that falls between media, merges from one medium into another, or resists rigid artistic categorisations. The exhibition was inspired by an artwork by Roy Bizley (titled *Give*) and presents the work of four artists who interweave process, print and performance to break away from the restraints of overly theoretical or skills led practice; opening up moments for unpredictability, collaborative interventions and redefining the role of the artist. In their hands, print is used as a way for artists to respond to other artist's work and to disseminate ideas.

We invite Members to join us on Wed 24 April, 6-7pm, to share their ideas for new work.

Please use the following headings to send us your proposal:

Artist Name

Preferred Contact Details

Proposed Artwork

This could be 2/3D work for the Exhibition
Demonstrations/Performances/Events for the Print Festival or a Cultural Quarter Late event

Description of the Work and How it Connects to *Print/Process/Performance*

Partners/collaborators

Proposals

Please send Proposals to: info@leicesterprintworkshop.com together with images of previous work that relates to your proposal, by 10 June.

Work will be selected by a panel of LPW staff.

There is no entry fee, however, we reserve the right not to include any artwork selected at the Proposal Stage in the final exhibition and associated events.

Schedule

April	Issue Call Out to Members
24 April	Opportunity for artists to meet and discuss ideas
10 June	Deadline for submission of Proposals
28 June	Artists notified regarding selection. We will also get back to you if we would like further information or if we would like to discuss your ideas further.
4 Oct	Deadline for final work to be submitted
5 – 15 Nov	Installation
16 Nov	Exhibition Opens
15 Feb 2020	Exhibition Closes

Please contact Yasmin Canvin, y.canvin@leicesterprintworkshop.com if you have any queries.

Thank you.

APPENDIX

Fluxus and Concrete Poetry

Fluxus has its roots in experimental music and emerged in the USA and Europe during the 1960s. One of its founder members was the Lithuanian/American artist George Maciunas, and the genre began as a small, international network of artists and composers, it was characterised as a shared attitude rather than a movement.

Fluxus was named after a magazine which featured the work of musicians and artists centred around avant-garde composer John Cage. The Latin word Fluxus means flowing, in English a flux is a flowing out. Maciunas stated that the purpose of Fluxus was to 'promote a revolutionary flood and tide in art, promote living art, anti-art'.

Its emphasis was on performance and play and it aimed to collapse the boundaries between art and life, undermining both the hierarchy of the artist and traditional boundaries between art forms. The artists saw themselves as an alternative to academic art and music, and one of the group's main tenets was that anyone can create art.

Collaborations were encouraged between artists and across artforms, and also with the audience or spectator. Fluxus artists valued simplicity and anti-commercialism, with chance and accident playing a big part in the creation of works, and humour also being an important element. As a result, the work often fell between the definitions of visual art, poetry, performance and sound art.

Fluxus performances or "happenings", initiated by Maciunas in a series of concerts in 1962, were often characterised by the interactions between human bodies and everyday objects, such as a carrot or a piano. The concept, music, score and arrangement of the sound contributed to the performances. Artist George Brecht suggested that music "isn't just what you hear... but everything else that happens". The artists also applied the term "social music" to describe the sounds of common activities, such as preparing or eating food, playing games or reading the newspaper. Life itself became a "readymade".

Concrete Poetry is a genre of visual poetry, which started in the 1950s that was adopted by the Fluxus practitioners. The genres of Concrete Poetry and Fluxus share an interest in the interplay between text, image and meaning. In Concrete Poetry language is employed in the light of typographic research, which affects or strengthens the meaning of the words. For Fluxus text was used as a strategic tool, in the shape of pamphlets, verbal humour, newspapers, and poetry. Drawing, texts and collage were combined along with new forms of notation, to create visual compositions that relied on the viewer to interpret. Language itself was also a site of aesthetic enquiry and play. Visual poems included sound, image, numbers, logos and calligraphy. Readers were encouraged to rely on their own creativity to arrange/define/ignore different elements of the work for themselves.

Artists also developed conceptual, poetic and narratives based artist books, books as sculptural objects, as walk through installations, as printed material, archives, as documents of performances and as artwork in their own right.

Thanks to Tate Art Terms (tate.org.uk) and Experimental Women in Flux (MoMA.org)