



ANNE KRINSKY:

**FROM ABSORB TO
ZOOM**

**AN ALPHABET OF ACTIONS IN THE
WOMEN'S ART LIBRARY**

2 - 30 MARCH 2015





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A site-specific digital print installation with content derived from the Women's Art Library.

2 - 30 MARCH 2015

Goldsmiths, University of London New Cross SE14 6NW



TWO LOCATIONS:

Special Collections Reading Room, Rutherford Building
Kingsway Corridor, Richard Hoggart Building

Supported by:
Arts Council England, Thames Barrier Print Studio

The Virtual Archive on the project blog:

<http://annekrinskyfromabsorbtozoom.blogspot.co.uk>

CURATOR: Althea Greenan, Women's Art Library

Anne Krinsky is a London-based painter and printmaker who creates site-specific installations in response to archived collections. Her previous installations with archives have been exhibited in library, museum and university settings in the US, most recently in her 2013 show, *Anne Krinsky: Reconfigurations*, at The Art Complex Museum in Duxbury, Massachusetts. *From Absorb to Zoom*, her first installation drawing on a UK archive, is funded by Arts Council England, in-kind support from the Thames Barrier Print Studio and a successful Kickstarter campaign.

Krinsky's work is in many collections, including the British Museum, the Boston Public Library, the Graham Gund collection and Paintings in Hospitals, London. She is represented in Boston by Soprafina Gallery. In 2010, Krinsky was the Goetemann Artist-in-Residence at the Rocky Neck Art Colony in Gloucester, Massachusetts. She also has had residencies at the Virginia Center for the Creative Arts, Vermont Studio Center and Millay Colony, all in the US; Fundación Valparaíso, Spain; and Brisons Veor, England. Her 2014 residency at the Sanskriti Foundation in Delhi, India was funded by an Artists International Development Fund Grant from the British Council and Arts Council England.

<http://www.annekrinsky.com>



ANNE KRINSKY:

FROM ABSORB TO ZOOM / AN ALPHABET OF ACTIONS
IN THE WOMEN'S ART LIBRARY

Maggie Gray

Anne Krinsky's prints are elusive things, whose layers seem to shuffle and dance in front of your eyes. Scanned pages from books lie faded under translucent veils of colour; geometric grids float over them; opaque oval shapes sit solidly on top like artistic punctuation marks; and here and there a magazine illustration opens up the space. In one, a woman stands poised on the edge of a stack of books, ready to dive into the sky beyond. Behind her head is the faintest trace of mirror writing – a whisper from the following page, a conversation for later.

When Anne Krinsky began *From Absorb to Zoom / An Alphabet of Actions in the Women's Art Library*, she had little idea of where the project would take her, other than into new artistic territory. Her plan – to create a series of digital prints inspired by material in the Women's Art Library – required her to learn new skills (this is her first digital project), to meet new people, and to engage with unfamiliar artists' works. This experimental approach matched her subject well: set up as an artists' initiative in 1979, the Women's Art Library contains an eclectic mix of writing, images and ephemera produced by and about women artists, and continues to expand and inspire as part of the library at Goldsmiths. Krinsky spent months sifting through its contents, looking for instances where her own interests intersected with something she found. She then scanned the relevant items and, with the help of the printmaker Barton Hargreaves, digitally wove the borrowed words and imagery into her own creations.

Among her discoveries was Molly Aitken's article on embroidery in India, published in the Spring 1999 issue of *Women in the Arts*. "The Narrative Thread" ties in with Krinsky's *Phulkari* series of acrylics inspired by traditional Indian textiles, and she brings them together in a patchwork of words, patterns and evocative colours. Gayle Davis's 1981 piece about women's cooperative galleries (published by the Women's Art Registry of Minnesota in a special issue of *WARM* journal), is a throw-back to a period when Krinsky was involved in a cooperative in Philadelphia. Some appropriations (like the illustration of the woman who has stepped out of volume 19 of *Women Artists News*) seem whimsical, while others are aesthetic choices – Krinsky has always used geometry in her work, and one particularly enigmatic zigzag design finds its way into the prints alongside a latticed oval pattern of her own.

These are chance encounters, picked out as you might tune into a conversation in a crowd on hearing your name. And for all their fixity as finished prints, I think this is the best way to approach the works – as snippets from an ongoing dialogue. Familiar forms from one composition reconvene in the next, echoing across pages. Dozens of unused files sit on her laptop, too, offering slightly different phrasings of the same themes. Part of the strength of the finished works is that they give a sense of this process. Their ever-adjusting layers, fading forms and recurring motifs suggest the strange combination of sharp focus and ranging, changing ideas that searching a collection entails.

Beyond the prints themselves, the conversation continues. Krinsky contacted a number of artists featured in the library, and most of them have contributed to the project's blog. In May, she will take up a week-long residency at noformat Gallery at Second Floor Studios & Arts in Woolwich, culminating in a panel discussion on working with archives. And although it's foolhardy to predict the course of any artist's work, I would be surprised if this project doesn't have its echoes in ones to come.


From Absorb to Zoom is a highly personal celebration of the Women's Art Library, and by being so personal I think it hints at the value of such a resource – its ability to spark creative and unexpected associations. At a time when increasing numbers of artists are using their art to make statements *about* archives, libraries and the like, Krinsky shows us how to use them.



Women Artists News Book Review 1, Archival Digital Print on German etching paper
Image size: 61 x 102 cm, 2015



Women Artists News Book Review 2, Archival Digital Print on German etching paper
Image size: 61 x 102 cm, 2015



ANNE KRINSKY: THE ARCHIVE AND THE TRACE

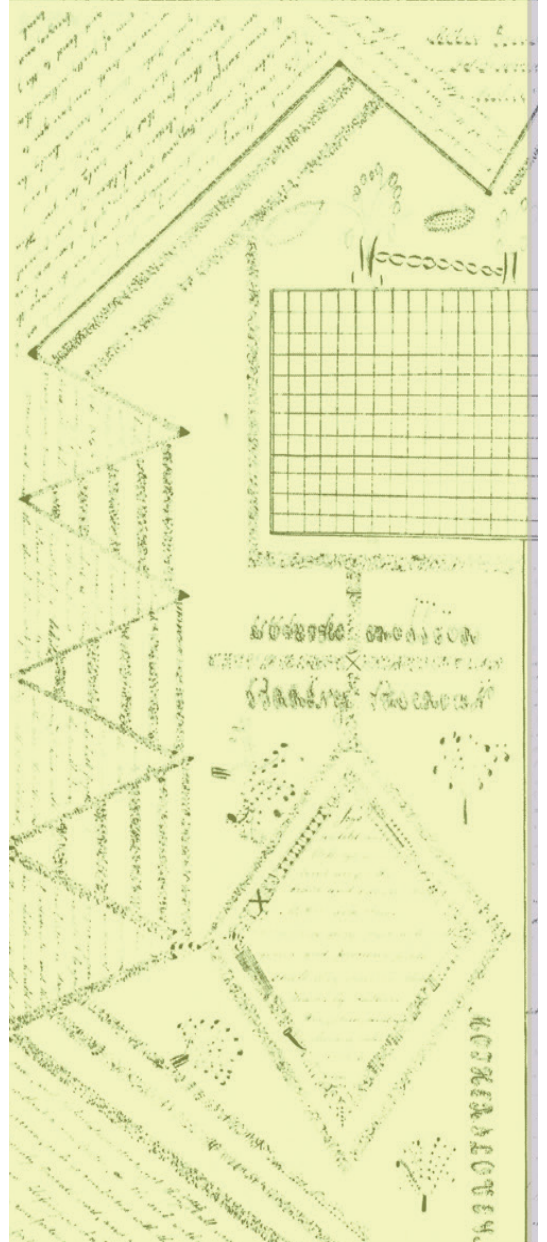
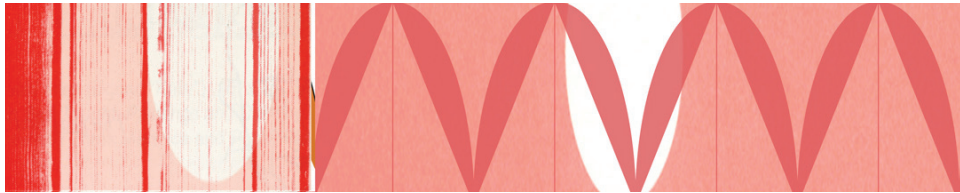
Daniel Udy

In a way, *Anne Krinsky: From Absorb to Zoom / An Alphabet of Actions in the Women's Art Library* is a product of both old and new; it signifies a reinvention but also a treading of well-worn paths, a departure into new territory under the banner of familiar thematic concerns. For Anne Krinsky, the project marks her first experiments with digital printing, but does so in the context of long-standing fascination with archives. Earlier installations took similar form but were marked by a grounding in the physical, where both original archive sources and printing techniques formed strategies of resistance against the immateriality of digital culture. Here, though, her work has extended its conceptual boundaries, and although her densely layered prints may look familiar they are but one element of a more expansive venture.

In "Archive Fever: A Freudian Impression" Jacques Derrida writes that 'the structure of the archive is spectral. [...] neither present nor absent "in the flesh," neither visible nor invisible, a trace always referring to another whose eyes can never be met'. His use of "archive" in the singular is problematic, smoothing over the variances between different archives, but the notion of the spectral trace is useful for considering Krinsky's latest work. The multiple components of *From Absorb to Zoom* act as traces of her broader project, and the prints are not so much concrete pieces as creative detritus. Along with the accompanying blog they are by-products of conversations with the past, exchanges which, in the case of the latter, are quite literal.

Formally, works such as "Women Artist News Book Review 1" reveal Krinsky's actions to be less a mode of production than one of intervention. Archival material is layered and arranged into her characteristic grids, only occasionally interrupted by blocks of opaque colour. Although printed on German etching paper and bearing the aesthetic of screen-prints, these pieces are the result of a purely digital process; through hours spent alone with her scans Krinsky has tested layouts and played with scale, constantly reconfiguring her chosen material in different variations (indeed the "Women Artist News Book Review" variants are testament to this process.) The semi-transparent washes give a dynamism to the archive images, but, ultimately, the chosen documents speak for themselves.

It is this action of selection that imbues the works with the artist's own voice, making clear the subjective nature of the archival encounter. Whilst anyone can access the Women's Art Library, individual choice governs the route one takes to navigate it. Like the spectral trace of the archive itself, these prints are traces of her journey through the history of women's art; material is selected according to its resonance with her own history (The Narrative Thread, for example, reflects a residency in India where she researched traditional textiles), continuing this approach from her previous project, 2010-2013's *Shelf Life*. A constant return to archives, and the mining of their contents in line with personal experience, has formed an artistic compulsion. To return to Derrida, the concept of the "fever" might well describe this obsession - for Krinsky, this work is still ongoing, and *From Absorb to Zoom* shows she's not quite finished yet.



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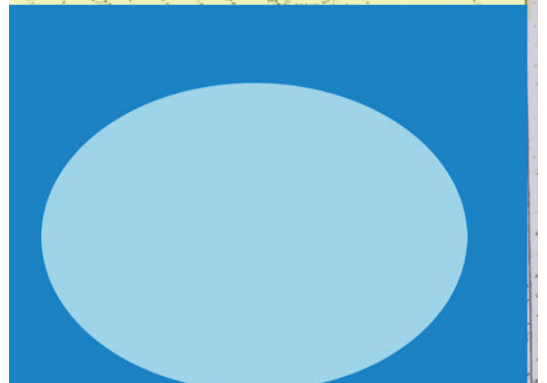


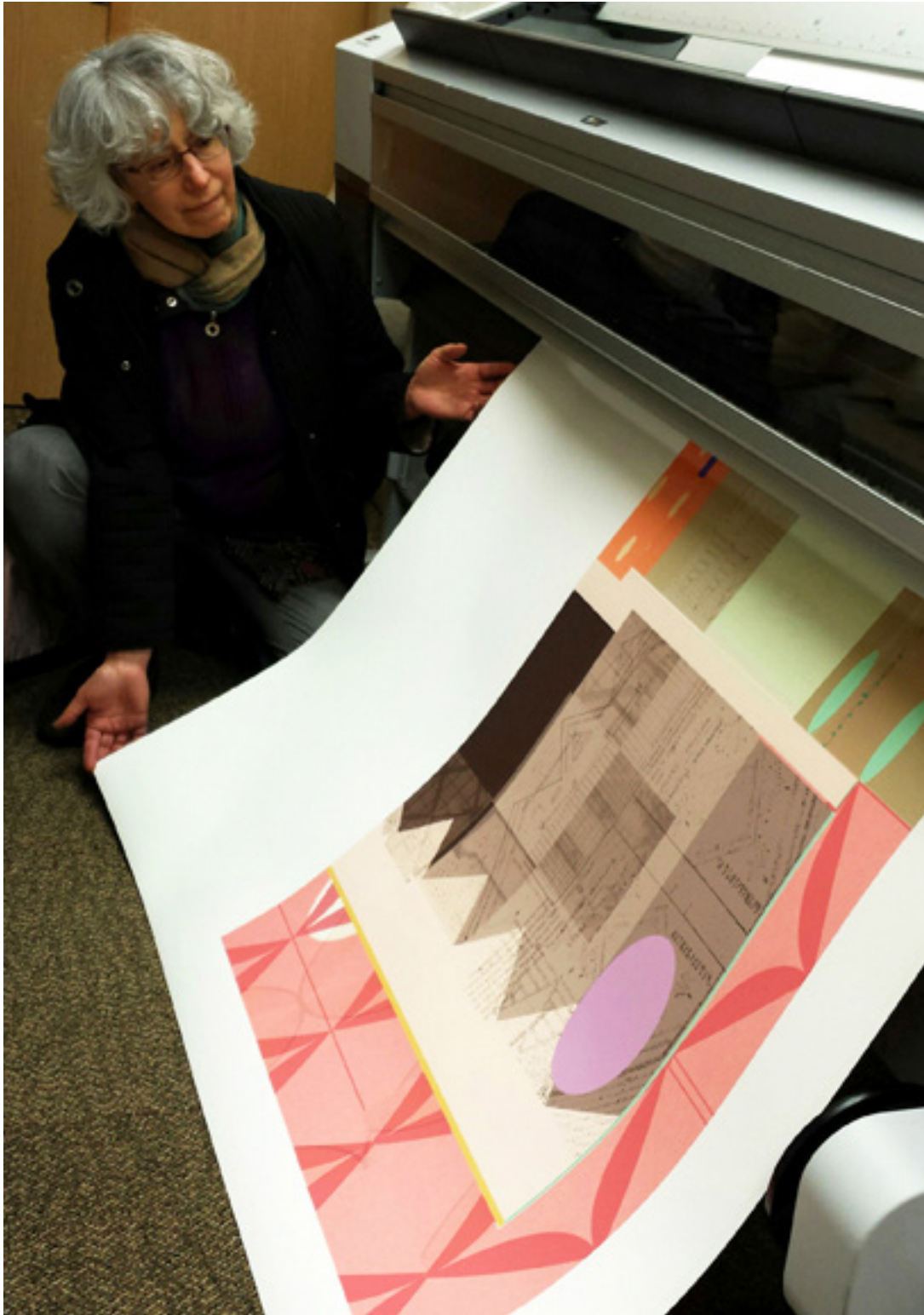
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Thank you to collaborating artists:
Barton Hargreaves
Dan Mather
Yuen Ling Chiu





Anne Krinsky: *Eventual Spaces* with large-format Epson printer at Thames Barrier Print Studio