The Angels of Georges Braque present at the New Academy and Curwen Galleries a range of work from AGB, an international collaboration of artists.

A number of exhibitions since the formation of AGB in 1994 have provided a forum to explore the possibilities of contemporary graphic art.

Mandy Bonnell
Richard Davies
Peter Dover
Oona Grimes
Brendan Hansbro
John Hewitt
Brian Hodgson
Mikel Horl
Tuula Joutsen
Andrzej Klimowski
Simon Lewandowski
Marko Mäetamme
Melanie Manchot
Stephen Mumberson
Pete Nevin
Phil Redford
Lol Sargent
Mick Wootton

The Angels of Georges Braque is an artists' collaboration, formed on the simple premise that a group of artists working together have a strength that the individual does not. Each artist, whilst having similar contacts, also has their own and therefore are able to pool their various resources for the benefit of the group, without the collaboration being a platform for self-aggrandisement.

Collaboration is the way many areas of the applied art world operate, film making and advertising for example. Pluralism is part of late twentieth century practice encompassing not only formal issues but the contextual ones as well. Collaboration is not a new phenomenon, there are many examples of artists working in a group; Fluxus, Futurists, Cobra and Gran Fury to name but a few.

It was never envisioned that AGB should solely focus on the graphic arts, and it is seen as an organic set up where many different forms of project are possible. It has evolved around the graphic form so far due to chance and the main practice of the individuals in the group.

Exhibitions allow the group to look at the diverse forms of graphic art. It is important that this should not be seen as just about the issue of new and traditional technologies or craftsmen looking at their craft, but to bring about a debate in the graphic arts. Much of the work exhibited by AGB is traditional practice and many artists continue to explore forms such as etching, engraving, linocut and silkscreen, emphasising the continued relinance of such media.

Another issue related to many of those involved in AGB is that of lowering the barrier that divides fine art practice and the often taboo area of commercial practice. Many of those involved in commercial work do not see that it is so distant from their own practice as to constitute non-art art.

In Britain the barriers between art and applied art have remained rigid, although signs have appeared that not only are clients seeing the potential of utilising artists' creativity, but artists are committing themselves to commissioned tasks without apology. Many of those involved in AGB work in art schools, or what is left of them after fifteen years of attrition, evolving strategies for the next generation of artists. The idea of a collaboration is one of generosity of spirit. We look forward to many new projects in the future and do not apologise for being incurable optimists.

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