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Mumberson, Stephen (1996) The Angels of Georges Braque - Contemporary British Graphic Fine Artists - The Bracknell Gallery 1996, New Academy/ Curwen Galleries, London 1997 and The Royal Museum and Art Gallery, Canterbury 1998. [Artefact]

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# THE ANGELS OF GEORGES BRAQUE

NEW ACADEMY / CURWEN GALLERIES, LONDON

PRIVATE VIEW: WEDNESDAY 5TH MARCH, 1997, 6PM TO 8PM

EXHIBITION: 6TH MARCH TO 27TH MARCH, 1997

OPENING TIMES: MONDAY TO FRIDAY 10-6, THURSDAY 10-8, SATURDAY 11-5 (CLOSED BANK HOLIDAYS AND SUNDAYS)

**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**

In their first London exhibition  
Braque present at the New Academy  
and Curwen Galleries a range of  
work from linocut to video projection.  
AgB is 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.

*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. Plurality 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 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 craftspeople 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 relevance 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.

© AgB, 1997

