

Sumi Perera

My multi-disciplinary artistic practice, crosslinks traditional and contemporary techniques to generate hybrid prints that form artist books, mixed media assemblages and installations. Printing plates are rotated and often overprinted to create different permutations. The final editorial control is usually reversed, by offering the viewer/reader the option to rearrange the sequence of pages, or to realign print modules in different combinations.

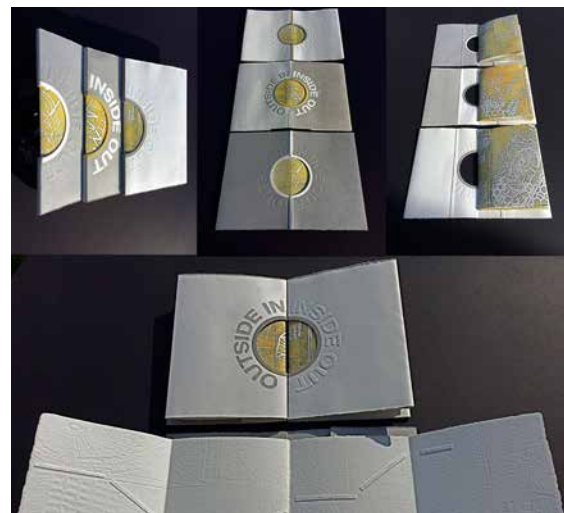


- 1956 Born in Sri Lanka
- 1983 MBBS Faculty of Medicine, University of Colombo, Sri Lanka
- 1994 & 1996 MSc & MPhil London School of Hygiene and Tropical Medicine
- 2004 MA Camberwell College, University of the Arts, London
- 2015 *Prix de Print USA* Incline Press - Dave Gordin Award - Society of Bookbinders International Conference
- 2014 The Arqadia & Intaglio Print Award at DRAW 14 London
- 2012 Prize & Award at DRAW 12 London Intaglio Prize-Printathon, London
- 2011 1st Prize Rootstein Hopkins Foundation Drawing Exhibition, London
- 2009 Best Overall Book Design Prize (NPB) & 1st Prize-Complete Book – Soc. of Bookbinders International Competition & Conference. SCU Award, Australia
- 2008 1st prize at SHELTER, Boston, USA.
- 2005 Birgit Skiold Award ICA, London. Grand Prize-1st International Bookarts Competition, Seoul, South Korea
- Public Collections:** Tate Britain, V&A Museum, Ashmolean Museum; Yale Centre for British Art, USA, Guanlan Museum, China; Sakima Art Museum, Japan; Bibliotheca Alexandrina, Egypt; British Library; SCU Collection, Australia; Iraq National Library, Baghdad; ULUS Collection, Serbia; National Taiwan Museum of Fine Arts, R.O.C; Grafisk vaerksted-Naestved, Denmark
- Exhibitions:** Royal Academy, ICA London, Whitechapel Gallery, Barbican

Printmaking is my first love, an avid vegetable stamper since the age of 3, I grew up within a 'make do and mend' culture where recycling was encouraged. Perhaps this explains my need to re-generate multiple images from a single plate. The artisanal qualities of process is as important as the conceptual elements, and sometimes even overrides the final product which is often left intentionally 'unfinished'.

Printmaking allows me to experiment and preserve all the raw stages (proofs) that no other technique offers. As a bookartist this evolution or 'events' are documented as variations of the theme, preserving and presenting almost all 'pulls'. Sometimes, seemingly parallel projects converge and form hybrid products.

The theme of a series would generally dictate the technique, process and materials that I choose: for *Cast Offs*¹ (a series on knitting), 10 strips of off-cuts of discarded metal of varying widths (to mirror different yarn thicknesses/needle gauges) were used to construct different knitted garments. Sandblasted and etched glass sheets were the prototype relief plates used for



the series *Shattering the Glass Ceiling*². Vintage clip-on collars formed the basis of mezzotints for *TOP 10 WCC [White Collar Crime]*³. Lithography was used for a series on translation/transcription/transliteration inspired by the Rosetta Stone. Maps and photographs of cracks/gaps on the underground were used to devise *Mind The Gap*, initially a 50 metre installation at Bankside, which was re-created in the Shoreditch Townhall Basement for the exhibition: *Going Underground*. The etching plates were reunited and placed within their respective niches and prints.

Often the my work is site-specific. The most recent series is titled IO-OI [*Inside Out - Outside In*]⁴ and was designed for the Museum in the Park, Stroud, and the West Yorkshire Print Workshop. Architectural plans of my house, the sites and road maps were incorporated for this project.

I have several ongoing collaborative projects that involve participants in many different countries: *Perception*⁵, *Carbon Footprint*⁶, *Work in Progress [WIP]*⁷ (contributed by printmakers, curators, gallerists, editors, actors, composer, opera singer and strangers).

- 1 *6th British International Miniature Print exhibition* (2006-7); Guanlan Museum Collection, China (2008).
- 2 *DREAMS* at the Freud Museum (2011).
- 3 *Tate Britain & Leeds Library* Artistbook Collection (2015 & 2014).
- 4 *Power of Ten*, Stroud International Festival (2015), *Pressing Identities*, WYPW (2015).
- 5 *Helen Keller International Award* (2007), Glasgow. Mail-art via detachable SSAEs.
- 6 *Carbonart* (2008) City Hall, London. Footprints from a global database.
- 7 *James Joyce & Company* (2014). Hadjigeorgakis Kornesios Mansion, Cyprus [Supported by the Embassy of Ireland]. WIP was the initial title of *Finnegans Wake* by Joyce.

IO-OI [*Inside Out - Outside In*]-an artist book trilogy etching, aquatint, embossing & stitch

Lines Exploring Space Outside The [Building] B(l)O(cks)X [XII], Relief Embossing & Stitch



Inside Out-Outside In, Etching-aquatint-embossing-stitch & incision

