



SHIFTING REGISTRATION

AN EXPLORATION OF PRINTMAKING AND POSSIBILITIES

BY STRUAN HAMILTON

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Exegesis in support of practice-based thesis for
Master of Visual Arts

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been accepted for the award of another degree or diploma or a university or institution of higher learning.

Signed

Struan Hamilton
23rd September 2018

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FIGURE 1
Photo intaglio, spray paint, chine-collé on paper.
50cm x 70cm. 2018

ABSTRACT

This practice-led research explores creative opportunities within fine art printmaking. In the context of my own practice, it investigates how new possibilities might emerge from the interplay between a technically precise and nuanced medium and an exploration of creative approaches within it – approaches not tied down by preconceptions of technical rectitude.

The flux and distinction between these modalities of approach are used to activate my work by opening new questions for exploration.

In particular, the project explores how chance events and extemporaneous movements generate possibilities that are unconstrained by disciplinary conventions, languages, processes or techniques. The capacity of happenstance to suggest possibilities and nuanced difference is explored as the focus for activation of a creative impetus, as I negotiate a path between correctness and opportunism, seeking a vitality for my practice.

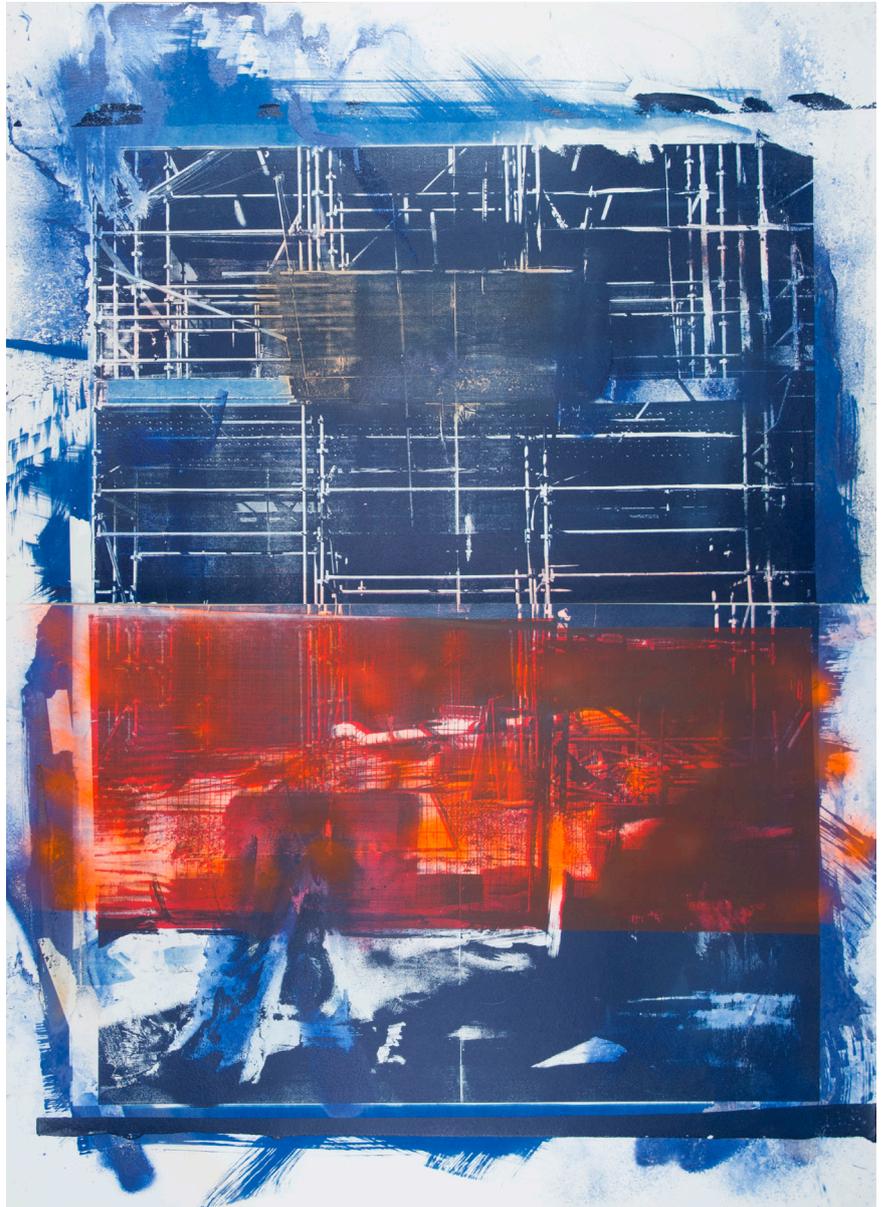


FIGURE 2
Cyanotype, screenprint, spray paint on paper.
100cm x 140cm. 2018.

1. INTRODUCTION

Exploring questions arising through my personal practice, this research works to constructively disrupt and critically reconsider the conventions of habitual printmaking practices. The question implicit in my abstract seeks to explore avenues of working using improper technicality and materials in order to shift and question how contemporary printmaking can be redressed from its craft-based origins, yet still remain within its rich lexicon.

Reflecting on examples of artistic practices such as by Christopher Wool and Robert Rauschenberg - the work will explore photo intaglio methods, etching, cyanotype and screenprint, utilising materials ready at hand in the studio. Importantly, throughout I remain open to the potential directions and mediums suggested by what happens in the work as it unfolds.

The exegesis explores how an openness to divergent technical approaches and a willingness to cross-discipline with other media are vital, optimising chances of self-discovery and contingency. What I know and what I do not yet know - tacit knowledge and the unplanned - will commence the work at a certain point, but there can be no predetermined outcome. Instead the work feeds unto itself, as an essential emergence of imagery through both planned and unplanned mark-making comes to the fore, pushing the work into new areas.

I have worked both in professional artist studios and tertiary institutes and I am conscious of the allure of printmaking, the art-world's perception of print, and the misconceptions of it as an artistic medium. Printmaking can be regarded by what some see as its defining quality; the ability to repeat information consistently in a precise manner.¹ Although the boundaries of art disciplines are now dissolved to a great extent, my thinking is within print media and the creation of a matrix. Through this research I seek to reinvigorate the range and potentials of fine art printmaking by investigating non-conventional approaches to add a vitality to my practice, without doggedly following the repetition of perfection.²

1 William Ivins defines a print as "an exactly repeatable pictorial statement" in his book *Prints and Visual Communication*.
William M. Ivins, *Prints and Visual Communication* (Cambridge, Mass. ; London: M.I.T. Press, 1978) 2.

2 By non-conventional I mean the abandonment of certain accepted procedural elements in print such as deliberate plate size, filing of plate edges, halftoned images for screen exposure, editioning of work, balanced placement, etc.

The question of how to be open to happenstance, and how to employ it as a serendipitous movement within a body of work utilised my tacit³ knowledge as a methodology, allowing broad experimentation and interaction between multiple factors to inform my creative practice. Years of practical experience have informed this tacit understanding of the medium, allowing a freeing from technicality and strict procedure rather than a constraining approach to image making. Tacit knowledge will be discussed as a key component for pushing the direction of the work, alongside happenstance, intuition and serendipity.

Throughout the document images where a name is not specifically given are my own works.

3 Tacit knowledge in the context of my work is defined as the deep held, learned skills that allow a sub-conscious processing of routine procedures, allowing a freeing of thought and strict observation to focus attention on unplanned and happenstance occurrences that may happen through the loose and improvised approach of my creative procedures.

2. CRITICAL TERRITORY

"A medium need not sit in isolated purity. It has always been my contention that the first objective is to achieve a compelling image and that aim demands a felicity in its implementation."⁴

Printmaking today offers a vast range of approaches in both scale and technical diversity, working either as an aesthetic medium with an unparalleled history of the dissemination of ideas and culture, to a radical cutting-edge medium, working alongside the newest digital advances.⁵

In the context of theorist Rosalind Krauss's discussion of the Expanded Field of sculpture,⁶ through the deterritorialised practice of printmaking suggested by art historian Charles Green,⁷ I position my work as a post-medium practice - dynamic and permeable - pursuing an aura that distinguishes itself within the duality of argument between multiplicity and the unique state. I respond to what I perceive happening as the printmaking process unfolds.⁸

Built from deep experience, I have developed a nuanced and personal use of my materials. My antecedent work to this research explored scale, the confines of the matrix edge and the two-dimensionality of print. This project commenced within the fundamental precepts of printmaking; an appreciation of the edge, the 2D surface, and the directness of ink on paper. I maintain, however, the intention to re-interpret printmaking within a broader studio practice.

Working within these parameters, I have explored systems of procedure that allow a mutability of technicality, creating the opportunity for chance and the serendipitous to enter into the work, mirroring the instability and movement I experience in my everyday.⁹

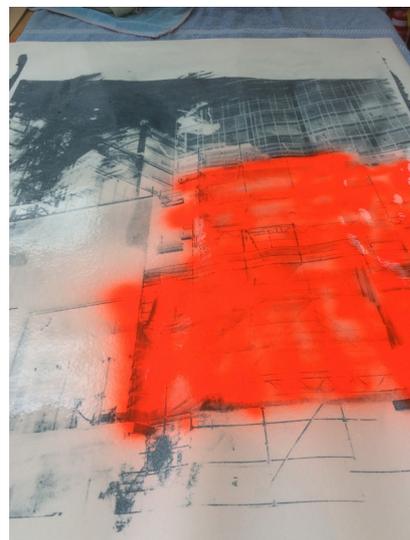


FIGURE 3
Showing the use of spray paint on top of wet screenprint ink before intaglio work.

4 Richard Hamilton, quoted in Paul Coldwell, *Hybrid Practices within Printmaking*, *Journal of Visual Art Practice* 14, no. 3 (November 2015) 1.

5 "The contemporary scene for printmaking is as wide and varied as it is possible to imagine... from the monotype at one extreme and experiments in digital imaging at the other, one distinct feature of the contemporary scene is that prints have become ubiquitous. Furthermore, they do not necessarily have to announce themselves as prints or require being separated into a distinct category." Paul Coldwell, *Printmaking : A Contemporary Perspective*, London, UK: Black Dog Pub, 2010. 46.

6 See Rosalind Krauss, *Sculpture in the Expanded Field*, October, 1979. <https://doi.org/10.2307/778224>. A conference entitled "Printmaking in the Expanded Field" took place in Oslo at the National Academy of Arts, September 2015.

7 See Charles Green, *Art as printmaking: The deterritorialised print*, Australian Prints and Printmaking, 1992 <http://www.printsandprintmaking.gov.au/references/3927/>

8 Benjamin stated that reproductive techniques can rob an artwork of its aura, but, as argued by Smith, contemporary digital media has eclipsed this argument. I, through this research, use productive methods to produce unique states, embedding aura back in to the work. Matthew Wilson Smith, *The Total Work of Art : From Bayreuth to Cyberspace* New York ; London : Routledge, 2007. 134.

9 In this context the everyday is my commute through an urban environment, enveloped in its routineness and casual change.

The tacit knowledge that I hold as an experienced printmaking artist is drawn upon as key to the ability to both work within and allow a movement away from standard methods of accepted procedure. Freeing rather than constraining technicality.¹⁰ This is an important issue for me as an artist who works predominantly in printmaking. The research is neither a punk response, deliberately anti-convention, nor a compliance to detailed perfection, but a response to what happens in the making, an affect of the work.

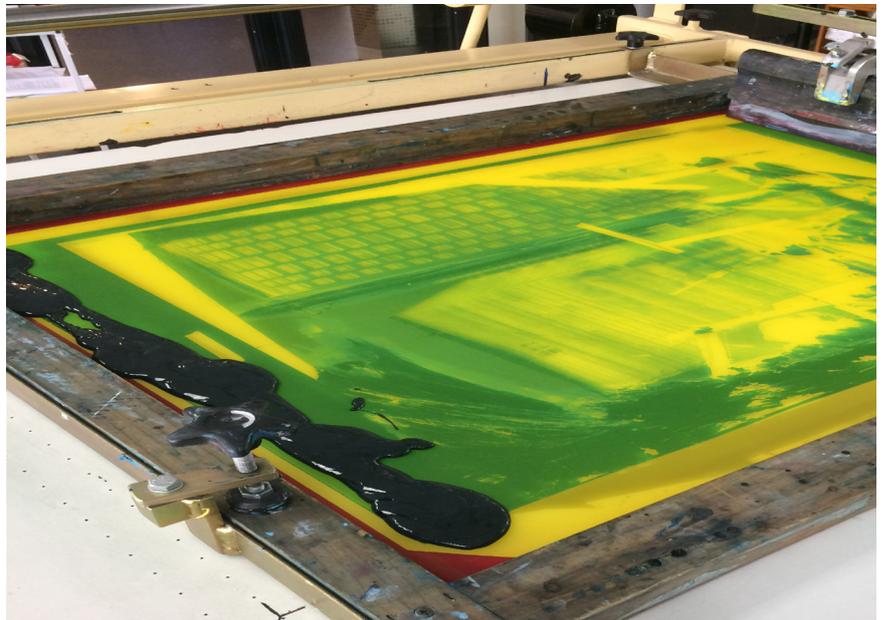


FIGURE 4
Screen incorrectly exposed and showing open areas of mesh, prior to printing.

10 As an example of this, when I look at the work of Christopher Wool, in particular works where the use of screenprint is obvious, I question if the fact that he relies on the 'professional printer' to create his screens, corrals his artworks. By this I mean, in creating the stencil within an accepted tradition of halftone, even though the way he handles the printing of the screen could be seen as a flouting of convention, he still is working within a certain acceptance of technical procedure. What would happen if he disregarded this step in his process? Would it add more nuance, or detract? Upon consideration of this I decided that all screen work utilised in this research would deliberately go contra-convention by disregarding a RIP for halftone, and also not taping over extraneous areas of the screen. This allows the accidental to enter in two stages, the initial development of the screen and then the printing.

3. TACIT KNOWLEDGE

*"Understanding of structure is implicit; it is learned through experience. Although this becomes everyday knowledge, it does not become formalised."*¹¹

Tacit knowledge is a critically important repository of information. It is learned and held deep within memory and bodily response.

This research seeks to determine through an evolving practice, the creative advantages of working from within a tacit, knowledgeable reflexivity as a way to explore creativity and enable nuance to enter into a technically focussed medium. In this context, my previous engagements within print will act as a basis allowing broader experimentation between the multiple factors informing a creative art practice, seeking an opening from correct technicality and control, and fostering an approach that works intuitively rather than prescriptively.

With a focus on how to free or loosen my practical knowledge and skills within the print medium - and not allow domination towards considerations of rectitude - this project is more of a balancing of prescribed method.

Embodied knowledge¹² allows free-flow for certain procedural elements inherent in this process-orientated medium, allowing me to disengage from minutiae. It does not, however, mean that I am excluded from conscious consideration of what is happening, but allows me to continue creating without worrying about doing things 'correctly'.

Following Barbara Bolt's argument "that it is in the flux of art practice, where the artist responds bodily, with hands and eyes, to the encounter with the materials of practice, that visual art produces real material effects",¹³ embodied knowledge of process allows tacit comprehension and intuition to alight on the possibilities, nuance or happenstance in the making – made possible through a relaxation of convention. This is where happenstance can be brought forward most serendipitously. Driving life into the creation of work, forcing an intuitive, reflexive and rolling approach to the making, giving vitality to the process instead of the pause normally inherent within printmaking.

As an example of this unconscious processing, I was recently giving a talk and demonstration on the techniques of intaglio printmaking at Auckland Art Gallery. As I was wiping the edges of the etching plate, I was holding it and spinning it in my left hand whilst running a rag along the edges with my right. The Director of Visitor Programmes pointed out to the audience that whilst I was doing this it seemed as if I was unaware of the dexterity and skill involved. This was an automatic process for me which I was obviously not

11 Malcolm McCullough, *Abstracting Craft : The Practiced Digital Hand* (Cambridge, Mass. : MIT Press, 1996), 196.

12 Embodied knowledge is a term developed by Maurice Merleau-Ponty (1908 – 1961) in relation to Tacit Knowledge. A common example of this is the act of riding a bicycle. Once learned, the body holds the "how" within it, conscious processing of how to ride the bicycle is not needed.

13 Bolt, quoted in George Raitt, *Look down, Look up: Barbara Bolt's Art Beyond Representation*, In/Stead Journal. , <http://www.insteadjournal.com/article/look-down-look-up-barbara-bolts-art-beyond-representation/>



FIGURE 5
Showing dented and marked found plates
used throughout this research project.

conscious of. The tacit knowledge evidenced, allowing me to focus on my talk to the audience over the physical work on the plate.

It is this intimate relationship with the material that allows me to relax conscious thought and focus on the nuance that chance can bring into the work. In particular within this research I found that water stains, almost so delicate as to be not there, added significantly to the overall feel of the works. This was utilised, albeit in different ways, in both the photo intaglio plates as the rinse dried off, and the screenprints that I immediately soaked in water to disintegrate the starkness of the image.

3.1 Synchronicity

This research commenced with a disruption to my normal working practice; lack of equipment created a situation wherein my habitual technical processes were interrupted.¹⁴

Jung speaks of what he terms Synchronicity; events take place, seemingly at random but within a certain limited time frame of each other, and because of this, the feeling is implicit that a somewhat deeper motivation is involved.¹⁵ This happened many times within this project. In one instance, the initial disruption of my normal practice and the finding of a stack of battered-about stainless-steel sheets used previously for mono-printing, and in another instance having to find a technique to demonstrate outside of the studio that required a relatively simple set up, and the subsequent 'finding' of cyanotype chemicals later that day.

Without this synchronicity the research may well have followed a very different path. It so happened that I had just prepared a large amount of photo intaglio film for use in a workshop that week. On finding the steel plates I decided that I would put the two together, as they came, no chopping to size, no filing of edges to remove dents, and no cleaning of the surface scratches and dried on ink either; just to see what happened when the film was applied; allowing chance and happenstance to enter.

14 For several years I have been creating prints employing the techniques of simultaneous colour printing, or viscosity printing, developed at Atelier 17, (now Contrepoint), by Stanley William Hayter in the late 1920s.

This involves the acid etching of a metal plate to varying relief surfaces. After intaglio inking and wiping, two rollers of different durometer, one hard and one soft, are passed over the plate. The hard roller is applied first with an oily mix of colour, this adheres to the high points of the plate. The second roller is much softer and is prepared with the less oily, more viscous ink. This ink is rejected by the first oily one and, the roller being soft, deposits ink in the mid to lower sections of the plate. The whole is then run through the etching press to give a full colour print in one pass.

15 Carl Jung first introduced this concept, and gave definitions in several ways during his lifetime, but a basic reading is one of meaningful coincidences, an influential factor in this research. Carl. G. Jung, *Synchronicity : An Acausal Connecting Principle* (London: ARK Paperbacks, 1985)

3.2 Chance and the Serendipitous

"In the elusive role of serendipity and the field of observation, chance favours only the prepared mind."¹⁶

In art, as in life, chance events or accidents cannot be eliminated. Within repetition (traditionally a key focus of printmaking) there is a chance that deviation will creep in, and it could be argued that what is regarded as a convention of printmaking tries to eliminate this tendency and make the work submit to technical perfection.¹⁷

Chance events are independent of intention, free from perceptual or planned filter, with no rectitude or correctness, quality or appropriateness necessarily inherent. Chance is innocent of intentionality until edited/filtered by the artist. In this filtering process, it is measured and tested against conventional notions and against a trajectory in the practice or intention of process.

Potential futures for the artwork present through this analysis, turning it either towards an opening of new possibilities, or towards a prescribed mode of working attached to indexical language. It is in this retrospective evaluation that the chance occurrence can be moved to the serendipitous.

Hugh Merrill states "...but that was not the lesson. The lesson was to allow chance into the process, to move as an artist among control, virtuosity, and openness to new opportunities, contents and possibilities."¹⁸ The internal dynamics of my creative process, whilst perhaps difficult to articulate in a precise step-by-step manner, can be reflected upon and unpacked to some degree.

If the creation of an artwork is thought of in terms of systematic learning it would be defined as a procedural knowledge, with a sequence of steps that would get us from a blank canvas to a finished artwork. An algorithm. $A + B = C$. This kind of continuing conditional statement, however, does not in itself create the work and it is instead the *IF*, (a chance mark, an accidental happening, *IF*), in the algorithm that gives the artist the option to confirm or deny any conditional future that may be in the work.

Within my own practice, the fortuitous accident has been a fundamental characteristic of my working methods and I keep a prepared mind to the



FIGURE 6
Smearred toner of photocopy on acetate.

16 Pasteur (1822 – 95) quoted in Mel Woods. *Serendipity as a method of creative practice*. SerenA', <http://www.seren.a.ac.uk/2012/05/serendipity-as-a-method-for-creative-practice/>

17 Lucretius asserted that "the world is not determined, that an element of chanciness resides in the nature of things" even inanimate objects "have a life of their own, that deep within them is an inexplicable vitality... an independence from and resistance to us..." Jane Bennett, *The Force of Things: Steps toward an Ecology of Matter*, Political Theory, no. 3 (2004), 358.

18 Hugh Merrill, *Preaching to the Choir: Thoughts on Contemporary Printmaking*, 2nd edition (Kansas City, MO: Chameleon Press, 2018), 19



FIGURE 7
Screenprint dissolving in water bath, prior
to intaglio work.

possibilities it can introduce to my work. This is not the random dropping of the Dadaist however, as suggested by Jean Arp and his *Chance Collages*. This research investigates an environment in which chance can be brought into the context of creation. In order to constructively utilise the chance events that can occur, a certain conditioning environment has first to be established where cause and effect can be reflected upon. Within this research the main arena for this was primarily within the creation of the stencil, and secondly, within the printing of the matrix.

Rauschenberg, talking about his creative process suggests that for the unexpected and the unplanned to be allowed into the work there has to be some organization to the process.¹⁹ This could be illustrated in a planning table as:

- A readiness to accept what occurs, a prepared mind.
- An unplanned occurrence or event in the creation.
- Recognition of the event and its potential for investigation
- Repetition and reflection.
- Amplification or rejection.

An example of the serendipitous within this research was the introduction of accidental marks created on the stencil when I fed an incorrect piece of transparency film through a photocopier. The toner did not fuse properly on the film surface and was accidentally smeared as I handled it, wiping my fingers across it, noticing its look of instability. This opened a new possibility to my approach and the happy accident, the serendipitous mark became a key driving point, a vital source of methodological looseness and innovation.

¹⁹ Robert Rauschenberg, *Chance: Interview with Dorothy Seckler*, Documents of Contemporary Art (London: Whitechapel Gallery, 2010), 109

Francis Bacon, quoted by Deleuze, when talking about the role of chance in his work states that happenstance is pivotal to his creative process, going as far as to say the work would not exist without chance occurrences.

“Chance, according to Bacon, is inseparable from a possibility of utilization. It is manipulated chance, as opposed to conceived or seen probabilities.”²⁰

Chance in itself does not make the work, it needs the guiding hand of the artist to assess and give it meaning.

Accidents and chance therefore can only be incorporated through a reflective and reflexive practise; it must be judged in the context of the work, it presents itself as a pathway to future possibilities and I, as the artist, have to choose whether to follow or reject this. The transparency film mentioned above being an example; another artist may have discarded that copy as bad because the information was lost and confused, but I chose to, as Deleuze puts it, affirm necessity,²¹ by intuitively seizing an approach to advance.

Treating the matrix as something more than just inanimate, responding to its vitality rather than inflicting a direction it may not want to go in is something I have long adhered to. This is echoed by Deleuze when he talks about the givens and overwhelming information already inherent in the blank canvas before a painter begins their mark, requiring a clearing of the information rather than an application.²²

This principal can be seen in Vieira Da Silva’s methods: “From allowing a minimum of steerage to intervene in chance...the conscious balance Da Silva was at pains to preserve between inspiration and control, spontaneity and governing concept”.²³ I apply this same principal to my research.

20 Gilles Deleuze and Daniel W. Smith, *Francis Bacon : The Logic of Sensation* (Minneapolis : University of Minnesota Press, 2003), 94

21 “To know how to affirm chance is to know how to play ... To abolish chance by holding it in the grip of causality and finality ... to anticipate a result instead of affirming necessity – these are all the operations of a bad player.” Giles Deleuze. *Chance: The Dice Throw*, Documents of Contemporary Art (London: Whitechapel Gallery, 2010), 71

22 Deleuze discussing Bacon. In many ways this reflects a concept I have considered that the plate holds the image within it, and all I do is follow its directions on how to bring it out.

23 Gisela Rosenthal and Vieira da Silva, *Vieira Da Silva, 1908-1992: The Quest for Unknown Space* (Köln ; New York: Taschen, 1998), 78



FIGURE 8
Screenprint on calico, hand-smearred with ink whilst on the drying rack. This accidentally brought forth the underlying grid of the drying rack.

3.3 Intuition

"Insights that motivate and sustain and guide making, come as moments of silence in the constantly critical evaluation that is making."²⁴

Commencing a new work, I may not necessarily know where I am going, or what I intend with an exploration. The cyanotype work is a relevant example here, having only dabbled in it once before. I have the instinctive knowing that I will get *something* out of the experiment. I want to see what happens *if...* Not necessarily a perfect, technically precise something, but something that will be open to chance, to be reflected upon and either welcomed or put aside. Intuition told me that the damaged plates, the scratched dove-screen, the water stains, should all be accepted and investigated, not cast aside as bad process.

Intuition is a subliminal processing of richly informed information. It is intelligent more than instinctual, allowing for reflexive judgement and action through a filtration of massive differentials to the few aspects that can progress the work. Permitting developments to be grasped quickly, but also bringing forth connections after a relaxing of the conscious focus, suggesting relationships or paths to explore. Intuition mediates between perception and deep memory; it points to what could be. It is not infallible, however.

It serves as a connecting device. Within this research I found that intuition has facilitated new insights into the artwork after a relaxation of focused attention, when I was not consciously thinking about the work. This brings the definition of it back to its origin as a "contemplation".²⁵ In this sense, when I commence a piece, the priming of a new work can be seen as an enabler for particular cues, held within subconscious memory implicitly, to be brought forth in quieter moments, connecting the vital forces of the "how" in creation. Myers suggests that "Creativity's intuitive dimension stems from unconscious processing."²⁶

Expertise in any medium allows a recognition of patterns of process, and breaks within it. In my case, through my deep help knowledge of printmaking, intuitive capacities allow the noticing or recognition of these nuanced shifts that may open new possibilities worth investigation. It is a fundamental process in the turning of the chance event into a serendipitous occurrence. Intuition knows if something is different, out of kilter somehow - that

24 Donald Schon, quoted in Cameron Tonkenwise. *Knowing by Being-There Making: Explicating the Tacit Post-Subject in Use*, Studies in Material Thinking. Vol. 1, No. 2. (April 2008) 1.

25 From the Latin *intuit(us)*, meaning to contemplate.

26 David G. Myers, *Intuition: Its Powers and Perils* (New Haven : Yale University Press, 2002), 61

something has a potential, even though it may not be obvious exactly what or how.

Vieira Da Silva's statement, "When I paint, I don't know. I don't know, in other words, I know. But... I don't know"²⁷ is a somewhat garbled but perfectly summative account of an intuitive approach to working as an artist with a deep held tacit and intuitive understanding of their medium. The ability to free the conscious processing away from low level happenings and allow an automatic flow of routine and higher awareness is a key process in my working. Reid states:

Artists vary a great deal. At one extreme, the intuitive factor so dominates that the artist's work is almost an automatic writing. At the other extreme there are artists so self-critical or so overly aware of generalized concepts about art that their intuitions are inhibited. Ideally the intuitive and critical go hand in hand; intuition guides the imaginative process of making, is influenced by critical experience, and yet is free. Here, as in the contemplation of given art, it is to intuition that the artist must continually return.²⁸

3.4 Flow and Vitality

When engaged in the systems of making, open to the process and the internal and external occurrences that transpire, I can lose myself within the creative practice, working with no regard to time or other external occurrences; except music, there's got to be music on! "Your whole being is involved, and you're using your skills to the upmost" states Csikszentmihalyi.²⁹ This is what is described as Flow; an effortless, optimal state with concentration focused exclusively upon the activity at hand. Within this flow, intuition acts as the acceptor or rejecter of the chance event.

For example, a large plate I had found was too big to fit within the dove-screen,³⁰ and the calibration marks of this film were inadvertently exposed on to the matrix. The accident is there, for all to see, yet I chose not to chop the plate and start again but to go ahead - with the flow - and print, letting the marks come through, acting as a defining "how" to the method of construction. Intuition, alongside the inherent tacit knowledge of the medium, allows the unexpected to be brought forward in a methodical way, tested and acted upon.

27 Rosenthal. *Da Silva*, 21

28 Louis Arnaud Reid, *Intuition and Art*, *Journal of Aesthetic Education* 15, no. 3 (1981), 36

29 John Geirland, 'Go With The Flow', *An interview with Mihaly Csikszentmihalyi*. *Wired*, 1 September 1996 <https://www.wired.com/1996/09/czik/>

30 The dove-screen, developed by Elizabeth Dove, (itself a serendipitous event) acts for photo intaglio as the RIP halftone works for screenprint, but is much finer. Experiments wherein the dove-screen had not been used were in my opinion not successful and I determined this had to be used for the photo intaglio work.

My state of mind, an inclination towards the new, an openness to unexpected possibilities, and, when something happens, the ability to intuitively recognise as possibility or reject as unworthy of investigation pushes the vitality of the work.

The research is not about good or bad technique, but about the not yet known, the exploration of creative opportunities that happen through chance events. This is where a vitality is created in my practice.

Reaching for this “vital impetus”, as referred to in Bergson’s philosophy,³¹ suffuses the artwork as a living thing, alive with its own possibilities of being, and it is this that carries the work forward.

As an example from outside an art context, of the nuance and life this vital impetus can bring forth, Dunedin based band Élan Vital, taking their name directly from Bergson’s philosophy, state that accidents and flux are the life of their sound, and choose to embrace rather than reject the nuance.³² This is comparative to the methods of working investigated in this project.



FIGURE 9
This image shows a cyanotype being exposed outside. The reflection of the foliage on the glass led me to experiment with the ‘found’ imagery.

31 See Henri Bergson’s *Creative Evolution*, 1907. Bergson suggests a spontaneous biological morphology, I translate this to the development of the matrix.

32 It is believed by some that Élan Vital could be harvested and embedded into an inanimate object and then activated by electricity which ties in nicely with the music our band makes where we use drum machines and analogue synthesizers, distorted electric bass and heavily processed vocals to create our sound yet there is a definite live and human feel with imperfections. We don’t try to erase things in post with methods like quantization or pitch correction. ÉLAN VITAL(BAND). <https://www.undertheradar.co.nz/news/12499/Interview-Dunedins-Elan-Vital-Discuss-Their-Debut-Record-Shadow-Self.utr>

4. TECHNICALITY AS AN AESTHETIC

A Print-maker who is not a creative artist in his own right follows the orthodox procedures of his profession with cold calculation, while the creative artist quickly becomes sensitive to the potentialities of the medium and responds to its possibilities. His propensity is to experiment, for he holds little reverence for orthodox methods of working, which he is apt to consider old-fashioned or limited. So he applies his ingenuity to the technique as well as to the artistic statement.³³

There is a ubiquitous technicality in print, and it is only when this technicality has been learned that it can be deliberately set aside, contained within the subconscious, to be brought to bear as background knowledge in the preparation and procedures of progress. Working as a master printer for other artists, I found that some of the more interesting work and ways of working, were with artists without a printmaking background. They had an idea of how they wanted the work to look, and I had to find a way to help achieve it. Without understanding of technique there are no preconceptions regarding outcome.

Working with English artist Clare Morgan, during her 2007 residency at Belfast Print Workshop, she wanted to create prints that would decompose and go mouldy. We started experimenting with pulped fruit as ink, and then congealed blood and transparent intaglio base on photo-etched plates to create the desired effect within the artwork. Making prints that would decay and disintegrate over time. No preciousness as to procedure or convention was there. This was vital and exciting work.

Weaving technique with disregard for the conventional approach, creates an exciting new avenue within the discipline. If one surrounds oneself with artists from outside of one's discipline it can spark new ideas and connections in thinking. Richard Serra, as quoted by Philip Glass, stated that he preferred to surround himself with non-sculptors as it allowed him the chance to work with other people's ideas.³⁴

This research is in no way disparaging of traditional printmaking aesthetics and the practitioners who focus on technicality. There is room for both, but my research was more interested in how to "re-evaluate the aesthetic of how important the technical is".³⁵ By courting chance and the serendipitous, the aesthetic of technicality has been questioned and the reflexive and reflective nature of the process has allowed the 'ideal' procedures to be married with creative difference in methodology,

33 Shirley Wales quoted in Joann Moser, *Atelier 17: A 50th Anniversary Retrospective Exhibition*, (1977), 20
<http://digicoll.library.wisc.edu/cgi-bin/Arts/Arts-idx?id=Arts.Atelier>

34 Marion Cajori, *Chuck Close* | Kanopy, 43mins
<https://aut.kanopy.com/video/chuck-close-0>

35 Rauschenberg. *Chance: An interview with Alain Sayag*, 112. Robert Rauschenberg, here talking about his photographic work, echoes key questions of this research.



FIGURE 10
Untitled: Nontopia. Photo intaglio, spray
 paint on paper. 42cmx 42cm. 2018.

attempting to open up new possibilities, however nuanced. This is argued by Barbara Bolt, where she suggests that “contemporary artists often become so pre-occupied with intentionality, meaning and making an artwork, they tend to reduce their materials and tools to a means to an end.”³⁶

This approach proved quite a challenge for me. Whilst I created work wherein I deliberately tore the paper, and image, allowed ink and spray paint to exit the plate mark onto the surrounding substrate, printed without registration or perceived-balance, it sometimes felt like I was forcing it too much. I therefore decided that a limitation to unconventionality would be put in place, while at the same time not focusing too much on the perfect; I tried to locate the tipping point.

As remarked in his book, *The Craftsman*, Richard Sennet suggests; “The craftsman’s desire for quality poses a motivational danger, the obsession with getting things perfectly right may deform the work itself. We are more likely to fail as craftsmen, I argue, due to our inability to organize obsession than because of our lack of ability.”³⁷ I subscribe to the notion that too little regulation and correctness may be just as detrimental to the work, resulting in an unconvincing forced feeling. As an example, figure 10 shows a print with chine-collé, where I deliberately ripped into the paper edge after the paper had caught slightly on release; attempting perhaps to channel some Mark Bradford. I was not, and still am not, happy with this result.

The need for reproduction and dissemination of imagery is perhaps not now the main attraction for an artist to engage within the parameters of print. Within my own work, I am not focused on editing my prints. A key area of nuance, (through a serendipitous technique I discovered), is lost within the work of this project if repeat inking is required of the matrix. My focus is more the medium itself and how to construct an image within it; the repetition of inking and ensuring similarity in surface and quality is not of tantamount importance at this moment.

36 Barbara Bolt. *Material Thinking and the Agency of Matter*, <https://www.materialthinking.org/sites/default/files/papers/Barbara.pdf> 2007, 3

37 Richard Sennett, *The Craftsman* (London ; New York : Allen Lane, 2008), 11

Although a tight technical approach has been loosened in favour of what is in essence just another technical approach, albeit outside accepted norms, I do not seek an absolute 'how-to'. Indeed, one of the most alluring and amazing capabilities that I find in printmaking is this wide-open approach to image-making, rights can be ignored, wrongs can be embraced, and creative imagery can be wrought from this flux.

Returning to Rauschenberg: "Perfection is static, and a flow continues the current. So perfection is not one of the goals because it's a dead end".³⁸ In this research, intuition had a much more prominent emphasis on the way forward over a calculated step development. In fact, there have been several instances in which a pre-planned and overly clinical approach to the progression of the work resulted in a dry, unconvincing image.

Rauschenberg, when talking about his photographic work, echoes this sentiment when he says, "sometimes I've taken photographs and just felt so excited that I could barely hold the camera steady, and the photo was boring."³⁹



FIGURE 11
Untitled: Nontopia. Cyanotype, photo intaglio, screenprint on paper. 70cm x 100cm. 2018.
This image shows the accidental grid like framing of an incorrectly taped screen.

38 Rauschenberg. *Chance*, 112.

39 *Ibid*. The sentiment here has been proven prophetic in this research with my own plates when I forced too much of an idea upon them, the resultant work proving to be insipid and uninspired.

5. SUBJECT MATTER

The subject matter in this research draws upon the domesticity of my daily commute through the urban environment. Echoing the practice of soundwalking artists,⁴⁰ I immerse myself in the urban environment and allow an openness to the sounds and sights that are part of the background to guide and attract me. I do not purposefully seek out sites of interesting geometry or form from which to make work. I could walk past the same area, or the same site, many, many times in a habitual way, but then all of a sudden there will be a slight shift, a movement or flux in the standard scene that snaps me out of my complacency to my surroundings. Intuition acts as an alert to something not quite the same, something out of place that captures my attention.

At this point I take notes and a photograph of the scene that has captured my attention and then fold it into my practice. The method of creation attempts to recreate the dissonance that initially captured my attention by allowing a flux in the process, acting as a signifier for the territory of both the environment and the work. I translate the movement and nuance that can alter perceptions of the overly familiar or the complacent to the suddenly strange, into a method of working that reflects this in its openness to the happenstance and serendipitous.

My imagery channels what I refer to as the Nontopia.⁴¹ The works could be of any major urban conurbation throughout the world, scenes such as these are nondescript, common enough to almost be hidden in plain sight. Abstracted by their obviousness, recorded unconsciously, and lodged within memory.

As an area of intersection, flux, movement and imperfection, the urban environment through which I move reflects the working methodologies within my practice. It is the unexpected within this routine environment that is reflected and acted upon, a fragmentation of ideologies and temporality echoed in the grid of my plates. These unstable, imperfect, movements and rhythms are echoed in my exploratory methodology.

With a nod to Benjamin's Flâneur, wandering through his Parisian arcades, I walk through the city, albeit less romantically, observing, but not pursuing.⁴² The city can be read as a concrete palimpsest, its story writ in the mutability of its skyline and footprint, the nuance of light and weather on its skin or the prevailing tones introduced by the people living within it. The grid-like structure of the city is confirmed within my constructed panels of polymer film.

The artwork draws on how the repetitive act of commuting unfolds

40 Soundwalking is a term coined by Raymond Murray Schafer in 1960, meaning a walk with fixation on the aural in the environment.

41 The Nontopia is the term I coined for my subject matter, a protologism. Rather than celebrating utopian or dystopian states it is rather more the everyday environ that surrounds us in cosmopolitan areas no matter where in the developed world you are. The flux in growth and erasure of a concrete palimpsest. Marc Augé's *Nonplace* and Michel Foucault's *Heterotopia* are examples of philosophies that explore concepts I have derived the term from.

42 Walter Benjamin describes the character of the Flâneur, after Baudelaire, in his work, *The Arcades Project*. 1927 – 1940.

differently in each iteration, through the interaction between chance and happenstance; each work of art is informed by cumulative experience. A psycho-geographical route is brought forward as an image of urban experience; in the nuance and flux of perception, between the actual (material) and the virtual (imaginary).

The work ties together local topography and architectonic forms with my mark-making, paying attention to aspects that come to my notice during the art-making process. This observation, perception, and openness to the movement within my environment is reflected as methodology in my art practice.

5.1 The Grid

Within artistic tradition, the grid has an established history, used to enable the scaling up or down of work. Within my own practice I use the grid, albeit an irregular one, to scale down, bringing the overwhelming physical size of the Nontopia to a focused and more human scale. The irregular grid motif in my work disrupts and destabilises the sense of orderliness of the urban. Measurement, confinement and control are lost in the works just as the actual metropolitan environment refuses containment, perpetually creating new perspectives.

Chuck Close, when speaking of his use of the grid pattern within his work, states he uses it to focus attention on the small pieces, and to use it “as incremental building blocks.”⁴³

I applied this idea to the polymer grid in my work, drawing attention to smaller areas, creating an abstract jigsaw. This takes attention away from the whole, encouraging a viewing from both near and afar. The grid-like structure of the Nontopia is echoed in the plate’s construction – it can be both random and chaotic yet also pervasive and integrated.

Throughout the body of work for this project there was no deliberate marrying of the shape of the architectonic forms with the placement of the polymer grid on the plate. Everything was placed randomly, the film itself was not cut deliberately for my plates either, just taken at random from the pre-cut studio supply bag, allowing for chance patterns and developments to happen.

This method generated successful pieces, but there were also some plates where information was lost. This was due to there not being receptor film in a certain area, and conversely, some works would have benefited from a loss of information in the panels. To have exerted more control would have been to go against the principal of the research question. Chance therefore was a key component in each piece’s making.

43 Cajori. *Chuck Close*, 4m50s. Close states he mainly uses the grid to replicate information to a large scale in the first instance, then uses it to focus attention on the individual components.



FIGURE 12
Robert Rauschenberg, *Barge*, 1962-63
Oil and silkscreen ink on canvas
79 7/8 x 386 inches
(202.9cm x 980.4cm)
© Robert Rauschenberg Foundation

5.2 Scale

Usually, of course, painting gets bigger and bigger to satisfy the demands of the market. Wool, however deploys size as a kind of weapon against those kinds of looking that would attempt to tame his paintings. Largeness is rude here, an assault on vision, akin to the way some of the works make us feel we are seeing double.⁴⁴



FIGURE 13
Christopher Wool, *Untitled*, 2018
Oil and etching on paper
23 1/2 x 18 3/4 inches
(59.7cm x 47.6cm)
© Christopher Wool

Rauschenberg's silkscreen painting "Barge" from 1962-63, at 9.8m long, (203.9 x 980.4 cm), could be said to be at one end of the printmaking spectrum. Christopher Wool's recent works - intaglio prints utilising drypoint and oil crayons – inhabit the other side, and can only be described as compact. 50cm x 60cm edge to edge.

The plate itself is much smaller, but Wool has committed the 'cardinal sin' in printmaking by taking extraneous marks; fingerprints, gestural scrawls, accidental drips outside the plate mark and onto the paper's surface.

This turns the substrate into the art rather than merely the support. The cyanotypes and the mixed intaglio/screen images I created in this research found stimulus in this, taking the image outside the confines of the stencil edge, allowing a freedom to enter into the image, with drips, splashes and other accidental marks inhabiting the surface.

The photo intaglio work produced in this research was circumscribed to the scale imposed by the found plates, introducing an element of chance. I could have deliberately cut new metal to be bigger, but again, this would have challenged the research's question of working within an environment of chance and serendipity. This investigation sought to negate my authority or predictive control over the work, thereby maximising the distribution of agency to the material processes.

These limitations of scale force a certain reading of the work, reminiscent of a traditional aesthetic. The subject matter reflects something monumental, bringing it towards a controlled domesticity for assessment and acknowledgement. Scaling up the imagery, whilst perhaps a possibility for future investigation was not the question of this research.

⁴⁴ Mark Godfrey. *Stain Resistance; On Christopher Wool's New Work* Artforum (Summer 2011), 3 http://wool735.com/assets/uploads/Godfrey-ArtforumArtforum_Summer_20110-iloivepdf-compressed.pdf

5.3 Colour

"The vitality he delivers to a determinedly inert range of colour and line brings them flickering back to life."⁴⁵

Within this research colour has been explored as a methodology in a very similar way to the plates used for the matrix. What was at hand was used, with no pre-planning or specific forethought as to the "correct" colour.

Leading an outreach class for a group of children to introduce them to printmaking, serendipity prevailed when the limitations of having to conduct the session outdoors, with just an outside tap for clean up, I settled upon cyanotype as a practical demonstration. It was only after explaining to the children that cyanotype was originally used by architects for blueprints that I realised how opportune this was for me. I had been trying to introduce more colour into the work and the architectural influence was so strong it was a natural direction in which to take my research.

An off the cuff remark about graffiti from a student who was watching me create a stencil with bitumen spray led my thinking to the application of spray paint directly onto the print's surface. The spray paints were given to me by the wet lab technician when I asked if there were any spare ones I could experiment with. It just so happened the blues and fluorescent orange in the box I received married perfectly with the cyanotype and the industrial nature of my imagery, particularly the wrap-around safety netting used in construction, a consistent feature within my imagery.

The screen prints in this research were made to follow the same strict systems of happenstance. Inks were taken not from the concentrate pots and mixed to a precise shade but were instead lifted straight from the pre-mixed shelves, introducing the opportunity for chance and the unexpected to come through as a vital force in the work.

Not everything worked. Especially when I fell back into habits of pre-planning and forethought. However, a particular application of the spray paint onto the still wet cyanotypes was interesting and led to serendipitous moments which I began to cultivate. The paint curdled in the water, running and dripping and creating misshapen lumps and textures.

⁴⁵ Eric Banks and Hans Werner Holzwarth, eds., *Christopher Wool* (Köln ; London: Taschen, 2012) 347.

5.4 Looseness and Imperfection

"But look how free it is, a scribble. Look at how that sprayed line seems to have a mind of its own."⁴⁶

Exploring the imperfect or the flawed is a key feature of my research. As an analogue approach, the balance between an overly loose and overly tight negotiation is always prescient within the making. Previous experience allows for a freeing of conscious decision-making, and neuro-muscular learning adds flow to the process, the tacit knowledge coming through.

There are three stages to working within what may be termed as the imperfect in my approach. The first is to accept items like dust and loose bits of polymer film or grease marks left on the exposure surface by other users. The stencil itself may also pick up dust, scratched areas through mishandling, and the screen emulsion is washed out thoroughly, but due to its lack of halftone may have inherent imperfections.

The second stage is more deliberate, with the methodical use of a fouled dove-screen⁴⁷ and the lack of taping around the open screen edge to allow ink through non-image areas.

A third stage is the permitting of water to remain on the surface of the polymer after development. This actually has been one of the key 'glitches'⁴⁸ in my research and has brought a nuance and flux that adds depth, reflecting as it does the movement within the subject matter. The normal practice after developing the polymer film is to rinse and dry the plate quickly and thoroughly. In one instance, I was rinsing a plate and had to attend to a student; I left the wet plate, intending to return to it in a moment but was away far longer, resulting in the water drying into the film. I knew the film would be stained from previous experience, but decided to print anyway. The resultant image had qualities that informed much of my later research. Utilising the random staining of water to add nuance to the work; this stain disappears after the initial print is taken, therefore, and again contra-convention, all works are unique.

46 Glenn O'Brien. *Apocalypse and wallpaper. Christopher Wool* (Köln ; London: Taschen, 2012). 10

47 In the technically correct exposure method for polymer film, a clean unmarked dove-screen is used. The one I use was accidentally scratched and eroded in class by some careless handling and an incorrect chemical wash; creating unsought glitches and nuance.

48 Although the term 'glitch' has connotations of digital processing about it, I employ it in the post-digital frame, as an aesthetic quality within contemporary art, reminding the viewer of the medium's hand-made origin. "Post-digital" is a relatively new term, referring to what is being seen as a reaction in the creative industries to the all-encompassing nature of our digital age and a desire to return to a more basic marriage of analogue with digital techniques. Kim Cascoine. *The Aesthetics of failure: Post digital tendencies in contemporary computer music*. Computer Music Journal, 2002.

The stencils are printed onto transparency film fastened together with a red tape⁴⁹ found in the studio, creating an A1 size stencil, then treated in a haphazard fashion, using acetone to create loose areas of toner to be wiped and smeared (à la Wool and Rauschenberg). Random splashes and toner washes are allowed to form in a free, yet controlled fashion. Works made in which the acetone was allowed to 'do what it wanted' did not strike me as particularly successful.

I remove obvious landmarks and/or company logos or brandings from cranes, scaffolding and building facades by painting or dragging acetone across the stencil, heightening the sensation of 'anywhere-ness'.

The loose painter's mark that the application of the cyanotype produced was exciting as it allowed me to create the 'edge within an edge' that I had been exploring with the polymer film.

The initial prints were made under a clean plate glass sheet found in the studio, but it shattered one day after a particularly hot sun had baked it! The only replacement ready at hand was a dirty, fogged and scratched piece of Perspex used as a work surface in the studio. This lent movement and nuance to the images, incorporating accidental marks and defocussed areas.

I began to introduce the spray paint directly onto the cyanotype as it was developing in water. This created peculiar areas of random marking that sometimes left a raised section of paint reminiscent of the wiping smears in Rauschenberg and Wool's work. The water gave peculiar effects to the wet paint, evocative of spitbite washes in traditional intaglio work. While difficult to control, the effects were worthwhile.

49 On first use the red tape blocked the UV source, creating unexpected areas of tone within the image. I decided to continue using this tape and not hide the fact the stencils were patched together.

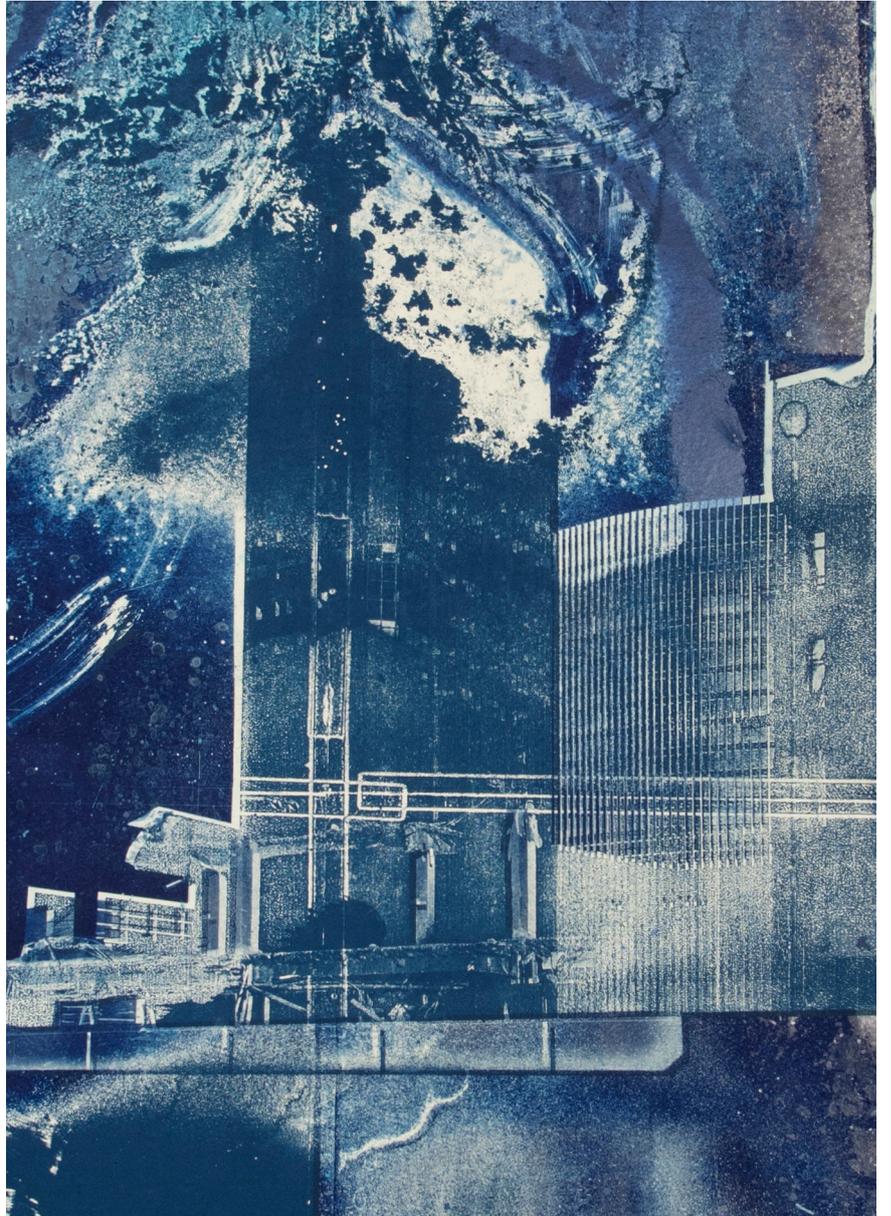


FIGURE 14
Untitled: Nontopia. Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018

6. TOO MUCH LOOSENESS AND IMPERFECTION – CONCLUDING COMMENTARY

As a contemporary medium, printmaking is incredibly alive and through this research I have discovered that navigation between technical precision, creativity and experimentation yields both positive and disappointing results. An overly loose approach did not work, I found that certain conditions were required to allow the chance events to enter and be reflected upon and acted on serendipitously.

There is a theatre to the many parts played in this project's construction, technique, intuition and chance all enter the stage and it is my role as the artist to direct and filter through many variables. I have not found a way of bringing forth an idea that presented in my mind with duplicate results; the journey from that start-point was found to be sterile if it did not allow the ideas to get to know one another and eventually settle in a different state. There is an interplay between the varied components informing this body of research. Nothing would be produced without process and technique, but allowing an intuitive approach built on the tacit knowledge I have accumulated can elevate the work of art and the steady or often abrupt unfolding of the image.

This body of work places me in a duality of position and approach. Working in a tertiary role, I am in a constant position of instructing technically correct methods of printmaking, yet my own methodology sees me foregoing rectitude, pushing “the unpredictability of operating at the brink of mechanical competence”,⁵⁰ in order to expand and drive my practice. Going against convention, creating unique states instead of the normally inherent multiplicity, yet seeking to remain within the language of printmaking.

The making led the research, I discovered a need for constant negotiation between rectitude and creative freedom to achieve the vitality I sought, and this has opened several paths for future investigation within my ongoing practice. To echo Peterdi, experimentation as a necessity, rather than experimentation as premeditated programme,⁵¹ reflects the spirit of my work in printmaking.

50 Susan Tallman, *The Contemporary Print : From Pre-Pop to Postmodern* (London: Thames and Hudson, 1996). 34

51 Gabor Peterdi, *Experiments in Contemporary Intaglio Printmaking*, *Art Education*, no. 4 (1964): 9–12, <https://doi.org/10.2307/3190456>.

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© Christopher Wool

APPENDIX

Catalogue of Works

The following images constitute an approximately chronological snapshot of works made throughout this project.



Photo intaglio, spray paint, chine-collé on paper.
50cm x 70cm. 2018



Photo intaglio, spray paint, chine-collé on paper.
22.5 x 22.5cm. 2018

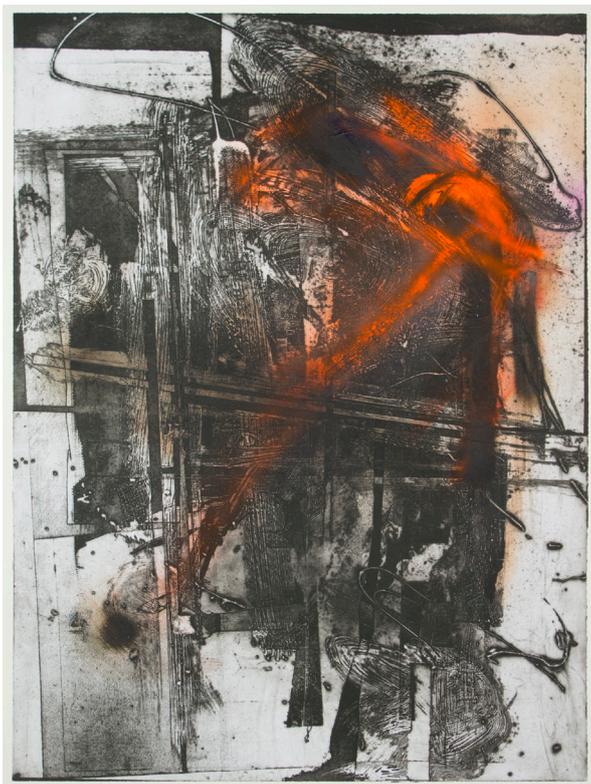


Photo intaglio, spray paint, chine-collé on paper.
50cm x 70cm. 2018

Photo intaglio, spray paint on paper.
40cm x 60cm. 2018





Photo intaglio on paper.
50cm x 70cm. 2018



Photo intaglio, spray paint, chine-collé on paper.
40cm x 60cm. 2018



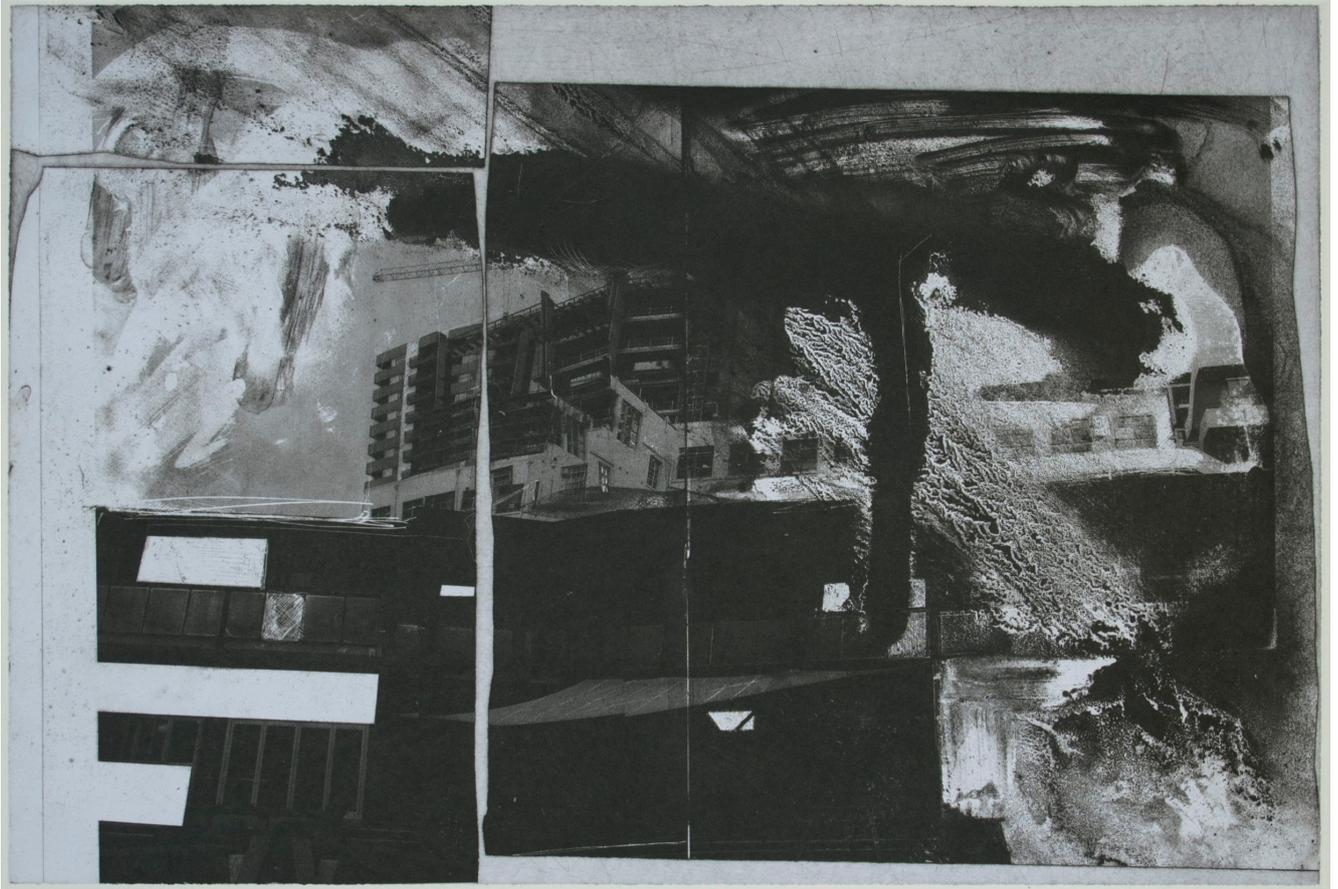
Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018



Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018

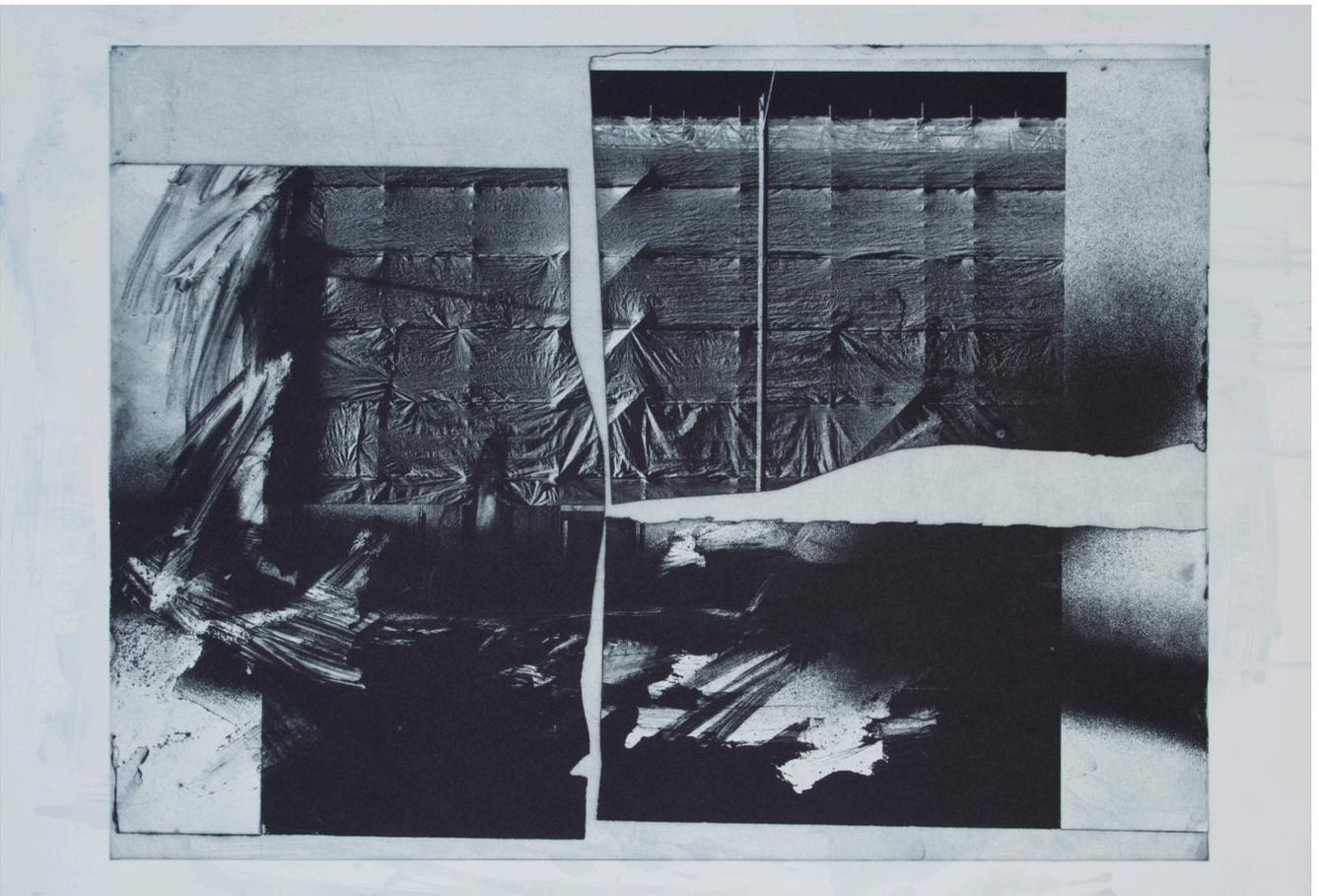


Cyanotype, spray paint on paper.
70cm x 100cm. 2018

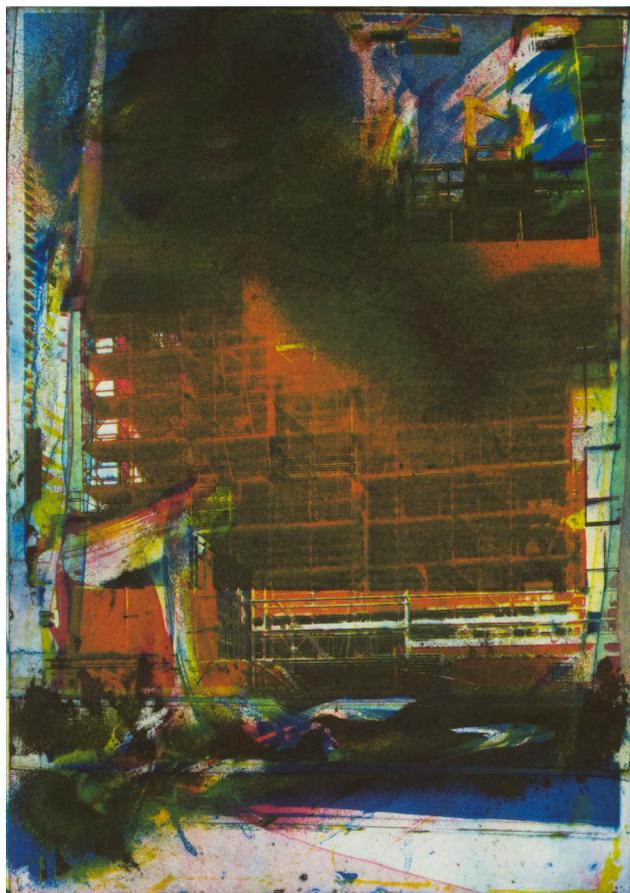


Top: Photo intaglio on paper. 40cm x 60cm.
2018

Bottom: Photo intaglio on stained paper. 50cm x 70cm.
2018



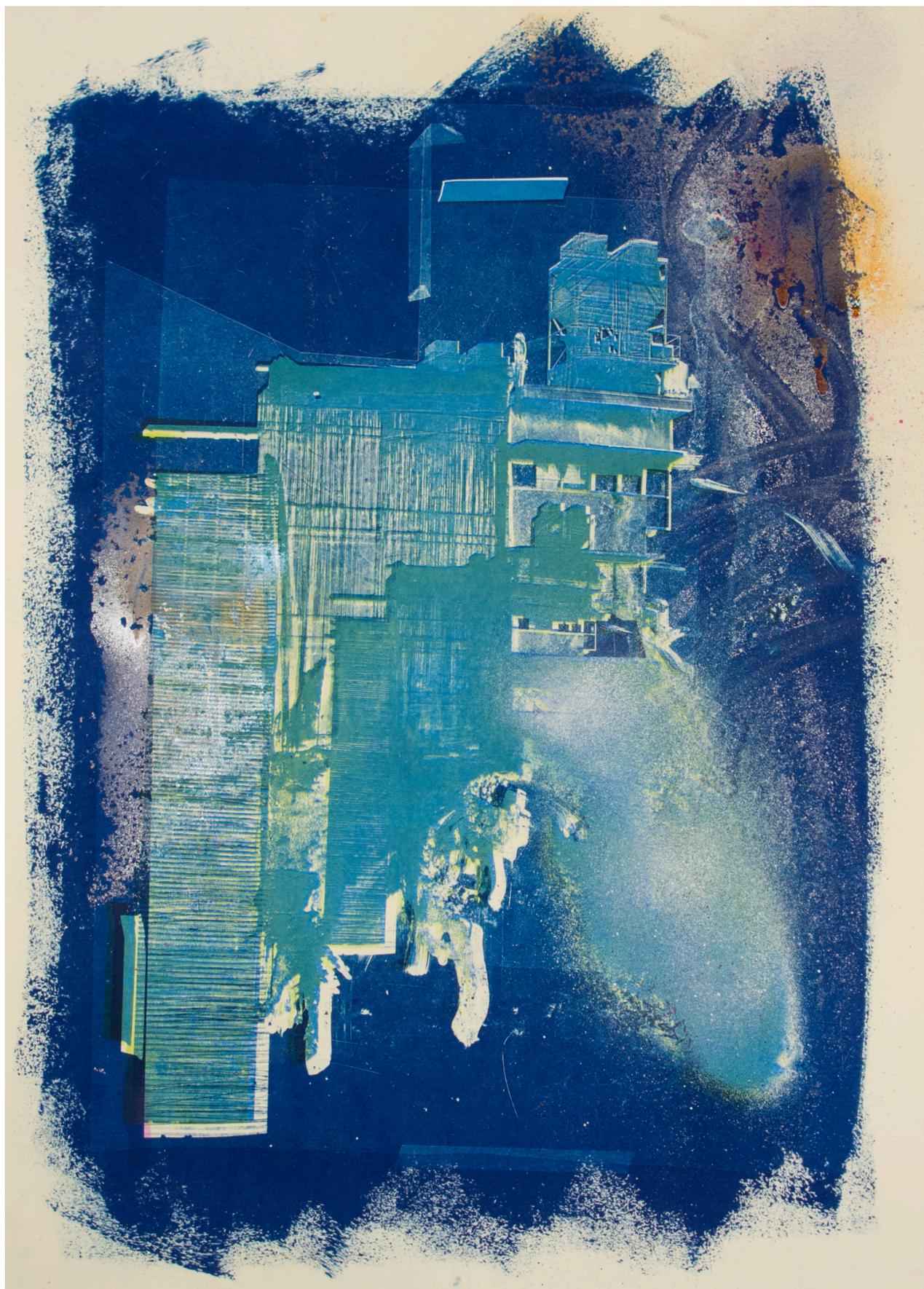
CMYK Photo intaglio on paper.
30cm x 40cm. 2018



CMYK Photo etching on paper.
30cm x 40cm. 2018



Cyanotype, screenprint, spray paint on paper.
50cm x 70cm. 2018



Cyanotype, screenprint, spray paint on paper.
50cm x 70cm. 2018

Cyanotype, spray paint on paper.
50cm x 70cm. 2018



Screenprint, spray paint on paper.
70cm x 100cm. 2018



Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018



Viscosity etching on paper.
60cm x 80cm. 2018



Viscosity etching on paper.
50cm x 70cm. 2018

Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018



Cyanotype, screenprint, spray paint on paper.
50cm x 70cm. 2018



Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018

Cyanotype, screenprint, spray paint on paper.
50cm x 70cm. 2018



Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018



Laser engraved etching on paper.
50cm x 70cm. 2018

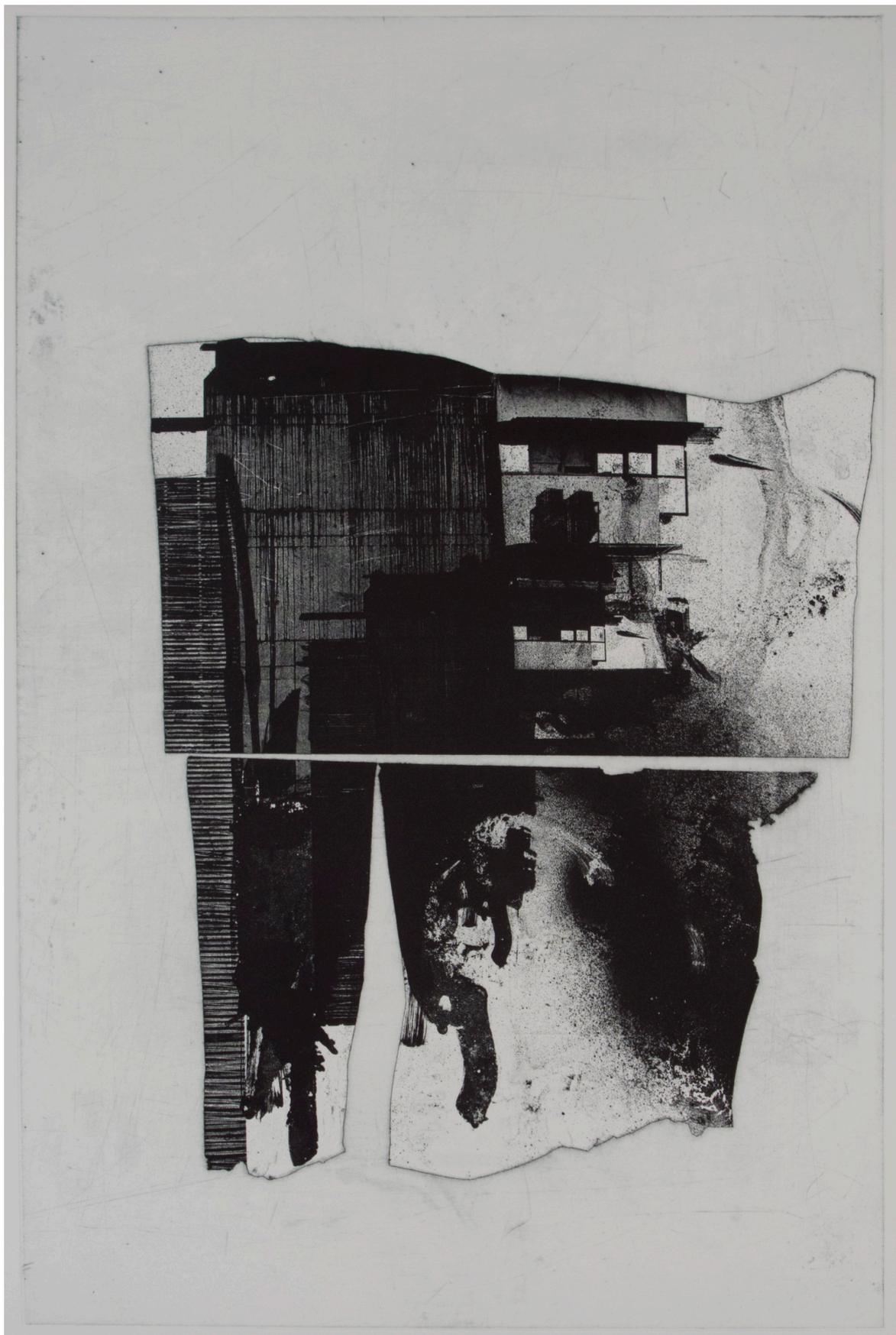


Photo intaglio on paper.
50cm x 70cm. 2018

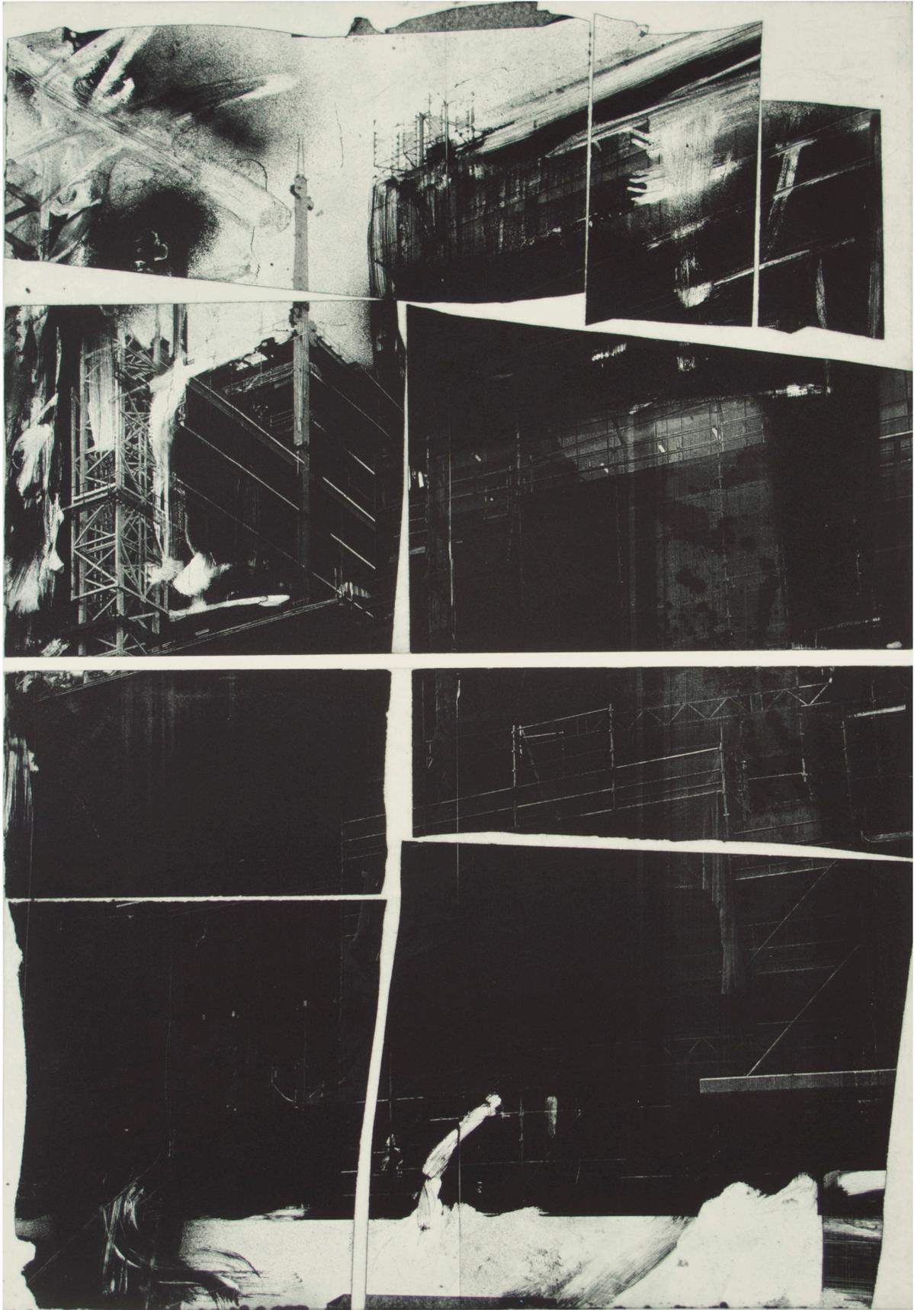


Photo intaglio on paper.
60cm x 80cm. 2018

Photo intaglio, screenprint on paper.
60cm x 80cm. 2018

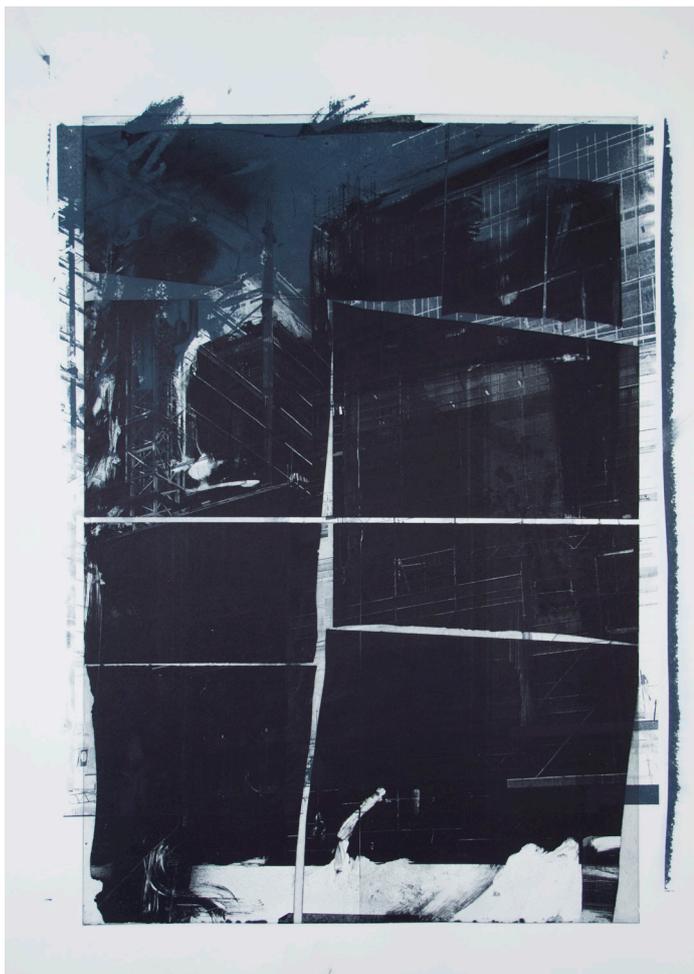


Photo intaglio screenprint, spray paint, on paper.
60cm x 80cm. 2018



Photo intaglio, screenprint, spray paint on paper.
60cm x 80cm. 2018



Photo intaglio, screenprint, chine-collé on paper.
60cm x 80cm. 2018



Photo intaglio on paper.
42cm x 55cm. 2018

Photo intaglio on paper.
42cm x 42cm. 2018



Photo intaglio on paper.
42cm x 55cm. 2018

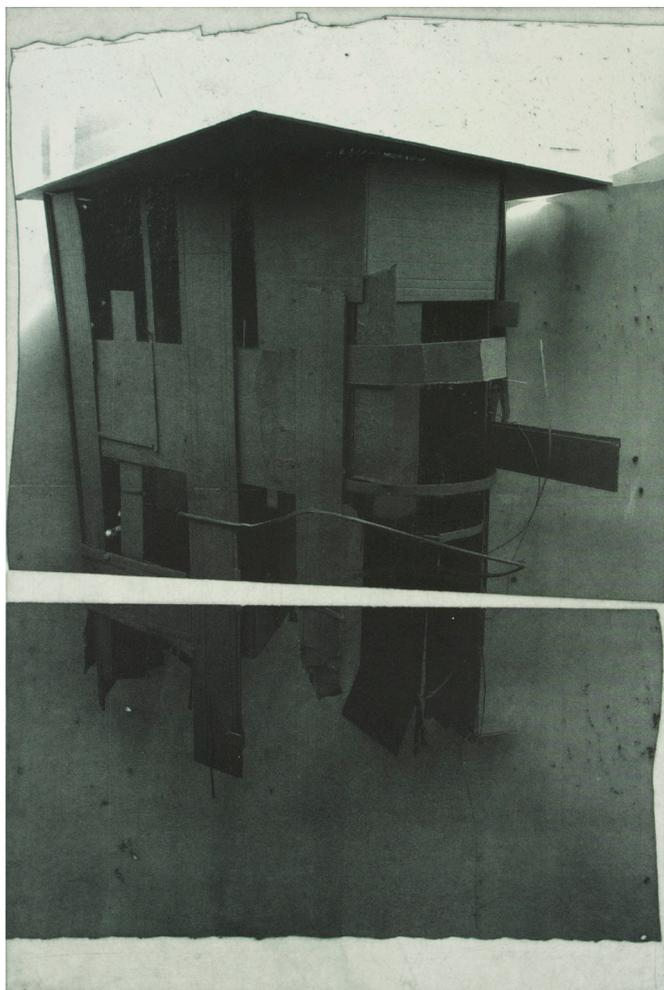
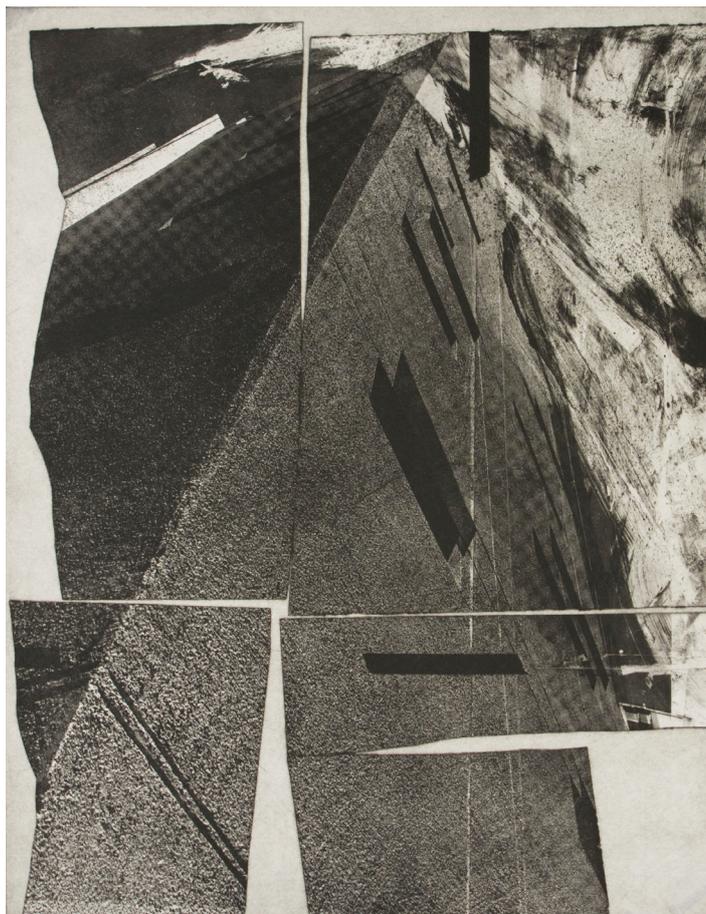


Photo intaglio on paper.
42cm x 55cm. 2018



Photo intaglio on paper.
60cm x 80cm. 2018



Photo intaglio on paper.
55cm tall. 2018



Photo intaglio on paper.
70cm tall. 2018



Photo intaglio on paper.
60cm x 80cm. 2018



Photo intaglio on paper.
60cm x 80cm. 2018



Photo intaglio on paper.
80cm x 60cm. 2018



Photo intaglio on paper.
60cm x 40cm. 2018

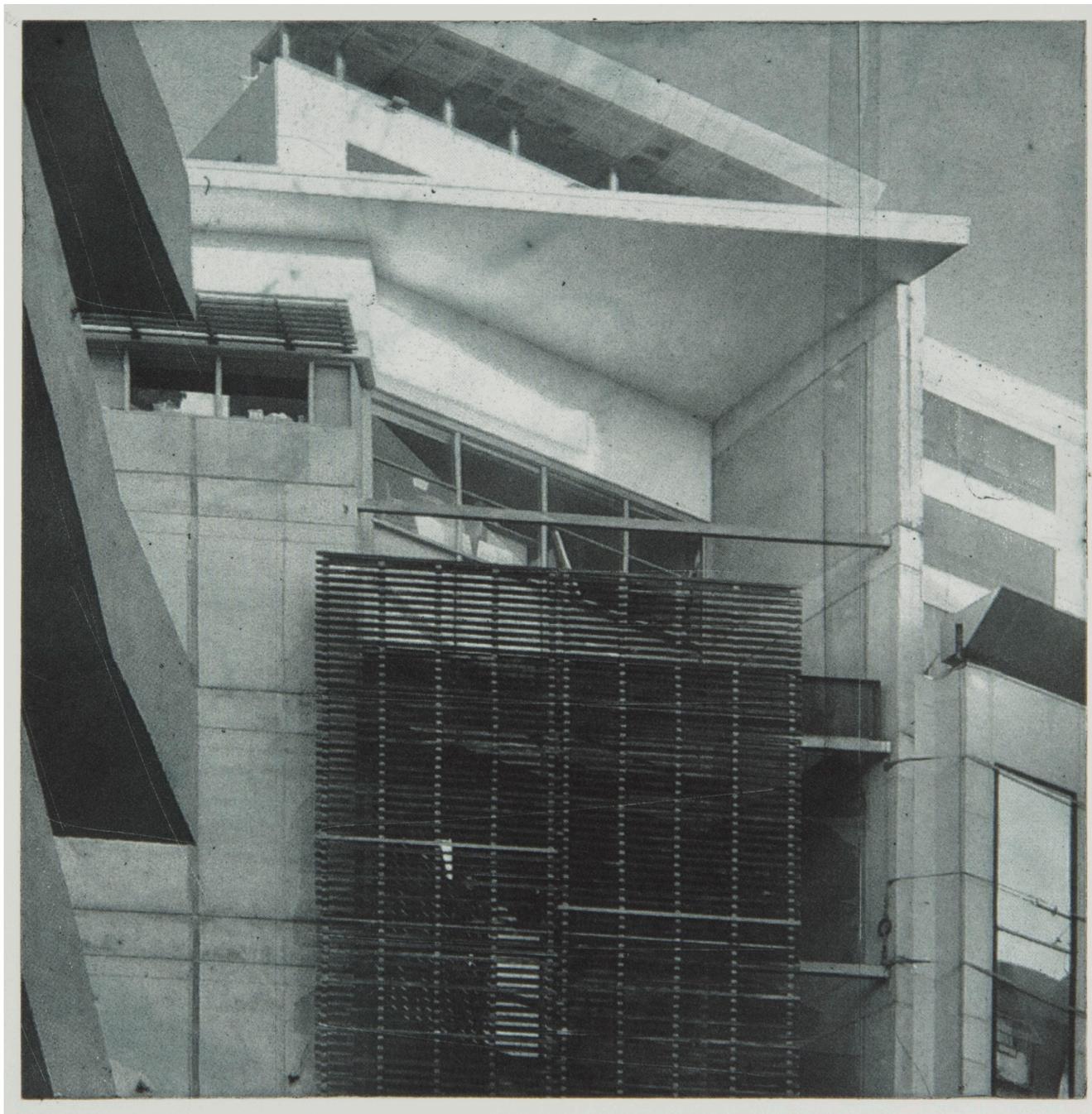


Photo intaglio on paper.
22.5cm x 22.5cm. 2018



Cyanotype, photo intaglio, screenprint, spray paint on paper.
70cm x 100cm. 2018



Cyanotype, screenprint, spray paint on paper.
70cm x 100cm. 2018

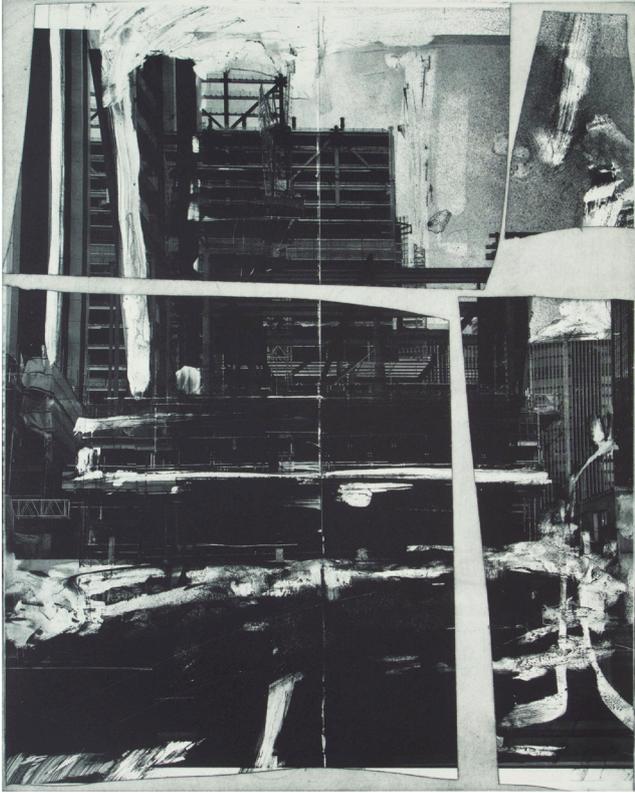


Photo intaglio on paper.
50cm x 60cm. 2018

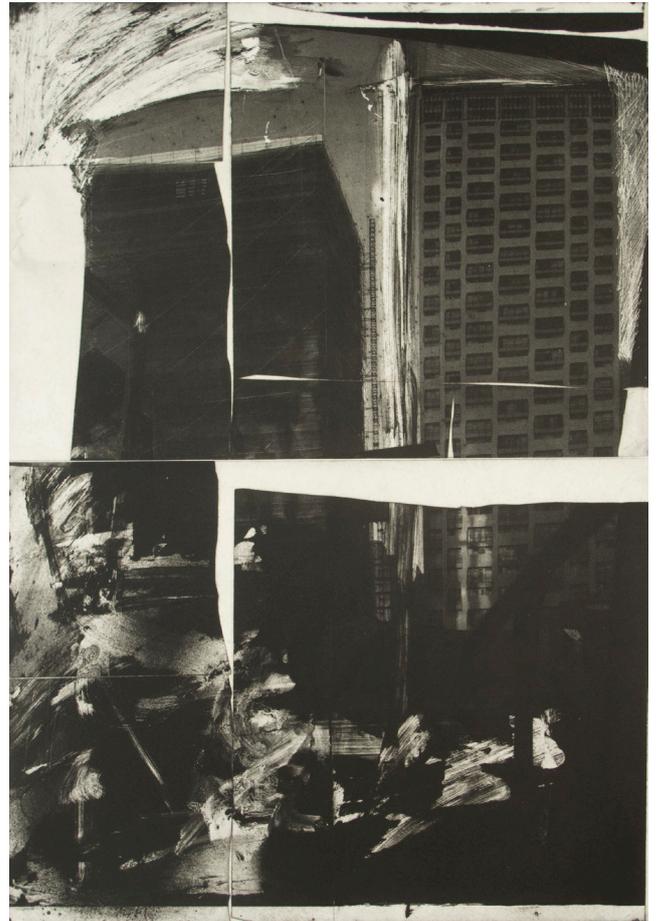


Photo intaglio on paper.
60cm x 80cm. 2018

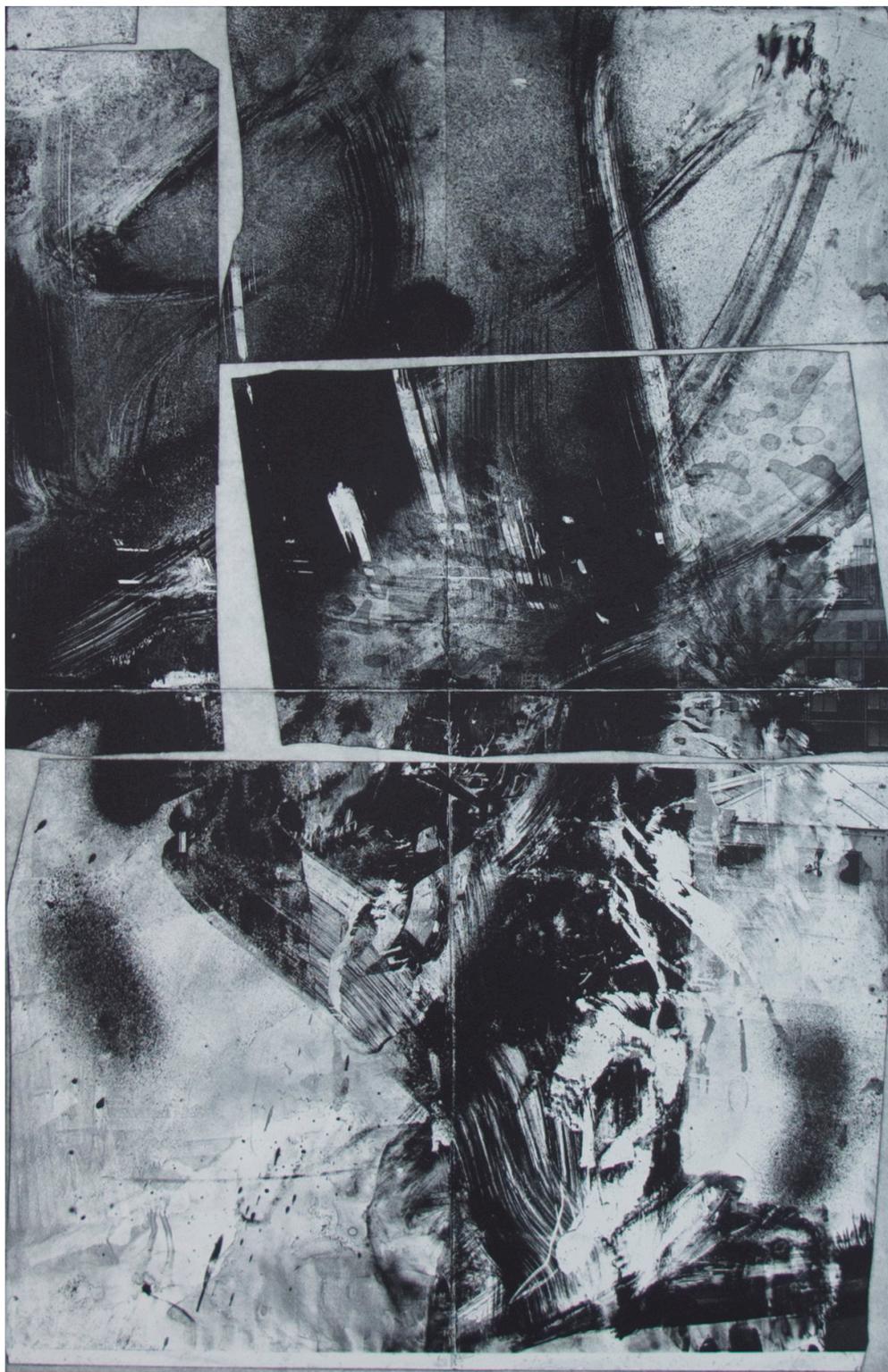


Photo intaglio on paper.
60cm x 80cm. 2018



Photo intaglio on paper.
60cm x 80cm. 2018

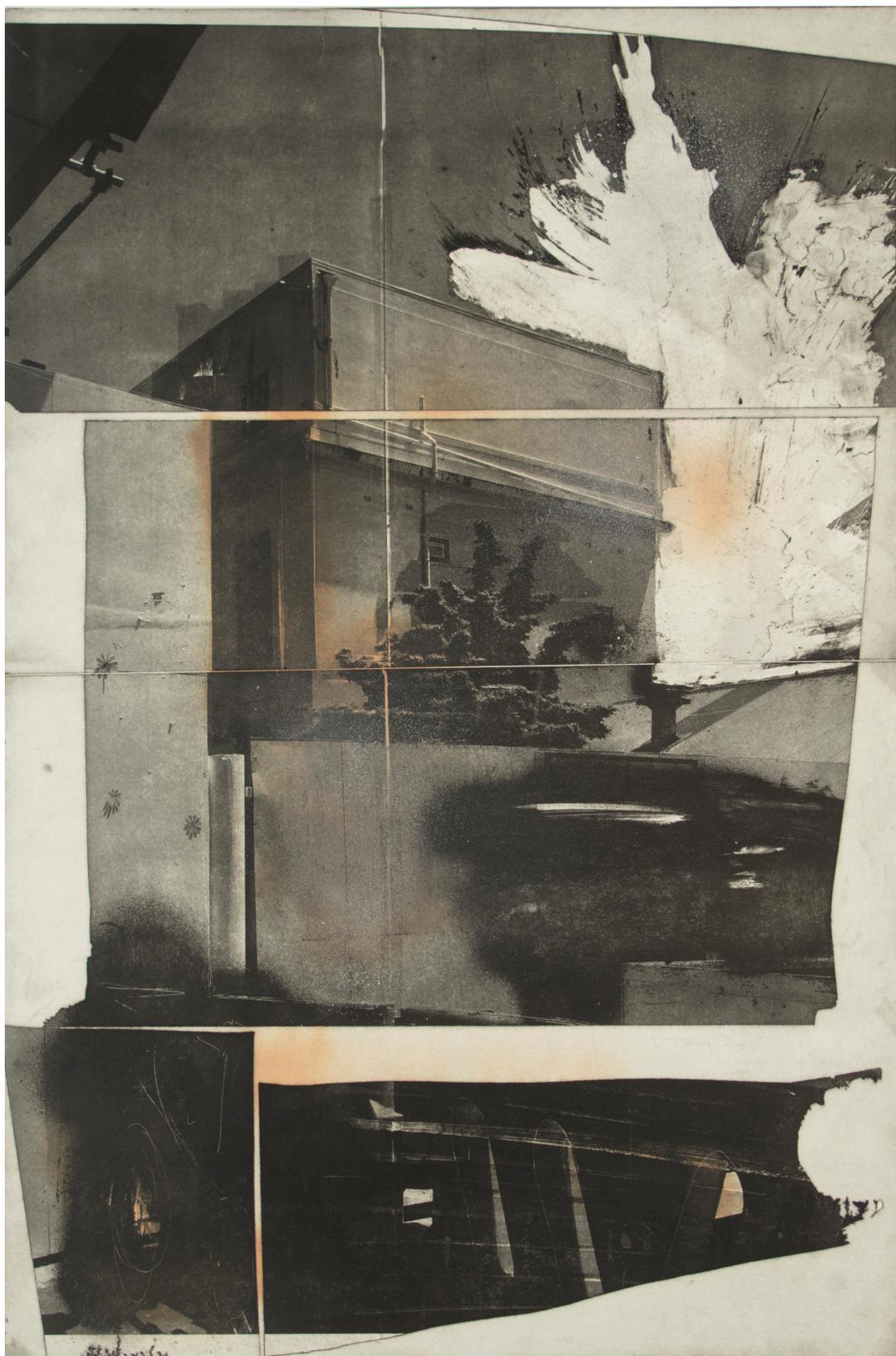


Photo intaglio on paper.
60cm x 80cm. 2018



Screenprint, spray paint, water on paper.
70cm x 100cm. 2018

The following images represent the installation of work produced for the end of year examination.

The works followed the exegesis' premise of only using materials that were at hand in the studio, even though the final scale was double what had been produced up to that point. This was suggested by the space I had been appointed for display.



Installation shot



Installation shot



Cyanotype, screenprint, spray paint on paper.
140cm x 200cm. 2018



Cyanotype, screenprint, spray paint on paper.
130cm x 162cm. 2018

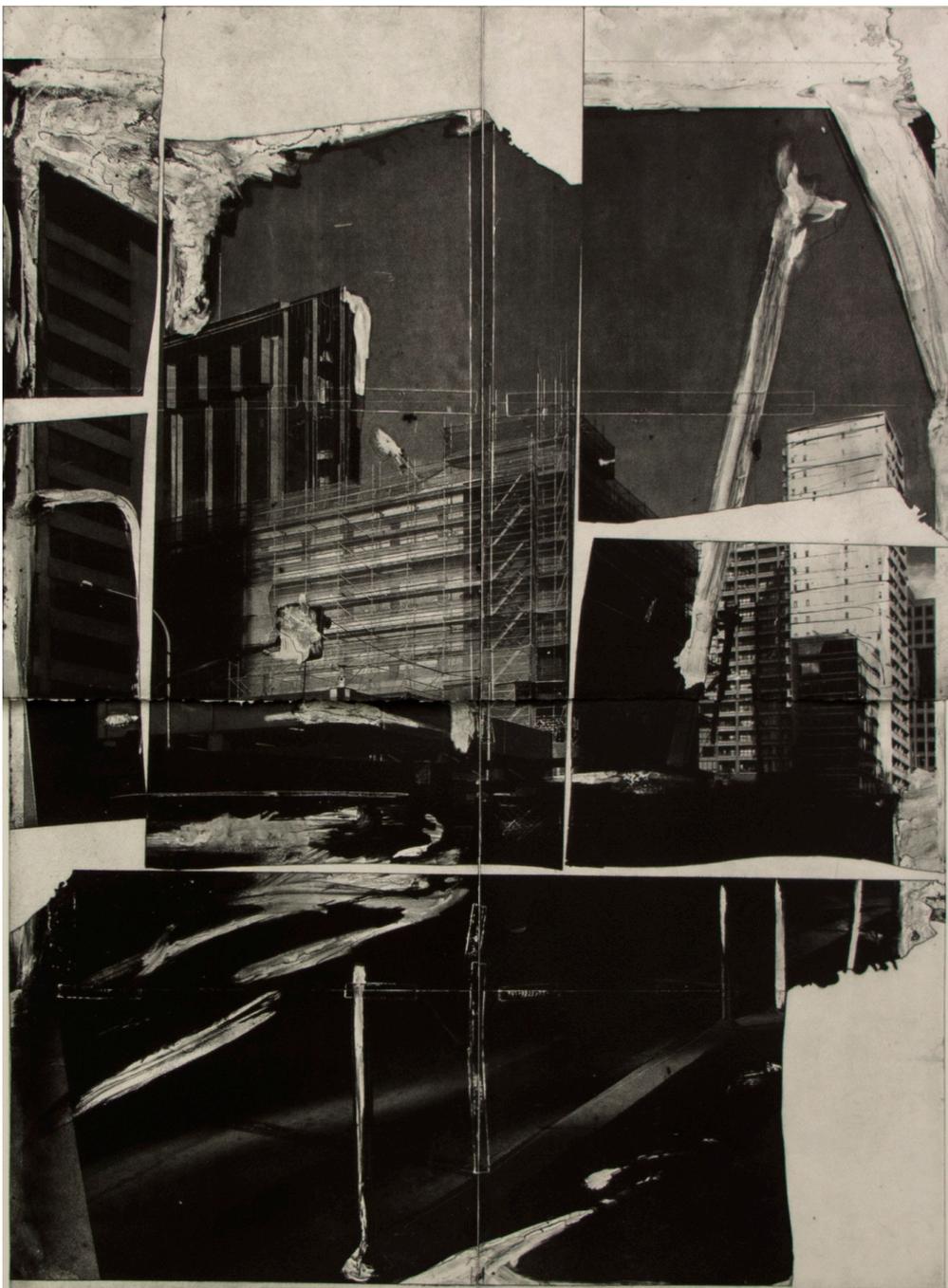


Photo intaglio on paper.
81cm x 110cm. 2018
