



There are two approaches to **theorising**—one that starts with asking ‘what is **x**, **y** or **z**?’ that looks **into** a subject matter (for instance the graphic matrix as a trace-carrier), is curiosity-driven and feeds off the subject matter as a problem or, rather, as though it were a problem. Here theory **itself** is hypothetical.

The other that departs from ‘what does **x**, **y**, or **z** do?’ It looks **out** for the hit-and-impact of factors that will enlighten the query. This form of theorising is not itself hypothetical, but will come up with **hypotheses** that will extend/drive the query. It does not define **nor** solve **problems** but individualises **situations**.

The **latter** sort of theory is one which a practitioner will **not** be spared. It will exist in **some** form—it is often **tacit**. Which is why the work of **sharing** and **explicating** this sort of theorising will have consequences **beyond** the craft, and may perhaps be useful in defining the artistic **contents** of practice.



In the relation between the **matrix** and the **edition** the first is a **trace-carrier** while the second relates to **mark-making**. I have opted for focussing on the aspects of printmaking that **transposes** something that we can already experience when **walking** in nature and engage in **processing** the walk.

That is, we manage to add a **reflective** layer to a practice—walking becomes a **reflective practice** as it has been for so many people in history, related to us in **narrative**—the history of **walking**—by, for instance, Rebecca Solnit in her book **Wanderlust**. Where does walking **extend** to print-making?

Well the **landscapes** and impressions we see in Victoria's research on **wall-papers** all originate from a culture of walking: they are not likely to have originated from a horseback, a carriage, a train or a car. It would be only exceptionally. The **implied** cultural **practice** of landscapes are **walks**.

So is the act of **designing** a space by **mounting** a wall-paper with landscape motifs: someone has been walking up **the wall** asking—where are the **doors**, the **corners** and the **fire-place**?—pasting is the **child** of pacing. And for this reason, there is a relation (assuredly) **between** talking **and** the matrix.

In this example there are **two walks** that make up the tacit, cultural and embodied assumption of wallpapered room: the walking up a **landscape** and walking up a **room**. What we end up with is a two-layered practice which is **readable** to a 3rd party: one who has done **neither** of the two walks.

So, here we are talking about walking as a **generic** practice: which is why the implied walks **need not** be carried out by the same person. As they become **added** layers the walks **communicate**. This is part of the fascination, and may have saved a number of people from dreary dinner conversations in the past.

Both landscaping and wallpapering result from **reductive** practices, that both are **at work** in the walk itself: **planning** the walk ('taking a line for a walk') and the **actual** walk ('walking the talk'). The reductive practices apply to what James Joyce called 'enveloping facts' and 'circumstantiating events' (FW).

It is these reductive practices **jointly** that make **reality** readable in a sense that it will **not** be from a stationary position: namely, in those aspects that have to do with walking as **stalking** and **scanning** nature. What pierces the horizon of the walker results from the **joint** work of **templates** and **circumstance**. Both.

Stalking and scanning yield the kind of **embodied**—and tacit—reading that I am mentioning above. It allows us to formulate **agency** at a different level: namely, that of **making** (featuring a new level of embodied readability etc.). This allows us to formulate relations of **bodies** and **agency** more broadly.

That is, in aspects that are more **loosely** connected to—or, even disconnected from—the **physical** body. For instance, the **phenomenological** body in our perception of **shapes** on a **surface**, and the **individuation** of processes that stalk **and** scan how they came about: **either** in the work or nature/humans.