

DRY

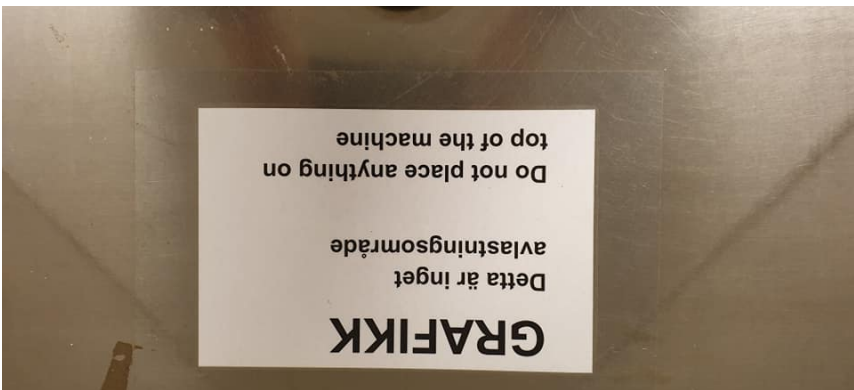


The photogravure workshop at KHiO has two departments: i) a **dry** department and ii) a **wet** department. Two two rooms are **adjointed**—the wall in the bottom of the room, in the top image **separates** the dry space **from** the wet space [the image below is taken there]. The entrances to the **workshop** are separate.

In terms of the technique of photogravure—as a whole—it is conceptually a **single** place (with two spaces). The action of moving **between** the spaces serves to clarify what is meant here (#01-06) by **rotation**. The **movement between** the spaces corresponds with a movement **within** the technique.

That is moving, in some sense, **from** scanning (dry space) **to** stalking (wet space). The sense of this **alternation** is explained on the **next** page (**verso**). Hence the possibility of using the technique for **other** purposes than **mere** reproduction: more specifically the purposes of a **specific** inquiry.

WET



In my understanding of our professional relationship there are two major elements that have had a shaping impact on Prof. Jan Pettersson and myself: **a)** his research-work on [photogravure](#) has had a determining impact; **b)** my approach to folding theory into artistic practice in the [PITEF-project](#).

His venture into researching photogravure—beyond the technique—as a field, has been successful in demonstrating in time how collecting and sharing the detail of a technique in a professional field, in itself, drives the technique from what might be called a ‘crafts culture’ to a ‘research culture’.

Which means that his contribution to transform the technical learning of photogravure into an **archaeological** venture has three important aspects: **a)** the afore mentioned venture to collect, analyse and share; **b)** the use of one technique (photogravure) to query another (photography; **c)** liberating art.

That is, conceiving of art as an undetermined zone of free-play **between** the technical practice of print-making in photogravure, **and** the practice of conducting artist research as two **aspects** of the same thing; hence his work to establish a photogravure club at KHiO. You learn the technique and work.

That’s the offer. A recent example of the afore-mentioned free-play is Cathrine Liberg’s MA project. In teaching her he left the artistic content develop in the free-play of her mastering the technique and her research. Her artistic success in the wake of her MA, is therefore worthwhile noticing.

I want to use this entry to discuss some reflections I have on his angle, based on my experience from his master-class (as a theory-tutor hired in by him). It will serve the purpose of clarifying some of my ideas on the **rotation** of ‘points of view’. An Internet page called [Fine Rare Prints](#) says about photogravure.

It follows from this wording: “Photogravure printing was invented in 1879 and the basic process is to photographically transfer an image to a metal plate, etch the image on the plate then print from it. Photogravure and gravure prints have warm blacks and a charming range of subtle shades of gray.”

Here the interest is in the printed motif and its qualities. In one of his tutorials with Cathrine Liberg, Jan Pettersson enjoined her: “But it has to be perfect”. Clearly, the technical quality is not at stake in his take on photogravure, as a teacher. In my view, it is his idea of readability which differs from fine prints.

The readability of the matrix—the archaeology of photography as studying ‘the acts of light’ (Goethe) through the technique of photogravure—is the value added to the print, and not the motif as a technical fetish. The act of **making** yield a different avenue into **what we can see** in a photography.

His perspective goes **beyond** aesthetics in the sense that what we can learn about what is present in photography is **not** limited to what we can ‘learn through the senses’. **Making** is the counterpoint to the **aesthetics** in similar sense as darkness is a counterpoint to light [in Goethe’s theory of colour].