



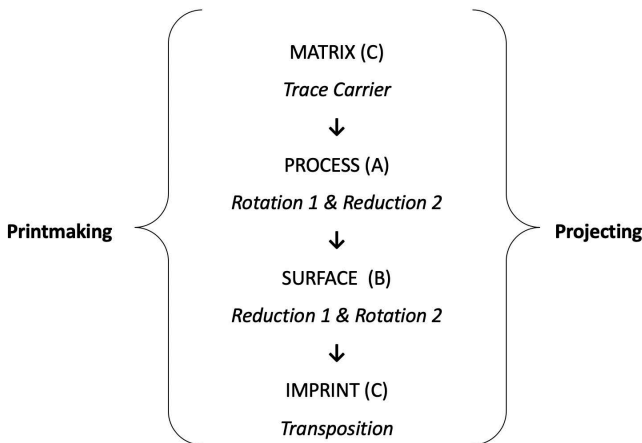
In my work as a professor at KHIO I explain what I mean by 'involving writing in artistic practice' with reference to another kind of trace [cf, epigraph #01, recto]: namely, drawing. It draws on the metaphor introduced by Paul Klee in his Bauhaus period: "taking a line for a walk" in the [Pedagogical Sketchbook](#).

An anthropologist, my idea of a theoretical inquiry takes place on an attempt to develop an understanding **with** art & artist (not **of** the same). I am interested in the contingencies between art and anthropology, thinking that working with and from contingencies is a good way of making an **ally** of accident.

By **contingency**, I mean (from the Middle-English Latin etymology) **alongside** (con-) and **touching** (tangere). In following up MA-students and PhD-fellow at this school, I thereby am granted the access to **scan** and **stalk** artistic process. Which makes my work similar to a **profiler** on a "crime-scene".

That is, the objective is **not** to look into the emerging subject matters from a **secret** place, but to look out for how human **agency** manifests itself dis-/**embodied** and—by the **intermedium** of a theoretical construct—and intercept how it is moving, and make this **readable** to a 3rd party: to grow professionally.

What I hope to gain from engaging with graphics & printmaking **specifically**, is to learn more on how **enveloping** facts and circumstantiating **events** (Joyce) **combine** in what we with good reason **perceive** as bodies: that is, generally, **shapes**. Here I think that a notion of a 'good enough' theory **does** apply.



Transposition: matrix → imprint (idempotent)

A + Bi = C

1 = human

2 = technical

In sum, I am exploring two different ways of situating and positioning inquiries that—in one way or the other—**conjoin** theoretical **and** practical aspects in reflecting on **and** conducting an inquiry: **1)** the kind of inquiry that looks into the subject matter from a ‘secret place’; **2)** the other situated and positioned.

The first type of inquiry is characterised by [Donna Haraway](#)—in her typical cavalier fashion—as the ‘god trick’. While the second articulates the positions taken by the inquirer, in different phases, because the operations implicating the the inquirer **cannot** be assumed to **neatly** correspond. And they **overlap**.

If we adopt the **second** position—which we would if we conceived our query in the tradition of **natural history** [collecting, processing, designing]—the work of situating our operations in the 5 phases, in mutual relation, needs to be explicated in **more** detail, especially in the **areas** where they **overlap**.

For instance—as I have attempted to demonstrate in **this** flyer-series #01-#06—the concept of the **matrix** (C) can be expanded to the work of **collecting** (#01-#03). In the same flyers, I have also attempted to show that the **making-process** (A) bleeds into **collecting** if the collector has some **experience**.

The importance of clarity in the detail of **transposing** the makeshift relation between the **matrix** and the **process**, is evident when the the relationship to the **surface** (B) and **imprint** (C) is considered. I choose to consider that our critical interest in the **printed** surface is the readability of the **matrix**.

The uncritical venture being simply the interest in the **motif** and how it comes out. Whether it goes in this or critical direction, the vantage point of the artist, the printer who executes the print and the public is clearly **not** the same. The **logic** of transposition may be the **same**, but is **aesthetically** different.

I am using **aesthetic** here in the Aristotelian sense of ‘what can be learned through the senses’. In one aspect, the transposition is **idempotent**: that is, strictly repetitious in **rotating** the point of view—from one operation to the next—shifting the vantage point. But is **non-repetitious** in its **reductions**.

By **reduction** I mean two different things: **1) reduction 1**—the reduction inherent in the print-making **technique** in itself [cf, Bednarczyk’s text]; **2) reduction 2**—the reduction of the trace unto the matrix [#01-03]. And hence the possibility to weigh **productively** two reductions against each other.

A sense of genuine curiosity—at this point—can emerge between the different **vantage points**; since the artist, printmaker and public are **differently** positioned in their act of **reception**. They are all eager listening to one another. The rotation from the artist-printmaker-public **triangulates**. But it is not alone.

The **first** rotation operates **between** the matrix **and** the process (which is where the reduction of the trace to matrix is located [2nd reduction]). This is the level at which I conceive my own theoretical intervention in IMACLA IV. Which also includes artist-printmaker-audience but in a rather **different** mode.