

Accident, Anachronism and Anticipation
 A learning-outcome that emerged from this conference is how contingent realities—*as sound, light and streaming*—are collected by more profound professional repertoires. The contingencies that are added to the professional core program come to reflect these in an oblique way.

As always, the question of how this produce (of accidental relations) comes to be incorporated as a harvest, in the aftermath. In the years that I have been working with artists, one lesson I have learned is that things do not always happen because they are important, but are important because they happen.

Attaching importance to what happens accidentally, in any artistic process, opens an ethical contract which hallmarks the artistic vocation: an ethics with entailments to how we live in the world, but also how we learn to learn through our senses [i.e., aesthetics in the Aristotelian sense].

And in the idea of making [poiesis], which we have from Aristotelian philosophy, *techné* [art] and *tuché* [accident] join through artistic learning to cultivate an ethics of design, on a level different than which simply opposes accident. Whomever works with a grid and incorporates accident, will generate patterns.

To let go of control, and to embrace experimentation and discovery, is the thing that overrides the antagonism between skill and purpose, and is endemic to Vasari's notion of *disegno* in the Renaissance. But then, these ideas evidently spring from a contemporary reading.

The contemporary sensitivity—pace Agamben—emerges from awareness of the local sense of time, and the darkness of time from which it emerges. The light of the involvement, featuring in each flyer of this set, emerges from an insight that comes with distance.

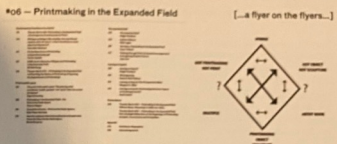
The flyers join the anonymous mass of human material production but they exist in a twilight zone. It is the realm of the *zwischen*—that we understand as *Nachleben*. One might claim that this is the tiny of all artistic productions, in the expanded field.

What arguably may come from the dialogue between the material and technical engagement, and disengagement, with the skills and designs of printmaking formulates the gross of *undead*/half-life into the artistic process itself, and contributes to making it part of an active artistic repertoire.

Which may make it destined to a different contemporary understanding and understanding of the contemporary: namely, one that opens the potential of *lebend*, and might allow us to anticipate an understanding of printmaking in the expanded field, as an epigenetic exploration of printmaking.

By proposing this hypothesis, I wish to suggest that printmaking [and perhaps the present flyers, as a subcategory] add to a cultural genome with a potential that may, or may not, be realised by living extensions; but the core that is, because valuable for the exploration of the potential at this process junction.

(Theodor Barth, 2017)



**PRINTMAKING
 IN THE
 EXPANDED
 FIELD**

A pocketbook for the future.
 Cultural Sector and Design.
 Ed. Jan Pøttersson

I have chosen to place the texts by Professor Theodor Barth throughout the publication since it records, serves and recollects the seminar in different parts: as a whole, as an introduction, as comment to particular days, as post scriptum, and as a summary of this entire event.

Jan Pøttersson (2017) in "Dear Reader"—PITEF a pocket book for the future.



Dear Reader,
 This is a pocketbook for the future. It contains a selection of texts from the seminar 'Printmaking in the Expanded Field' held at KHiO in Oslo, Norway, in 2017. The texts are by Professor Theodor Barth, who has been a central figure in the development of the field of printmaking in Norway. The pocketbook is intended to serve as a record of the seminar, and as a resource for those interested in the field of printmaking. It is also intended to serve as a reminder of the importance of printmaking in the contemporary art world.



With the work of time, a multivariate complex process as photogravure runs the risk of fragmentation: to look at the technique as an *ensemble*—that knew its heyday from the end of the 19th century to the 1920s, and then was backgrounded for about 50 years—the state of the art warranted the *archeological search*, “making up” for the 50 years, as Jan Petterson did in [Bergen, 2007](#).

This work resulted from a creative combination of anthropological fieldwork—where he could interview contemporary practitioners on participatory terms—as a path towards reconstructing an ensemble of a technique from the past, constitutes the archaeological dimension of that research. What is photogravure? A 3-dimensional complex surface in which the 3rd dimension is *time*.

That is: a surface on which accuracy can be assigned. If not already evident, this statement is plausible as the photogravure process is discussed from the screening—hit and impact—of Jan Petterson’s [video \(2/7\)](#). However, the importance of the 3rd dimension as time, also comes through in his layered research of the technique in his *fieldwork*, and the archaeological *ensemble*.

Hence the hypothesis, explored in this series, that both the anthropological and archaeological dimensions of this research can be transposed to be conducted directly on the 3D surface of photogravure: that is, where we are looking for relational (anthropology) and historical (archaeology) aspects of time, by narrowing down our scope to the surface as the location of our dig/field.

Clearly, this is not our only option—nor necessarily the best—but it is a *possible* one, and therefore sufficient for an experimental query. Nor is it accidental that this proposition is coming from me (as an anthropologist who has published in [archaeology](#)). Less trivially, a point should be made of the difference between doing research *with* anthropology/archaeology and *w/photogravure*.

By implication, we can foresee a discussion the difference between doing research *on* and *for* photogravure—by alliance with anthropological and archaeological methods—and *with* photogravure (driven by archeological and anthropological interest). This discussion is likely to be of consequence for the categories: art research, artist research and artistic research specifically.

It brings us to the thorny—and therefore interesting—issue of the relation between artistic- and scientific research. Both [Dieter Mersch](#) and [François Laruelle](#) have made a case for the *artistic episteme* as a backdrop for both scientific and philosophical knowledge. In different ways, they give precedence to the artistic episteme. But are they driven by an *artistic interest*?

Or, are they giving precedence to the artistic episteme for philosophical reasons and from scientific interest? Intuitively, to do artistic research, one would need to combine these interests. And it is here that narrowing going to the 3D surface may have some purchase: given that the surface according to the hand and according are two different things that *can* combine in readability.

Seen with this perspective, Jan Petterson’s focus on the historical event—whether in photography or the conference [*recto*—can be further explored, in the present phase, by narrowing down to the readable event: alternating between manufacture and sensing, the hand and the eye. Readability as a category of perception: here accuracy can be assigned and precision emerge.