

Fig. 129 A. Aquatint screen.



Fig. 129 A2. Photogravure done with extremely fine aquatint screen.

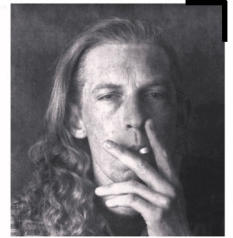


Fig. 129 B2. Photogravure done with snake screen, 48 lpcm.

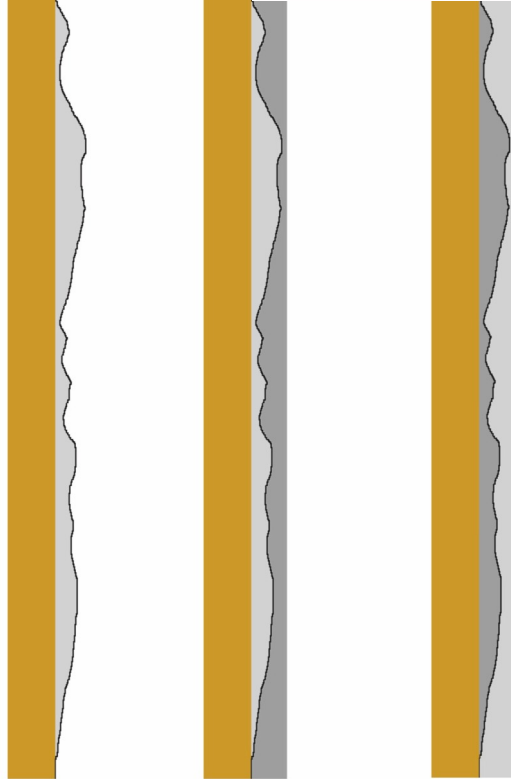


Fig. 20. Schematic drawing showing the procedure for development of the pigment paper

Unsolvable

Solvable

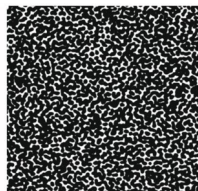


Fig. 129 A1. Close up aquatint screen.

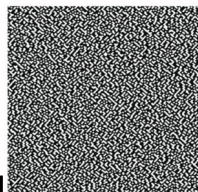


Fig. 129 B1. Close up snake screen.

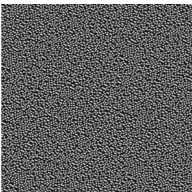


Fig. 129 C1. Close up square screen.



Plate 2 A. Other model of plate wharfer.



Plate 2 B. Other model of plate wharfer.

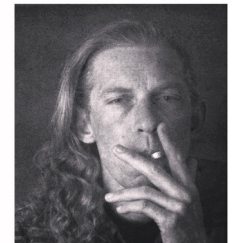


Fig. 129 C2. Photogravure done with square screen, 48 lpcm.

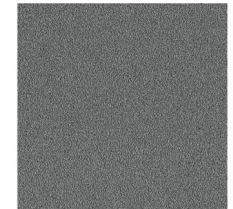


Fig. 129 B. Snake screen.

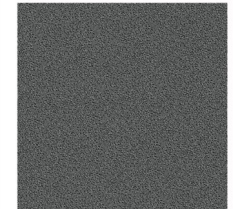


Fig. 129 C. Square screen.

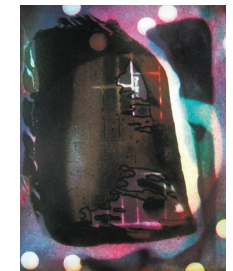


Plate 3. Jan Pettersson, Lollipop, 1997.

Narrowing down the query on the *historical* event to a) the *entire* event and/or b) the *readable* event is likely at the core of Jan Petterson's thesis on photogravure as *real* photography. The point being that photography has been arrested by a printing technique that does not extend the materiality of the shot in analog photography, while photogravure extends its basic principles.

In sum, photogravure reverberates the photographic event. As such, it harks back to Marcel Duchamp's aesthetics of chance, which is about establishing an experimental basis of finding out about art ([Molderings](#)): for instance, Duchamp's sculptural work *3 Standard Stoppages*. Or, his work with Dürer's perspective machines, in a study of painting in his work [The Large Glass](#).

At this level, Jan Petterson's work follows the same gross logic as Duchamp in the the study of painting (and/or D. Hockney in the study of optics). Artist research in a modernist sense, in which the work seeks to comprehend its own creation. But with a moment of displacement—or, movement—that is not tautological that [transposes](#) to an adjacent/alongside technique and material.

In Petterson's account for the background of his work with photogravure, he mentions not only photography, but also painting and sculpture. So, in the lateral drift *from* photography *to* photogravure, he has found a material technique that comprehends his earlier work with painting and sculpture. In sum, if photogravure is *real* photography, it is also *true* of painting/sculpture.

His reflections on photogravure extending his relation with Lasse Mellberg—brought to prominence as Jan Petterson's recurring didactic series to explain the technique (*The true Lasse*)—features the kind of partnering with the *other*, rather than art as a self-enclosed identity, demonstrating that his errand is with fine arts: understood as a research in art and also for art.

That is, a research practice that cannot be reduced to artist research, because the horizon of fine art is always beyond the self-enclosed and mundane art-field: in sum, the division between art research (on art), artist research (for art) and artistic research (with art) will appear as a, perhaps unintended, subterfuge for establishing artistic research as a competitor.

By which we mean that artistic research comes to redraw and appropriate and substitute the research in modern fine art. The educational appropriation of fine arts constitutes a real challenge, because it is the truthfulness to the artistic enterprise—in the modern understanding—which is at stake. Simply because educational framework is inter/governmental, and not artist-driven.

Which means that it is at odds with the entire modern logic from the *Salon des refusés*. The logic of emulation, substitution and erasure that artistic research may be falsely/rightly accused of, emerged with the PhD programs that appeared on a different sort of *radar* in contemporary society, than what fine arts did: featuring the [Free International University](#) (Beuys, Böll & al.).

It is for this reason that it is of essence that the broader field addressed by Jan Petterson, in his errand with photogravure, must be taken into consideration: that is, the broader field of interdisciplinary education on a fine arts foundation. If not conceived as a stronghold for *direct democracy*—in Beuys concept—it is based on the incorporation of knowledge in/by the art arena.