PRINTMAKING IN THE EXPANDED FIELD

A pocketbook for the future
Collected texts and thoughts
Ed. Jan Pettersson

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Printmaking in the Expanded Field took place at Oslo National Academy of Arts september 15–18th, 2015. The seminar was initiated by Professor Jan Pettersson head of the Printmaking and Drawing Department at the Department for Art and Craft in collaboration with Trykkeriet in Bergen.

Definition? Theoretical?
Authentic? Original?
Historical?
Multiple? Non Multiple?
Artist-book? Non Artist-book?
Print? Non print?
Sculpture? Non sculpture?
Object? Non object?
In-between the In-betweens?

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Dear Reader

Since this publication is a sum-up of the seminar, Printmaking in the Expanded Field, it will be presented in a very direct and approachable way: consisting of collected texts, fragments and writings by the moderators, the participating lecturers, and myself.

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.

Johan Nordhagen etching.
Photo: Jan Pettersson

Preface

Jan Petterson

Since the beginning of this project, five years ago, Trykkeriet – Center for Contemporary Printmaking (with Asbjørn Hollerud, Daniel Persson and Rita Marhaug), has worked with me closely in realizing this event. They were crucial in the orchestration of the seminar. Their engagement and support has been a great help during the many applications for funding and the discussions around the approach of the seminar and its participants. Trykkeriet has also played an important roll in setting up the seminars website, with all the information concerning the lecturers, abstracts, sign-up and seminar program. They were also responsible for arranging the flights for the lecturers. Without their collaboration, planning, and effort, the seminar and this publication could not have been possible.

Concept

The aim with this publication (the collecting and registration of texts from a number of internationally prominent artists, theorists, curators, and museum representatives) is to emphasize / bring forward / implement and discuss the situation of printmaking today, from its tradition, the theoretical aspects, the historical, and what is and can happen, globally, in the future.

It is an examination of the expanded field, within the media.

The Publication, *Printmaking in the Expanded Field,* discusses the following six topics, listed below:

- Dissemination of knowledge
- Visual delight and collapsing strategies
- Contemporary Constituencies of print
- Print in public space
- The expanded field
- Leaving an imprint

And Now...

In the late 19th century, art academies of the Nordic countries introduced printmaking into their agenda. In 1895, Sweden's Royal Academy of Art initiated an etching class led by the now somewhat forgotten artist / printmaker Axel Tallberg. The class was named Tallberg's Etching Class and he himself acted as teacher. During the beginning of the 20th century, all Swedish printmakers studied with Tallberg. He also wrote and published literature about printmaking. I actually found one of his prints at a second hand shop years ago and paid only ten Swedish Kronor for it. Tallberg

is considered to have been a major reason why printmaking gained higher status in Sweden.

In Norway, the etching class was established at the Art and Craft School in 1897, and was led by Johan Nordhagen, known for his etchings and dry-points of landscapes and King Haakon the 7th of Norway. During the end of the 19th and the beginning of the 20th century, the Nordic countries were characterized by the same influences.

The traditions that were created then, are still present today. Historically, printmaking has been characterized by innovation, invention, and technological development; an on-going process that is still present.

Looking at the history of printmaking's development throughout the Centuries until today, there is perhaps one thing that comes to mind... the contemporary. It is a fact that printmaking / the print has constantly reflected the contemporary. Perhaps it is not something that someone would directly associate to the medium, but it is definitely present.

Axel Tallberg wrote the following in his book, *A few words on etching and other artistic gravure methods*:

If you want to learn how to tell the difference between the different artistic techniques of gravure, it should be obvious to first and foremost study the different printed results on paper in order to define the difference between them.[1]

Today, this can be considered a metaphor for what is currently happening in the contemporary world of prints.

Axel Tallberg, mezzotint.
Photo: Jan Pettersson

The fact that at any given time in the contemporary present or the past, the choice of media / technique employed by the artist is a reflection of that moment — printmaking is no exception. For example, Tallberg writes about the choice of etching in relation to the art of technique and craft, which at that time was celebrated both historically and as a contemporary approach to artmaking at the Art Academy's etching school in Stockholm. Artists today might choose to do the same when working from a historical context: by mimicking the past, or turning the concept completely around to place it in the contemporary. Andrew Raftery has done this with his engravings as a kind of *celebration* that embraces both past and present possibilities. The use and misuse of the print / concept, the print / technical aspects, and the print / edition, have been topics for both the belong-ers of the anachronistical approach, as well as the contemporary followers of printmaking.

The devaluation of technical / material knowledge of the media has suffered the last twenty-five years, especially in Scandinavia, which of course is a reflection of the contemporary within the field. However, in the past years, a re-evaluation of these approaches quickly moved into a total rediscovery of both the art and craft aspects of the media. This means that the contemporary movement in printmaking now embraces emerging artists, crafters, and designers, working in traditional and non-traditional media.

Disseminating information has been the forte of printmaking at all times, on different levels, and has been at different times more or less significant. Many will argue that tradition is what we should focus on, and not to look forward, or do something that will upset the "status quo"

for which the media supposedly exists. In my opinion, there are too many ideas about what printmaking is. The biggest problem, however, is that it's *we* who have created the situation that we're in.

A large number of printmaking institutions, associations, and societies, have through the years, methodically defined the media, and created a tradition that now carries a heavy burden that has difficulty maintaining its authentical / original aura.

The theoretical discussion concerning printmaking / the print is remarkably thin when compared to technical manuals and historical background, which there is an abundance of.

Why is that?

In the book, *Prints and Visual Communication*, William M. Ivins wrote:

> Today the old style line engraving, mezzotint, and reproductive etching, have for all practical purposes ceased to exist. The various forms of etching lead a precarious existence among artists who happen to like them as media for the exhibition of their skill and deftness in hallowed techniques, and there are still collectors who take an interest in the current production of minor works of art in antiquated and therefore highly respectable techniques. But, as a medium that still has to do work in the world, etching aside from its utilization in the photographic processes, is over with. Today it has no more social or economic importance than has the ability to drive a four in hand in front of a coach. [2]

This comment does not seem to be significant in the 21st century. Things have moved on, and art history has been re-contextualised over and over again.

Between now and the future:

Printmaking today has such potential that it is an important factor in today's contemporary art scene. The radical changes within the field of printmaking, over the last decades, have totally changed the approach towards the media.

Printmaking is now an art form that expands into sculpture, performance, clothes, installation, the commercial aspect, cyberspace, artist books, multiples, 3D prototyped objects / prints, ready-mades, newspapers, et cetera.

Making prints is an established part of a career as an artist. It is well known that well-established artists make prints, and that some of the best artworks, at this time, are prints. During the 20th century, there were two important theoretical texts written: Walter Benjamin's, "*The Work of Art in the Age of Mechanical Reproduction*;" and William Ivins', "Prints and Visual Communication." Both texts have played an important roll in the implementation of art with particular focus on the print media.

Printmaking today deals with everything from tradition to the digital hi-tech. The opportunities within the media is so vast that the former divisions within the medium, have more or less evened out — just like everything else within contemporary art.

By blurring the lines between different techniques within the media, it is possible to create unlimited possibilities; therefore, the parameters within the media continuously increase. The result is a cross-pollination that points to the total reflection of today´s contemporary art.

New technologies and innovative approaches to the media, by artists from all fields and from many cultures, have given printmaking a relevant and radical meaning. Other consequences of the technical and conceptual developments in the media have made printmaking a strong contender, and un-doubted-territory, within contemporary art. The discussions about: originality, authenticity, fake, copy, simulacra, etc., is just a matter of balancing the level. This involves the constant development of traditional processes, with the introduction of new approaches. What makes it really interesting is what the artists do with these techniques to differentiate them within printmaking's expanded field.

For the past twenty years, there has been a large number of exhibitions across the Nordic borders. And teachers within the media have visited institutions to do workshops and exchange knowledge for students and colleagues. My opinion is that the seminar, in the form of this publication, will be able to collect and systematize our resources; and at the same time, continue to point to new developments within the field regionally, but also from an international perspective. The way to pair up concepts like: originality and repetition, singularity and multiplicity, reproducible and unique, falsified and authentic, copy and original (as Rosalind E. Krauss points out[3]), involves central aspects of contemporary culture. Modern man has, in many ways,

an identity split between the serious depth of the past and the seductive surface of the contemporary. The printmaking medias, often chameleon-like by imitating properties, have the capability to precisely express the ambivalence, the fusion, and the sharing of our culture. A number of the artists mentioned below share this perspective.

Printmaking is a very relevant medium within today's contemporary context. Often we do not relate certain things to printmaking, but in fact, it is highly present. Artists, like Gardar Eide Einarsson, work with print-related painting and other objects.[a]

In recent years, the print has surfaced in different constellations at large Biennials, and other art events around the world, as well as in museums, like the exhibition Print / Out at MoMA, New York in 2012.

At the 13th Istanbul Biennial, the work, *Kumartuli Printer, Notes on Labour part 1*, by Praneet Soi, was exhibited. This was a slide show installation, which documented the work progress of a local printer in Calcutta focusing on the printers' hands and the gestures they preform when he interacts with the old press.[b]

At Documenta 13 (2012), the following projects were shown: Marc Dion's, *Xylotek*, an installation of engraved books made of wood from the 1700s.[c] Toril Johannessen's, *Extraordinary Popular Delusions,* a series of silkscreens.[d] Emily Jacir's billboard installation with texts from the Jewish National Library, Jerusalem.[e] Ida Appelborg presented a selection of personal texts in the form of printed catalogues, Xerox-copies and posters.[f]

Paul Chan's volumes-incomplete set of small paintings on un-read books.[g] Michael Rakowitz installation consisting of engraved books in stone together with fire damaged books from the bombing of Fridericianum in Kassel in 1941.[h] Andrea Büttner's classical installation with woodcuts at Neue Galerie.[i]

Intensions

In our visual culture today, the presence of printed material is so obvious that it goes more or less unnoticed. It is not the result of a craft, but points to a form of dissemination. The result is what we call print, which derives from the act of printmaking, but does not pertain dissemination.

In my opinion, the expanded field has always existed, of course in different shapes and forms due to what tendencies were present at that contemporary moment in time; which means that today, it is more important than ever.

Delimitations

How does this affect the historical aspect of the memory of printmaking? How will it affect the future of prints? Is the expanded field perceived as a threat, or as a possibility? Will it help to re-configure the traditional aspects of it?

The Print has played a significant role within Contemporary art and yet from the 20th century, to the present day, it has not been properly included or represented in theoretical discussions concerning its significance and paradoxical, yet leading role, in the art field.

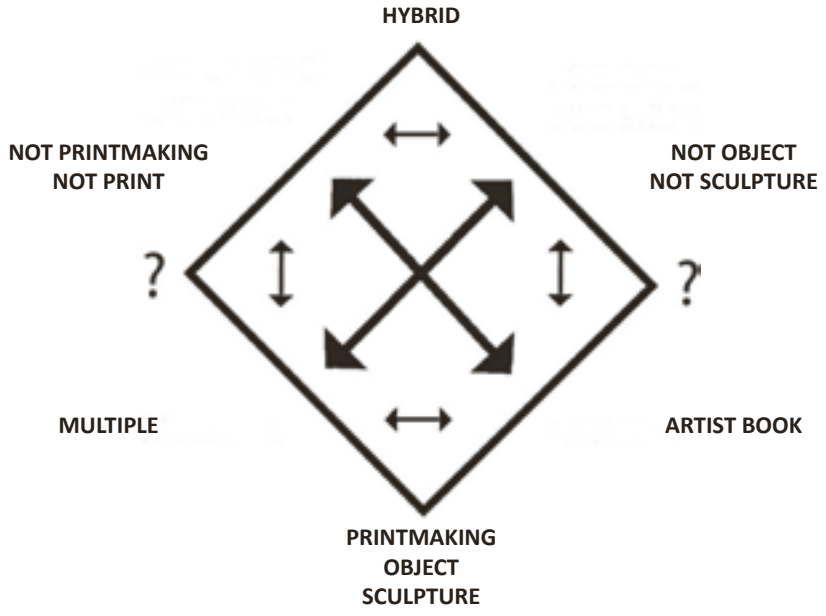
Art historian, Kathryn Kramer, points to the lack of historical writing on printmaking (apart from the chronicles of a

technical nature), and a neglect of the medium in art theory and criticism. Walter Benjamin's essay, "The Work of Art in the Age of Mechanical Reproduction," is often quoted, but also often misunderstood. It has come to constitute practically the main theoretical reference, or base, for research and writing about printmaking. Michael Kimmelman postulates in total contradiction to Walter Benjamin:

> In the next millennium, the allure of the original will increase, not decline, and in direct proportion to the availability of reproductions. Too often at printmaking conferences and seminars didactic information is offered together with a display of matrixes and tools as a surrogate or replacement of the fundamental contemporary scene and discussion around what the contemporary printing media really is.[4]

Columbian curator Jose Rocca writes, "Printmaking is a tool, and a powerful one at that. But only by acknowledging that its intrinsic qualities make it ideal for saying something that cannot be said equally well in other media can print be reclaimed from technique-as-content and be understood as content through technique."[5]

Why make a print? Printmakers may or may not consider this question, but it is something that is rarely asked. For many printmakers, it is the fascination of knowing *how*, thereby focusing on how to make it, and not to focus on why to make it. Since printmaking is often defined as a craft, maybe the focus is at the wrong place. The definition would then be: "*I print therefore I am*." However, we need to look at the following options: there are artists who have prints made, the artist / printmaker who makes



Printmaking in the expanded field occurs as soon as we start to question tradition and art history together with the problematic set criteria that Modernism founded.
A possible suggestion defined by a maker.

prints, and the printmaker who prints' prints. These three positions may approach printmaking for differing reasons, as a tool for art.

The Cuban curator and critic, Gerardo Mosquera, notes the following: "Our 'artistic' print posits a contradiction: it is a reproductive medium that self-limits its reproductive possibilities. Preoccupied with defining the realm of printmaking exclusively from a technical standpoint, printmakers have indeed printed themselves into a proverbial corner."[6]

New Insight and Artistic Result

Another fact related to certain aspects of printmaking, which cannot be overlooked, is the presence of the digitally printed image that has transformed print into a neutral, massive, and democratised term. Art today, is characterised by the fact that it employs and combines knowledge from several different fields, and works of art are crossing traditional boundaries as well as utilizing new and different effects. Knowledge that was previously reserved for specialists in one particular discipline is now accessible to artists from all disciplines. In artistic research, this consolidates the way for new artistic idioms based on a large range of competence in the field of print.

The haptic move within print — from being optical phenomena to that of being tactile (in transferring a mark, to actually having the sensation of holding a print in your hands, or visually digesting it) — points to a status similar to photography as a sign of measure.

After the initial shock from the digital advent, an over-building-crosspollination has occurred within the media that has normalized and become part of the concept of printmaking. It is this aspect that is in front of us when we, in our contemporary society, bring up the discussion

Printmaking in the Expanded Field.
Photo: Jan Pettersson

around print and its accelerating advent into the contemporary art scene on a world-wide basis. Judith Hecker, Assistant Curator of Prints at MoMA, states: "Installation, performance, and video art, photography, and new-media technology (including digitization, virtual reality, and the internet) have expanded artistic vocabularies, and artists are increasingly drawn back to the printed series because it enables further exploration into the multiple, developmental, and spatial structures of these other mediums."[7]

The global world of printmaking has now become the media of choice for artists.

Collected Fragments

The intimate print is now an endangered species.

Ken Johnsson, Critic, the Times.

Misregistration, a moment in print processes that lead to a blurred image; a metaphor, a blurriness, to start discussing other aspects of printmaking.

Patricia Philips, Art Critic, USA.

Artists turn to the printmaking media for the very specific choices they can make.

Andrew Raftery, Artist.

Prints as a means of carrying ideas, knowledge or ideology, images, could be of politics art aesthetic architecture. The qualities of contemporary printmaking has made it difficult to show them due to that it has become a very mixed media praxis where materials used

are fugitive in the sense that they are not long lasting, this poses somewhat of a problem for the future; maybe or maybe not.

Susan Dackerman, Curator of prints, Harvard Art Museum.

Printmaking has begun to infiltrate the way we think about all art making media. The valuable of the multiple in contemporary printmaking being highly regarded and it is that multiplicity to reproduce that is making the art actually what it is. Think about the abundance of contemporary prints that are made this very moment. Every museum makes its own narrative of what contemporary prints are!!!!! In the end it will be artists who determine how prints matter. In his new book, A Printmaker's Document, Jim Dine writes that he has made more than 1000 prints, and adds "I'm not done yet." The entomologist smiles.

Quote from *Art in Print*, July-August 2013 Volume 3, Number 2.

1 Axel Tallberg, Några ord om etsning och andra konstnärliga gravyrmetoder (Bröderna Lagerström: 1912), p. 5.

2 William M.Ivins, Prints and Visual Communication (MIT Press: 1969), p. 95.

3 Rosalind E. Krauss, The Originality of the Avant-Garde (October #18: 1981).

4 Michael Kimmelman, No Substitute for the Real Thing (New York Times: February 22nd, 1998).

5 The Graphic Unconscious Or the How and Why of a Print Triennial (2010), p. 24.

6 IBID, p.24.

7 IBID, p.24.

RESOURCES

a. http://afmuseet.no/en/samlingen/utvalgte-kunstnere/e/gardar-eide-einarsson

b. http://www.praneetsoi.info/projects/2013-kumartuli-printer-notes-on-labor-part-1

c. http://universes-in-universe.org/eng/bien/documenta/2012/photo_tour/ottoneum/11_mark_dion

d. http://trykkerietbergen.no/toril-johannessen-extraordinary-popular-delusions/

e. http://artasiapacific.com/Magazine/80/Documenta13HGMasters

f. http://universes-in-universe.org/eng/bien/documenta/2012/photo_tour/fridericianum/15_ida_applebroog

g. http://universes-in-universe.org/eng/bien/documenta/2012/photo_tour/off_the_main_sites/09_paul_chan

h. http://artasiapacific.com/Magazine/80/Documenta13HGMasters

i. http://www.blindbild.com/kassel-documenta-13-neue-galerie/documenta-13-andrea-buettner-zelte/

Matrix [for flyer-set]—*Theodor Barth*

1. A box with 5 flyers—

a) The flyers I submit to Jan Pettersson's anthology, in the wake of the international conference Printmaking in the Expanded Field, are conceived as a collection. The set can therefore be understood as a box, with the function as a conceptualising agent, fostering a special kind of joinery.

b) The method used to develop a flyer-set is stepwise, and based on contact metaphors linking each step to the next: 1) Attempt [Paul Klee]; 2) Try again [Samuel Beckett]; 3) Do something else [Robert Filliou]; 4) Return with a new perspective [Gilles Deleuze]; 5) Unlearn [Jacques Rancière].

c) The full cycle of five flyers, which are contained in this box, operate a conceptualising agent because it engages with a generative process—such as the conference—and then disengages; proposing the materials generated by engaging and disengaging, to an œcumene of readers.

2. Phasing the conference in 3—

a) In preparation for the conference, Jan Pettersson worked along two different trails: i) he proposed a set of topics for discussions following a carefully devised system of presentations and panels; ii) he worked to gather a list of contributors with a requisite variety to demonstrate a point.

b) The attempt to moderate and cultivate the set topics in the last year of preparations, significantly resulted in shedding these topics, to engage primarily with the artistic work of the contributors, with our minds set to harvest what emerged in discussions that matured our topics.

c) As the conference progressed—which lasted four days—it eventually became clear that the intentions articulated in the set topics, would be highlighted through the composition and interaction within and between the panels; which allowed us to return to these intentions as the discussions broadened.

3. The 2nd box—

a) In a contemporary setting, where other formats and genres prevail, the flyers could come out as singularities [Agamben/Badiou]: in situ, the flyers have a presentational value, but eschew representation. In this book, they could come out as an outgrowth: included without belonging.

b) As normal elements—i.e., that belongs and are included, that are presented and represented—the flyers would contribute to conceptualise the present volume, as a second box adjoined to the black box in which the conference took place at our school (adding publicness to public space).

c) The two-tiered model of reflection—that comes with adding one box to another—may be what is needed to move from critique [as the province and prerogative of text], to criticality [Irit Rogoff]—an apparatus devised and designed for the collective work of hatching new artistic repertoires.

An Account of Flyers as Archival Items

When asked to contribute to the present anthology a question came up in my mind as to the adequate genre. How to incorporate a cogent account of piecemeal interventions, in a way that would still be true of the interactions.

Professor Jan Pettersson and I had agreed that my contribution would be in the form of flyers, the production of which are part of my daily grid, and constitutes a working-habit akin to printmaking.

The combination of technical production, routine, and skill at incorporating happy accidents into the workflow, spurs a knowing process in which experience eventually becomes an obvious part of the equation. In the context of our conference, they correspond to the idea of proceedings.

In hindsight, the flyers are carriers of a provenance, because they are developed in the middle-of-the-action—like a formalised variant of ethnographic field-notes—but they also make claims on publicness, because their timing and circulation format [A5] allows them to be disseminated immediately.

They combine the functions of news and memory and therefore incorporate the idea of social inscription; a living archive of sorts—in the sense of news as the archivist of everyday life—but also a longer-term archival function linked to the drill of legal deposit: the routine of submitting to the archive.

The standard flyer, in my practice, has a set metrum of 4 lines per paragraph. The flyer is set in 9pts. bau [type-font] and usually contain ten paragraphs. The four-line arrangement is in remembrance of the mediaeval neume-system, used in Gregorian song, not the 5-lines of present-day musical scores.

In the nomenclature of the neume-system, punctum and virga were terms used to determine the tone-length: the punctum indicating a full tone, virga a half tone. As most people will know, the translations into French—'point' and 'virgule'—indicate the silent functors that we use when punctuating a text.

That is, in English, point and comma. From the time after reading became silent—and no longer articulated in the prosodic patterns of cantillation [ekphonia]—the punctum and the virga slid unto the practices of articulating breaks between words and sentences, that previously were continuous.

In modern typist practice, the temporal feature of a comma indicating a short pause, and the point a long pause, was enhanced by leaving a simple space after a comma, and a double space after a point; which means that the links made here are not merely associational, but historically founded.

But the migration of the point—punctum—does not stop here, since it once again emerges in Roland Barthes theory of photography [Camera Lucida]. Here, the punctum has migrated unto the image, as that haunting detail brining us an after-image, and what we did not notice in the first study/studium.

Which is why I locate the flyers between music and the image. A technology of gaps: as vehicles of news, they are only slightly off sync (the length of a virga), as vehicles of memory, they become double-spaced. It is those two aspects joined that constitutes the formative feature of the flyer-archive.

[Theo Barth/KHiO—22.09.15]

"Multiple? Non-Multiple? Artist-book? Non Artist-book? Print? Non-Print? Sculpture? Non Sculpture" are some of the binary oppositions listed as questions, by professor Jan Pettersson, in the invitation to the seminar, *Printmaking in the Expanded Field*, at the Oslo National Academy of the Arts in 2015. His reference is obvious, however, without making it explicit.

Questioning Printmaking in the Expanded Field

Olga Schmedling
Dr. Philos., Theorist, Ass. Prof.,
Oslo National Academy of the Arts

The concept of the "expanded field" has namely become a crucial reference within the discourses of contemporary art, and part of our art historical unconscious.[1] Coined by Rosalind Krauss in her essay, "Sculpture in the Expanded Field[2]", the concept of the "expanded field" is still being used and disseminated; however, not always referring to the legacy of Krauss. Her essay was an attempt to organize diverse productions against a pluralist position. With reference to a Structuralist Klein-diagram, inspired by Frederic Jameson´s *Political Unconscious*, and Jacques Lacan,[3] Krauss was arguing for an encompassing-logic for seemingly disparate transformations. She was questioning the term "sculpture," formerly used as a "universal category to authenticate a group of particulars," but in the late seventies used to cover a "heterogeneity."[4] By consequence, she reacted against the irregular blending of artistic practices by diagramming several structural oppositions between sculpture, architecture, and landscape art. The kind of logical expansion to which Krauss is referring to, the Klein-group, also used within the human sciences, by means of binaries — architecture/not-architecture, landscape/not-landscape — allowed for transforming the binary oppositions into a quaternary field which both mirrors the original opposition and at the same time *opens* it to discussion.[5] Rosalind Krauss exemplifies

the preference of systems that characterized the essay´s historical moment. Since its publication, its diagrammatic logic of "expandedness" seem to have cast a spell over many critics, art historians and pedagogues: the mere mention of "expanded field" has appeared to a vast number of authors, to have significance for thought. It is only recently that cultural critics and philosophers have begun to question the essay, emphasizing that there is a relationship between signification and materiality that the linguistic idealism of structuralism at that time overlooked and cannot account for. [6]

It is important to consider, however, that Rosalind Krauss`s essay "Sculpture in the Expanded Field" responded to a number of art practices and group exhibitions by artists such as Robert Smithson, Gordon Matta-Clark, Mary Miss and Dan Graham whose work explored the *intersection* between architecture, sculpture, landscape and photography in complex and unprecedented ways. Krauss´s essay had a significant impact when it first appeared exactly due to the effort of mapping the on-going transformations of art practices adhering to modernist medium-specificity into those of postmodern multiplicity; now more or less taken for granted since the 1990s when the distinctions between media and disciplines became blurred.

However, for many artists, Rosalind Krauss´s later work in the 1990s such as *Optical Unconscious* and *Formless: A User´s Guide* — co-authored with Yves-Alain Bois — was even more important. Here Krauss´s interpretations based on theories of the unconscious and psychoanalysis, opened up the full range of possibilities implicit in her

former essay "Sculpture in the Expanded Field," according to Sam Durant, allowing him as an artist to explore a "radically expanded range of references and associations" in his own work. [7]

What is at stake here, in the context of the seminar, *Printmaking in the Expanded Field,* is exactly the "expanded range of references and associations" of what constitutes Printmaking within the field of multiple contemporary art practices: "sculpture, performance, clothes, installation, the commercial aspect, cyberspace, artist books, multiples, ready-mades, newspaper" just to quote some of the art practices listed in the invitation. How come? Contrary to the Modernist artist within the Fine-Art-paradigm, the artist making contemporary art is no longer characterized by a specific medium such as painting, sculpture or engraving, but is free to choose whatever medium and material that might serve her purpose and intention. "Printmaking," in this expanded context, may even constitute "leaving an imprint" with regard to the unconscious. More specifically, Victoria Browne´s recent work, *I can highly recommend the Gestapo to everyone*, expands on our contribution to Sigmund Freud and the *Play of the Burden of Representation* a curated installation by Joseph Kosuth at the Museum of Contemporary Art in Vienna 2014.[8]

The shift of paradigm, from Modernist art to Contemporary art, coincides with the shift of paradigm from consumption to communication in the sense that advanced art practices already absorbed the change. Words such as "autonomy, originality, unique" — highly appreciated within the hegemonic order of Modernist Art — are words

regarded as obsolete within the hegemonic *relational* network of Contemporary Art. Work and artist is treated by the communication network of relations as a constitutive element (without the works and the artists it does not exist) also as a product of this relational network (without the network neither artist nor work are made visible) according to the philosopher Anne Cauquelin. [9]

1 In fact one way to put it, as Spyros Papapetros at the School of Architecture at Princeton University does [at a two-day symposium retracing the expanded field in 2007]: the legacy of Rosalind Krauss´s text is located between the "topography of the id and the authorial position of the superego, its audience divided into those who either comply or revolt against it and those who constantly analyse it." *Retracing the Expanded Field Encounters Between Art and Architecture,* Ed. Spyros Papapetros and Julian Rose, The MIT Press, 2014.

2 Rosalind Krauss "Sculpture in the Expanded Field" first appeared in the spring 1979 issue of *October* 8: pp. 30 – 44.

3 Similar to the Klein pattern used by Krauss in the "Expanded Field," the French psychoanalyst Jacques Lacan has constructed a diagram which is constituted by a set of diagonal oppositions and (interrupted) correspondences between the "I" or ego and its other(s): what the subject appears to be and what it tends toward yet can never accomplish. In Lacan´s geometric pattern the subject is symmetrically divided between "I" and "not I", *imaginar*y existence and unattainable identification. Jacques Lacan, The Seminar of Jacques Lacan, Book II The Ego in Freud´s Theory and in the Technique of Psychoanalyses, 1954 – 55, ed. Jacques-Alain Miller, trans. Sylvana Tomaselli (New York: Norton 1988) pp. 109 – 241.

4 Rosalind Krauss, "Sculpture in the expanded field", in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.:MIT Press, 1985) 1999 p. 279.

5 "Now, if sculpture itself had become a kind of ontological absence, the combination of exclusion, the sum of the neither/nor, that does not mean that the terms themselves from which it was built—the *not-landscape* and the n*ot-Architecture*—did not have a certain interest. This is because these terms express a strict opposition between the built and the non-built, the cultural and the natural, between which the production of sculptural art appeared to be suspended. And what began to happen in the career of one sculptor after another, beginning at the end of the 1960s, is that attention began to focus on the outer limits of those terms of exclusion." R. Krauss, p. 283, in *The Originality of the Avant-Garde*.

6 See for instance Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge) 1993.

7 Sam Durant, in *Retracing the Expanded Field Encounters between Art and Architecture,* Ed. Spyros Papapetros and Julian Rose, The MIT Press, 2014, p. 191.

8 Victoria Browne

9 According to the philosopher Anne Cauquelin´s definition in several books: "En toute oeuvre il faut un réseau de correspondances diverses. Des liens. Cela, le procesuss du *land art* le met en lumière." pp. 153 – 54 "L´architecture dans la logique du réseau, Site et *in situ*, le *land a*rt" in *Le site et le paysage,* PUF 2002,: "En effet, ce que se joue avec le *land art*, c´est bien la concrétisation, la visibilisation présumée des catégories de l´espace et du temps." in *L´art contemporain,* PUF (1992 / 2005) pp. 105 – 106, "L´ oevre "en soi" n´existe pas en effet, elle se dit "oeuvre" au travers et à la condition d´une mise en forme, d´une mise en "site"" in *Les théories de l´art,* PUF 1998, p. 12.

Printmaking in the Expanded field

Holger Koefoed
Art historian, Norway

There is no coincidence that a seminar about *Printmaking in the Expanded Field*, was held at The National Academy of the Arts / Art and Craft, arranged by professor Jan Pettersson at the Department of Printmaking and Drawing. Printmaking is not only concerned about techniques and craft, but is a contemporary art praxis open towards all aspects of art in today's global art scene.

The Academies play an important role in this complex and partly paradoxical field. As non-profit organizations, they are outside both the commercialized art markets and the symbolic. As an academic institution, they examine critically, and even oppose the ruling trends in academia. Just as this seminar promised, it was open for a wide range of themes and questions. There are few trends in today's contemporary art scene that could not be vitalized or included within the field of printmaking. The many different art praxis' presented at the seminar, altered the perspectives on the art of printmaking — a positive surprise to some of the participants. At the same time, the academies must nourish and develop the traditional printing techniques against anti-craft and the overwhelming belief in new digital and net-based artistic expressions. We need both these perspectives at the academies.

DISSEMINATION OF KNOWELDGE

“Nobody looks at art anymore.
We should make works direct for
reproduction “

John Baldessari, 1969

“An artist´s book is a work solely
created by the artist´s decisions.
It is produced by the best methods to
achieve quality in unlimited quantities.
It should be available at a moderate
price wherever books are sold”

Paul Bianchini, 1997

Dissemination of knowledge

Questioning the seemingly inherent paradox both in the term “dissemination of knowledge” and the term “artist´s book”

Olga Schmedling
Dr. Philos., Theorist, Ass. Prof.,
Oslo National Academy of the Arts

Is the title of the Opening Panel, “Dissemination of knowledge,” not contrary to the “expanded field” in the sense that it indirectly presupposes an elitist concept of “knowledge” to be distributed to the ignorant masses?

The two invited speakers, focusing on the “artist´s book” were both questioning the phenomenon in one way or another, by dealing with the paradox of the artist´s book — an object seemingly exclusive and available at the same time. During our exchange of opinion, we were discussing this paradox further.

While *Max Schumann*, the active executive Director of *Printed Matter* who is organizing the New York Art Book Fair since 2006, wanted to discuss the recent “renaissance” of artist´s book activity in the digital age compared to the extended financial crises within the mainstream publishing industry; the intention of *Victoria Brown*, the founder of KALEID editions, winner of Birgit Sköld Awards for Excellence in Artist´s Book, was to show how the artist´s book are “multi-layered, mass-produced expression of uniqueness, a democratically affordable widely distributed material object” and “collated participatory projects”.[1]

How to define the "artist´s book"? Even in the informed world of contemporary art, the efforts to define what an "artist´s book" is, seem to have been in vain. Paradoxically, the problem of defining the term comes from the success of this term itself, partly due to the general nature of the word "artist" since whatever publication dealing with the relationship between artists and books has claimed this name. In other words, the success of the word "artist´s book," rather than diminishing confusion, has resulted in even more confusion. That is why, Anne Moeglin-Delcroix, philosopher and curator, who has analysed the phenomenon in one the world´s most elaborate survey *Esthétique du livre d´artiste*,[2] is suggesting another approach. Instead of starting within the discourse where the term "artist book" circulates, with words in a discussion of words, she is inviting the reader to have a closer look at the things themselves. According to her, there are two ways of answering the question of the artist´s book and its history, departing from two ways of seeing the history of the artist´s book: either chronologically looking for the "first," or trying to get hold of the change of paradigms, when "a rupture in culture leads to a change that is not passing," when the phenomenon becomes paradigmatic "because of its subsequent influence" and reception.[3] Since very little comes out of the first alternative, that of chronology within an archaeological perspective, Moeglin-Delcroix goes for the second alternative, i.e. a change that is not passing. She uses the distinction between "event" and "advent," borrowed from Merleau-Ponty, to characterise this change.[4]

The year 1962 is chosen as "the advent of the artist´s book" and Ed Ruscha as the artist considered widely as the creator of the "Paradigm for artist´s books." [5] According to Moeglin--Delcroix, the spirit of the book of Edward Ruscha (born in

1937) *Twentysix Gasoline Stations,* containing photos and texts, is similar to that which inspired Pop Art of the same period. From an iconographical point of view, Pop Art brings images of modern urban life into art and, from the technical point of view, "it takes art out of the "artistic" (from its craft, handmade and subjective dimensions) by using industrial techniques of reproduction and the multiplication of pictures in series. Quoting Ed Ruscha: "I am not trying to create a precious limited edition book but a mass-produced product of high order."[6]

Parting from Ed Ruscha´s book, she is highlighting three significant features in the artist ´s book from its beginnings to the present. The three features she is referring to, serves my intention of highlighting the seemingly inherent paradox both of the term "dissemination of knowledge" and the term the "Artist´ book."

The first feature concerns the nature of the work of art, the second, the freedom of the artist and the third, a new relationship to the public.

First of all, concerning the nature of the work, it is a matter of making art available to the largest number of people, i.e. in the sense of "dissemination," but not in the form of reproductions of *a priori* works of art *but in the form of works from the outset to be reproduced*.[7] The very existence of these books is a critique of the traditional idea of the work of art because "they aim to make their creation compatible with the mass market."[8]

Secondly, regarding the freedom of the artist, these books do not exclusively constitute a critic against the traditional

definition of the work of art, but also the world of art, since producing these books is a way for the artist to be independent of the art system. Quoting Ed Ruscha again: ... "I get to be impresario of the thing. I get to be *majordomo*, I get to be creator and total proprietor of the whole work."[9] In other words, the artist herself can control the whole circulation of production, distribution, and reception, independently of the commercial art system.

Thirdly, regarding the relationship of the artist to the public: as the artist remains the owner of her work, this is closely linked to throwing into question the status of art as a "status symbol" and as commodity, as speculative merchandise reserved for a small number of wealthy collectors.

Anne Moeglin-Delcroix´s point is that the question of the work of art as something not to be sold "but to be given or even exchanged, is fundamental to the artist´s book. The aim is not to add a new class of objects to those already existing on the art market, *but through them to create or to instigate another relationship to art, one that is not commercial*."[10]

In addition to Edward Ruscha, Moeglin-Delcroix is also putting forward Daniel Spoerri (born in Romania in 1930), as somebody who, by "making the information about the work become a work itself," his book being at once invitation, catalogue and work, fulfilled an Ideal, "intrinsically bound up with the artist´s book" — thus *an alternative way of disseminating art*."[11] Spoerri wanted to make "a total book," the reason why he is compared to

the French author Stephane Mallarmé. However, while for Mallarmé this "total" book would have been a "spiritual instrument," in the case of "artist´s book" it is rather a "concrete spirituality" in the sense that it provides "both theoretical principles and tangible examples." There is no doubt that the artist´s book, which is too often associated with Mallarmé´s thoughts about the book, "is a lot closer in spirit *to Picasso´s work with painting, characterised by a marked taste for reality, for research and experimentation, for a mixture of means of expressions*."[12]

Using very different means, "Spoerri the sculptor was as radical as Ruscha the painter," in the sense that both changed the rules of the institutional game from within. The point is that the artist is no longer exclusively a producer of images or a creator of objects, but language becomes another means of artistic expression, long before the arrival of "conceptual art." In other words, the artist´s book coincides with the loss of the medium-specificity of art. There are no more specific artistic techniques, "one does not "make" the artist´s book, in the same way that one paints, sculpts, draws, engraves. One *uses the book, one uses photography, one uses words as, at the same time, one would also use the body, the moving picture, the record, the postcard, the poster etc., because one has something to say with it."*[13]

At this point it is tempting to *use* Stephen Wright's *Lexicon of Usership*, referring to Wittgenstein about the language used by all, but owned by none, and "Usership represents a radical challenge to at least three stalwart conceptual institutions in contemporary culture: spectatorship, expert culture, and ownership." [14]

To sum up Anne Moeglin-Delcroix´s way of reasoning, there is no sense, talking about "artists of the book" or "artist´s book makers" as one might speak of painters or sculptors, that is to say, of professionals of a technique," but rather of somebody with no particular speciality, "designating a creator which is a technician of no specifically determined training and for whom all means available are valid as long as they serve his aim."[15]

Nowadays, this versatility is commonplace for young artists. Walter Benjamin´s reflections in the 1930s on the loss of *Aura* due to the reproduction of the work of art,[16] do not cope with the more complex society of the 1990s and beyond. This "massification of the aura" pointed out by Gianni Vattimo,[17] is by consequence contrary to a democratisation of art, since what is lost is the *aesthetic experience* of the work of art as such. Another logic — that of inversion — is initiated by the artist´s book. Paradoxically, the artist´s book is publically accessible, however private at the same time, in the sense that the process of reproduction is what produces the artist´s book.[18]

Both speakers in the Opening Panel highlight this paradox. According to Victoria Browne, the artists´ books in KALEID editions is an "extension of a self-publishing practice." She brought with her some artists´ books, letting people in the audience look for themselves that this is about "mass-produced expressions of uniqueness; democratically affordable artworks; vehicles for self-promotional material: collated participatory projects or interactive haptic experiences." As for Max Schumann, by curating exhibitions such as "By Any Means Necessary Photocopies Books" and "The Politics of Accessible Printing," and by

referring directly to the "renaissance" of the artist´s books in the midst of the downfall of the mainstream publishing industry, exemplifies the perfectly normal paradox of the artist´s book elaborated in my argument.

1 Quotations from the abstracts of Max Schumann and Victoria Brown.

2 Anne Moeglin Delcroix, *Esthétique du livre d´artiste,* Éditions Jean-Michel Place/ Bibliothèque Nationale de France, Paris, 1997.

3 Anne Moeglin-Delcroix, "1962 and after. Another idea about art" in *Guardare, raccontare, pensare, conservare, quattro parcorsi del libro d´artiste dagli anni ´60 ad oggi (looking . telling . thinking – collecting Foru directions of the artist´s book from the Sixties to the present,* book published on the occassion of an artist´s book exhibition in 2004 in Casa del Mantegna, Edizioni Corraini, curated by Anne-Moeglin-Delcroix, Liliana Dematteis, Giorgio Maffei and Annalisa Rimmaudo, p. 27.

4 The distinction between "event" and "advent" is borrowed from the philosopher Maurice Merleau-Ponty in "Le langage indirect et les Voix du silence", in *Signes,* Paris, Gallimard, 1985 p. 77.

5 Clive Philipot, "Some contemporary Artists and Their Books", in *Artists´ Books: A Critical Anthology and Source Book* (Joan Lyons ed.), Layton, Gibbs M. Smith Inc, : Rochester, Visual Studies Workshiop Press, 1985, p. 97.

6 Ed Ruscha in John Coplans, "Concerning Various Small Fires. Edward Ruscha DIscusses His Perplexing Publications", *Artforum,* vol. III, no 5, February 1965, p. 25.

7 "De la reproduction de l´art à l´art de la reproduction", pp. 31 - 37, in Anne Moeglin Delcroix, *Esthétique du livre d´artiste,* Éditions Jean-Michel Place/Bibliothèque Nationale de France, Paris, 1997.

8 Anne Moeglin-Delcroix, "1962 and After Another Idea about Art", 2004, p. 28.

9 Edward Ruscha, in *Edward Ruscha,* Paris, Centre Georges-Pompidou, 1989, p. 85.

10 Moeglin-Delcroix, ibid, p. 29.

20. Moeglin-Delcroix, "1962 and After Another Idea about Art", p. 31.

11 Ibid, p. 34.

12 Ibid, p. 31.

13 Wright, Stephen: "Usership", pp 66-67, in *Towards a Lexicon of Usership* (2014) Van Abbemuseum, Eindhoven, NL, (edition 1000), pdf.

14 Moeglin-Delcroix, "1962 and after. Another idea about art", p. 15.

15 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction,* Penguin Books, 2008. "Kunstverket i reproduksjonsalderen og andre essays."

16 Gianni Vattimo, "Una cultura della conservazione et della memoria?"in "La Memoria Esposta", the exhibited memory, *Nuovi Argumenti no 20*, 1986, p. 37, quoted from Moeglin-Delcroix, *Esthétique du livre,* p. 36.

17 Moeglin-Delcroix, "De la reproduction de l´art à l´art de la reproduction", in *Esthétique du livre,* pp. 35 – 36.

1 Gottlob Frege's *Begriffsschrift* written in 1879 defines conceptual content as compositionally complex thoughts.

Dissemination of Knowledge

Victoria Browne
KALEID editions

Historically, the form of the book has been considered the classical repository and universal technology for the dissemination of knowledge. With the advent of digital reproduction, including the transition from page to browser, artists are redefining the role of the book by means of self-publishing, demanding the dissemination and activation of *conceptual content*.[1]

Between 2009-2016, KALEID editions represented European-based artists 'who do books' as an extension of my self-publishing artistic practice. I distributed to leading institutions worldwide including MACBA, MoMA and the V&A Museum for future public access and academic research. Submissions were received annually from hundreds of artists across Europe and a curated collection was represented online and at major art book fairs.

Artists' books are 'compositionally complex thoughts', attracting an interdisciplinary approach and processed through medium and material-based printing for different channels of dissemination. For example: mass-produced expressions of uniqueness; vehicles for self-promotional dispersion; everyday affordable artworks; exquisitely crafted book arts; collated participatory projects; or, interactive haptic experiences.

The following artists' books give evidence to support this statement, explaining the rationale, content, choice of materials and print technologies, channels of dissemination and types of audience engagement. All six bookworks were selected for the annual KALEID showcase and are held in major public special collections internationally.

What to Do, Wat te Doen, Sebastiaan Fontein

"About ten years ago, I visited a party. I met a few people whom I didn't know and they asked what kind of work I do. I told them that I'm an artist with a job on the side. Then some of them gave me unsolicited advice on how to make money with art. For example: 'Make contact with gay people. They have no children, lots of money and a refined taste.' I thought that this was well meant, but also a little strange. When I got home from the party, I wrote down the advice. After a few years I showed the collected advice to a friend. She was very enthusiastic and advised me to make a book on it."

Wat te Doen was originally published in Dutch for a local audience at an accessible price and was designed to attract attention with its use of both colour and text. Fontein began representing *Wat te Doen* at local art book fairs. Through the ensuing conversations with his audience, the artist realised that the unsolicited and often amusing pieces of advice translated across national boundaries.

The subsequent edition, published in both Dutch and English, was presented to an international audience as an authentic social commentary on the way artists are perceived.

What to Do, Wat Te Doen was awarded the Arts Libris Prize in Barcelona and the Sheffield Artist's Book Prize, leading to a solo exhibition in England. Fontein continues to represent himself at art book fairs, on social media and through a website and online shop for his self-publishing imprint.

**1st Edition of three hundred, 2010,
2nd Edition of five hundred, 2012,
3rd Edition of five hundred, 2015.
Designed by Ingeborg Scheffes.
BASBOEK Publications Imprint, Holland.
Laser printed by Drukmotief BV on
fluorescent red 90gsm paper**

To the Extend of / \ | &, Sigrid Calon

Calon's practice focuses on large-scale installations derived from XL Embroidery. Recognising a hidden language within the visual outcome of her designs, she proceeded to dedicate two years experimenting with gridding systems on paper. The result was an in-depth investigation into a 3 x 3 grid, computer processed for eight different embroidery stitches to achieve 120 different compositions.

A Risograph machine can print eight colour stencils, generating a possible 28 two-colour, 56 three-colour and 72 four-colour combinations. The artist's book presents every permutation of the gridded composition, bound together as a collection. Each combination appears only once, intricately weaving colourful patterns into challenging abstract works.

> "I received emails from everywhere to order my book! It was overwhelming and unimaginable. I also did a lot of art book fairs and it completely changed my own practice in a positive way."

To the Extend of / \ | & was awarded the Best Dutch Book Design Prize. The publication, supported by printed ephemera including posters, stickers and badges, led to further art installations and design commissions for textiles, eyewear and infographics. Calon continues to represent herself at international art book fairs, on social media and through a website with an online shop.

Edition of four hundred and twenty, 2012. Conceived and printed by the artist at the CN Lab, Jan van Eyck Academy, Holland. Bound by Handboekbinderij Geertsen in Nijmegen. Risograph RISO MZ1070 printed on Da Costa Blauwitt 100gsm paper. ISBN 978-90-819796-0-3

Contemporary Photography, Paul Paper

Paulius Petraitis is currently pursuing a PhD at Middlesex University London and publishes under the pseudonym Paul Paper. *Contemporary Photography* is the result of Petraitis' immersion in art photography between 2011 – 2013.

Observing how the Internet and social media have facilitated an increase in networking among contemporary art photographers and in the influence they have on each other, Petraitis posed the question "How much of contemporary art photography can be categorised into certain trends or tropes, like emoticons and emojis in their simple-to-read iconicity?"

The photobook presents Paul Paper's text renderings of these categorised photographic motifs and acts as a tongue-in-cheek challenge to art photography. The book is published by Lodret Vandret, part of the online community of *Do-It-Yourself* and *Do-It-With-Others* practitioners that fosters new projects across borders and cultures. The staple-bound, accessibly priced booklet is represented by the publisher at international photobook fairs, art bookshops and online.

**Edition of five hundred, 2013.
Vandret Publications Imprint, Denmark.
K-Offset printed and saddle stitched.
ISBN 978-87-92988-06-5**

Amnesiac Patina, Liane Lang

KALEID editions' inaugural art commission is an original sculptural photobook incorporating patinated bronze resin casting. In it, Liane Lang examines Communist-era monuments and acts of political iconoclasm. Her photographs document statues relocated in Budapest's Memento Sculpture Park, whose authority is subverted through the interventions of life-like body casts made in the artist's studio.

> "This is my first artist's book and I'm enjoying the process of bringing together the haptic sculptural element of my work and the photographic into one object. The sequential and contained format of the book broadened my way of thinking, creating new narratives and conceptual connections within my practice."

The commission was intended to re-present to a wider audience elements of an ambitious, on-going, photography project the artist is engaged in. The outcome saw Lang's photographs enter public collections for the first time and introduced her artist's book to private collectors who were already familiar with her large-scale C-Type prints and time-based media. *Amnesiac Patina* was awarded the Birgit Skïold Memorial Trust Prize for Excellence at The London Art Book Fair, 2014.

Edition of twenty-five, 2014. Maquette by the artist. Commissioned by KALEID editions, London. Digitally printed on an Epson R3000, St. Cuthberts Mill Bockingford paper 190gsm. Printed, cast and bound by KALEID editions

I can highly recommend the Gestapo to everyone, Victoria Browne

The artist's book expands on Browne's contribution to *Sigmund Freud and the Play on the Burden of Representation*, a curated installation by Joseph Kosuth at the 21er Haus, Vienna's museum of contemporary art, in 2014.

What began as a free booklet shown and distributed during an exhibition at the Freud Museum London, culminated in a wall installation and publication in collaboration with the Sigmund Freud Museum Vienna. *I can highly recommend the Gestapo to everyone* features tipped-in plates of Sigmund Freud's unoccupied home in Vienna, which obscure his personal artefacts relocated in London.

The artist's book underlines the fallibility of print; citing five biographies published between 1957 – 2009, that each present as true, an inaccurate account of Freud's evacuation from Vienna. Substantiated further through the Internet, the apocryphal tale of Freud's wry humour is perpetuated and convincingly recasts myth as reality.

Edition of one hundred and fifty, 2015. Photographs and layout by by the artist. KALEID editions Imprint, London. Printed on an HP Indigo Press by F.E.Burman on Mohawk 148gsm, Ecowhite 150gsm and Smooth Lith Gloss 130gsm paper. Foil blocking by Benwells Ltd.

Legend: An A to Z of the Lea Valley, Hilary Powell

Supported with public funding from the National Lottery through Arts Council England with additional support from UCL Institute of Making, UCL Public Engagement, UCL Graduate School, UCL Urban Laboratory and Newham Council.

Popuppopup involved local businesses, ten apprentices and crafts people working alongside Hilary Powell to assemble and run a public production line, where making became performance over three days in East London's Lea Valley, a designated area of regeneration as part of the Olympic Games legacy.

The outcome is *Legend* a collaborative hand crafted artist's book, outlining a poetic A – Z list of the facts and fiction of an historically industrial area in the throws of change. Each pop-up page is a moving vision of an urban landscape as pylons collapse, tower blocks grow and metal scrap piles high.

Popuppopup was documented by film throughout the production, generating evidence to support Powell's future research projects and available to view online: www.vimeo.com/116776043

The publication was shortlisted for the Ruskin Drawing Prize 2015, awarded the Birgit Skiold Memorial Trust Prize for artists' books and acquired by every national and academic collection that KALEID editions visited.

Performed over three consecutive days as an edition of forty, 2014. Collages, drawings and intaglio prints by the artist. Offset-litho printed, laser-cut and hand-bound.

Assistant Manager José Gabriel Fernández straightening books at 77 Wooster Street. Photo by Nancy Linn.

On Printed Matter, Incorporated

Max Schumann
Director

Printed Matter is a non-profit organization. Our mission is to foster the distribution, understanding and appreciation of artists' books and related publications. While it is unusual for a store to be non-profit, Printed Matter received non-profit status because we are selling experimental art-works that are in book or other published forms, which do not have a viable market, but which do represent a rich and essential component of contemporary art history and ongoing practices. We have an open submission policy, in which anyone is welcome to send in unsolicited artists' publications for consideration, and we receive well over 100 titles a month of which we accept approximately 40% into our program. We select books based on a criteria of artistic merit and innovation, not on their sell-ability. We carry approximately 12 000+ titles by over 6 000 artists from across the globe. Large parts of our inventory sell at extremely low rates — one or two a year, or even once every several years – however we continue to carry many of them because they are part of the broad and diverse landscape of artists books and publishing that Printed Matter is committed to fully represent.

For most of our near forty-year history, Printed Matter has been the world's leading resource for artists' books. In addition to serving the general public, we are an essential resource for artists, institutions, educators, academics,

curators and other art professionals. Printed Matter has been an early career venue for many of todays leading international artists (and continues to be a venue for many of them) — but we pride ourselves in providing an inclusive and egalitarian platform, where works by Jenny Holzer and Richard Prince share the same shelf space as an unknown student artist or anarchist publishing collective.

In addition to our distribution services, and in the fulfillment of our mission, Printed Matter is much more than a bookstore. We have a full schedule of public and educational programs, including a publishing program that puts out between four to eight artists' publications a year; approximately twelve to twenty artists book exhibitions ranging from a particular artist focus to comprehensive historical surveys; up to three public events a week including book launches, readings, panel discussions, screenings and performances; approximately thirty talks annually to visiting classes from middle school students to post-graduate programs; the maintenance and development of our web-site which is one of the most comprehensive data bases on artists books in the world; consultation with libraries and other educational institutions; off-site partnerships including our Curated Bookshelf program; and the NY and LA Art Book fairs, which have become the world's leading forum for the commerce, investigation, and celebration of art publishing, artists' books, and related forms of creative publishing.

In 2014, I co-curated an exhibition culled from Printed Matter's institutional archive that was badly damaged in Hurricane Sandy, *Learn to Read Art: A Surviving History of Printed Matter* at New York University's 80 WSE Gallery.

W.A.C. window by Bethany Johns and Marlene McCarty, 1992 – 1993.

While I have worked at Printed Matter for over 25 years, in that process I became even more intimately familiar with Printed Matter's history since its founding. Both in my own experience and before my time, Printed Matter's narrative has been one of financial survival. For much of our history we have carried debt and ran deficits, and have been on the brink of closing the doors on a number of occasions. It really has been because of remarkable public and institutional support — and foremost the support of the artists' community — that we have managed to survive for all of these years.

Alongside these ongoing challenges, we are in the midst of an extraordinary period both in the field of artists' books, but also in Printed Matter's institutional history. While the commercial publishing industry is in an extended period of financial crisis (partly due to the growth and proliferation of digital media), we are actually seeing a resurgence of independent artists book publishing activity, and increasing public interest as evidenced by the huge attendance at Printed Matter's NY and LA Art Book fairs. Within this context, Printed Matter has grown from a small to medium-sized non-profit with an annual budget approaching two million dollars, and a growing staff of ten full time employees. However, this does not make artist book publishing and distribution a sustainable economy by any means, and a vast majority of the publishing projects one encounters at our Book Fairs are labors of love, being supported out-of-pocket or otherwise subsidized.

When Lucy Lippard and Sol LeWitt among others, founded Printed Matter in 1976 as a for-profit company, it was not because they expected to turn a profit, but because they

believed that artists' books could serve as a model for an alternative and independent economy for the production and distribution of contemporary experimental artistic projects, one that audiences would encounter within the context of their everyday lives in the form of an ordinary (or rather extra-ordinary) book. Because of the limited audience for artists' books, it was quickly realized that economic independence was not feasible and Printed Matter applied for 501(c)(3) tax-exempt status. Printed Matter remains very much a non-profit organization, and while sales have been increasing over the past several years, we rely heavily on outside funding and other revenue streams to support our many programs and services.

I see the current renaissance of independent artist book publishing as part of a much larger cultural and social phenomena. It relates to a resistance against homogenous corporate culture as well as to the political empowerment of creating your own media and representations, and finding alternative and independent models for artistic production and distribution. It relates to the realization that virtual communities do not replace or displace real social and physical communities. It relates to the (re) discovery that the book continues to be a unique vehicle for communication, as a space with limitless possibilities for creation and experimentation. And, it relates to the unique experience of artist book reading, one that simply cannot be reproduced by e-books or i-phones.

Interior at 231 Eleventh Ave.
Photo by Azikiwe Mohammed.

VISUAL DELIGHT AND COLLAPSING STRATEGIES

#01 — Printmaking in the Expanded Field
«Visual Delight and Collapsing Strategies»

Matrix [of questions]— *Theodor Barth*

1. Päivikki Kallio—

a) In the text you have presented for our publication, it becomes clear that the tools of printmaking—such as the matrix—become analytical tools that you use to disentangle and explain the layers of "expanded works." Could you elaborate on how basic tools become conceptualising agents?

b) Do you see the printing press, corrosive subjects, plates, printing subjects, tarlatans, rolls and stones not only as a community of equals, but as a parliament of things? I am thinking of the dialogue you have entered, based on your work, with Bruno Latour's actor-network theory. Tailing to the last question.

c) You are more broadly interested in projections. In which way do you think that digital replication—as contrasted with mechanical reproduction—in our day, will move our attention from mimesis and multiplication in printmaking, to tactility and indexicality? A kind of «earth-erotic» dimension...

2. Sofie Dederen—

a) You move from multiplication, as a key to theoretical issues that may emerge from printmaking, to the stacking of historical layers, which in itself expands the field of printmaking when they are displayed in e.g. an exhibit. Is the query on printmaking itself an expanding agent?

b) Do you think that printmaking provides a metaphor that not only accounts for a wider range of artwork, but also goes beyond the technical aspects of production, to account for the impact of theory, in the sense of taking interest in printmaking?

c) What do you think the historical role of printmaking—standing in the service of the development art practices and media—could apply to the context of an expanded printmaking, in a way that developing approaches will enhance public awareness of art and art-education?.

3. Nina Bondeson—

a) I want to ask you this question: Is the Internet a giant calculator in the hands of global business? Or, can it also be used to enhance the artist's awareness of her own artistic practice? Can we envisage that this possibility might have a bearing on the public awareness of its «lingual possibility»?

b) Your paper states that theoretical discourse in the art-field—particularly in the 90s—emerged as a «mousetrap» on the art-stage, and was instrumental in the transition from Modern to Contemporary art; but I also read your call for a practice of theorising from the art-process. Comments?

c) Do you think we can develop a practice that shifts from a nesting theory as a «cuckoo», to a kind of theory that hatches from qualities achieved in artwork (which would play an active role in hatching new artistic repertoires)? Will we see art making conquests rather than seeking validation?

[attempt]

Päivikki Kallio, Sofie Dederen & Nina Bondeson

In preparation for this conference, I was awestruck by the objective authority exuding from the visual materials that the presenters had sent to Jan—in order to make a point, document a process, or show their work. A visual delight: Yes; but one that set "the fear of God" in me.

Of course, I became immediately curious as to why I was shook in this way: we do not readily give in to trepidation these days, and certainly not in public. Eventually, I realised that Jan Pettersson, by directing our attention to "collapsing strategies," had pinpointed the source of my awe.

The conference texts (which the panel-contributors had forwarded to us), had explored the different aspects of this collapse, being sure that our understanding of mechanical reproduction in printmaking, is a contemporary one: reproduction is no longer determined by multiplication and accuracy.

It rather indicates, with different inflections and dialects, the reproduction of the process in the result—a life-like reproduction close to procreation. By implicating process in the artistic result, and possibly seek to establish its own context, in a situation where the context of art-education is precarious.

The three contributions for this panel—starting with Päivikki Kallio—arguably place the expanding field of printmaking in a biopolitical perspective. First, by establishing the elements that make up the repertoire of material techniques of printmaking in a communitarian framework, based on equality.

As I understood, her reading of Bruno Latour's actor-network theory allows her to transpose her experience from printmaking unto the expanded field where this experience is remediated. It seems to me that her use of theory translates what she has already experienced and understood as an artist.

The practitioner's style of theorising, which is based on experiment and experience, is what Sofie Dederen pursued in her historical account of the critical impact and ground-breaking linked to the invention of printing techniques, as well as their journey through different European social and cultural contexts.

She managed to compose all the important queries on how technical invention and deployments—including digital technologies—have changed human life. In her work, she hosts the entire gamut of practices engaged in printmaking, which includes questioning these in the age of "digital replication" (Eco).

Understanding the differences between mechanical reproduction and digital replication—terms I refer to Walter Benjamin and Umberto Eco—is perhaps what we failed to consider in the shift that Nina Bondeson discusses from Modern to Contemporary art, that hosts theory as a «mouse-trap».

She underscores that artistic practice and education belongs to a wider definition of linguistic competence that empowers the distinctive human life form. Instead of being enriched by the labours of art, it follows the logic of replication: whatever is achieved in art should be replicated in theoretical language.

[Theo Barth/KHiO—22.09.15]

New strategies—Printmaking as a spatial process, as a transmissional process, and as a spatial-transmissional process

Päivikki Kallio

I. The idea of *printmaking in the expanded field*, aims to define the process with new concepts, therefore to integrate it into the art field as a part of contemporary art. Because the idea is to remove the artificial borders around printmaking, to really understand the process, a conclusion is reached: the expansion originates consistently from the essence of printmaking—the definition of printmaking expands, and this expansion is based on the real processes of printmaking.

This is a collective process, and I mean this in the sense of Bruno Latour, that all parts in the process are included in this collective as equals: presses, corrosives, plates, printing inks, tarlatans, stones, rolls—depending on what is under process. The final print, or edition of prints, is only equal part of this collective, which forms a network of mobile relationships. It is also possible to use parts of this collective simultaneously, in artistic activities. From this perspective, a single print is also a collective, co-operational, a part of the mobile relationship.

In the discourse of a traditional printed art process, the key concepts are in line: first, from the code to the matrix; second, through transmission, transference, translation; concluding with the output, proof, or print. The description of this chain of events, that we call printmaking, is a projection.

Generally, the process includes polarity and spatiality. Perceptions of my own artistic practice have led me to think that we cannot limit ourselves to visual surface (the actual proof) when looking at printed art; the entire printmaking process, or a part of it, is an essential aspect of its contents or substance.

Matrix

The first matrix of this three-dimensional installation is the photo of a hand; the second is a halftone digital film, which is exposed to ImagOn; and the third, is the matrix. The halftone stencils have holes through which sand is blown (sandblasted), therefore the picture is mechanically engraved on the surface of the stone. The even surface of the stone is a possible fourth matrix—the print is merged with its origin, the polarity of the matrix and the print are intertwined. A matrix can be considered the conceptual turning point, a moment when the transmission or translation takes place.

Päivikki Kallio, *Meetings*, 2009.
Detail of installation, photo, ImagOn sandblasted onto stone.

The concepts of printed material can also be applied to works that are not obviously "printed art." During the workshop, *From Surface to Space*, at the Finnish Academy of Fine Arts, Salla Myllylä completed a work in which the trajectory of light was marked using tape, approximately every twenty minutes. Entitled *Winter Light,* this work utilized a process of transmission where the form of the window acted as matrix. The light-tracks were defined (or "printed") using tape to mark the floor as a way to translate and document a conceptual print-of-light. The Earth's motion is the source of power (the "press"), and the floor acted as the printing surface.

Salla Myllylä,
Winter Light, 2012.

And if we expand this story—the idea of projection and spatiality—we come to the following interpretation. In Myllylä's work, she creates a structure of projection in which the form of the window works as a mask, a projector lens,

and a matrix. The sun is the projector light, the Earth's motion is the source of power, and the floor acts as the printing surface. She has documented the projection of motion with tape — the proof. At the same time, Myllylä has produced animation frames and made a site-specific artwork. Light is fixed; it is tagged.

Myllylä's work can be regarded as printed matter, even though there are no materials or methods of the printing process. It reveals to us the projection and the spatiality that is built within printed art.

There is structural spatiality between the matrix and the proof, and it will always be there. A print is indexical; it has a direct relationship with the matrix, but an indirect conceptual relationship with reality. The matrix may continue to exist after printing, or it can be disposed of or merged to the print.

In the work by Sanna Kumpulainen, photographs are digitally separated into tone layers that are then carved into wood panel using the disappearing-block-strategy. To explain this in detail: first, the top lights are cut, and then, descending from the lightest to the darkest areas, each tone is printed separately on translucent papers that are re-assembled as a multi-layered image. Each print works like a meta-matrix: it gives an optical contribution to each successive layer. The matrix is separated into layers and becomes un-materialized. The effect, results in the appearance of a three-dimensional, and out of focus, photographic image.

As a form of contemporary art, printed art often reflects the printing process, especially when making the polarity between the matrix and the print visible. This occurs in countless ways in which spatial distance can vary from the zero point to abstract infinity.

Twilight of the Idols, is the installation work by Qiu Zhijie, at the Haus der Kulturen in Berlin. The installation is of a huge screen directly in front of the viewer, like a spectacle, or widescreen movie, in which the image area is in quiet motion. The work can be viewed from two directions: seen from the front of the gallery, where the space is large, or from the back, where it resembles a backstage feeling. The matrix consists of various materials such as cut cardboard, objects, and fabric. Using light, the installation is projected onto the surface (imprinted), resulting in a sharp or blurry effect dependant on the proximately of the installation material to the projector — the closest areas are sharp and those more distant are blurry, imitating an aerial perspective. Together, they form a tableau.

Qiu Zhijie, *Twilight of the Idols*, 2009,
Detail of installation.

Sanna Kumpulainen,
Installation project for MFA degree, 2015.
Woodcut and light.

The previous works illustrate how the relationship between the matrix and the print resembles a projection. If we realize the print is a polar way of thinking — a projection at the core of the printed — it reveals new strategies for printmaking as a contemporary art practice. Polarity may be expressed in many ways, and in many forms. It can be a referent, a presence of a causal consequence, an index, a focus, a performance, a limited state, or a temporal transition.

Roland Barthes wrote of the photograph as a trace of the past. I think one might consider a print to be only half of a whole, since we do not see the matrix. A multilevel mode is created within printed matter, which is deeply conceptual. We feel a longing for the unknown that we can only see as an imprint. This gives rise to melancholy, a longing for the matrix. Visual delight will follow, and it is secondary.

II.

Spatiality is one strategy to integrate printmaking into the field of contemporary art. Other concepts that could become new strategies within the process of printmaking are transference, transmission, and translation. Especially now, during the digital-age, these concepts are practical and descriptive for matrixes as immaterial codes that could define different types of outputs — electrical or material. Meanwhile, the digital process has destroyed the idea of editions, or proved its commercial extensions. Digital printers do not press, they transmit pigments onto different materials. Instead of speaking about printed proofs, we could use the concept of transferred tracks, instead; as this would expand the dimensions of understanding printed art. Compare the inkjet pigment print to the late 1800s

carbon print, both images are transferred by pigment onto coated paper.

Code and transmission.

Experimenting with a process, which is always based on code and transformation, open up new possibilities for inference. The code is monochromatic: black/white, or transparent, and is generally of halftone and, nowadays, often digital. Almost every matrix includes this on/off structure, except perhaps monotypes, but transmissions take place in these cases as well; therefore there is no crucial difference in the meaning between traditional and contemporary print.

Digital code often refers to photography, which has close connections to printed art from a historical perspective. A photograph transfers into printed art through conceptualization; in other words, through encoding, usually through a halftone process. These processes transform countless tones into a monochromatic system of black and white. An encoded photograph is a picture of the essential, of the idea; the raster is for transmitting the meaning, information, and the copy. An encoded photo matrix transfers data onto the output, and the distance between the matrix and output is dynamic. The contact gives shape to the results and allows for repetition.

The photo print is regarded as having a direct relationship with reality, whereas the printed proof has primarily an indexical, direct proportion, to the matrix; even though in both processes, something is transmitted, and something is transformed, whether the process was a chemical reaction or an image produced by printing ink. Markus

Markus Lampinen,
Nameless 1, 2004,
Woodcut.

Lampinen's work, *Nameless 1*, reveals the origin of the print by its surface structure of the print — we understand that this is not a photograph (although due to the artist's skilled cutting, its similarity is obvious).

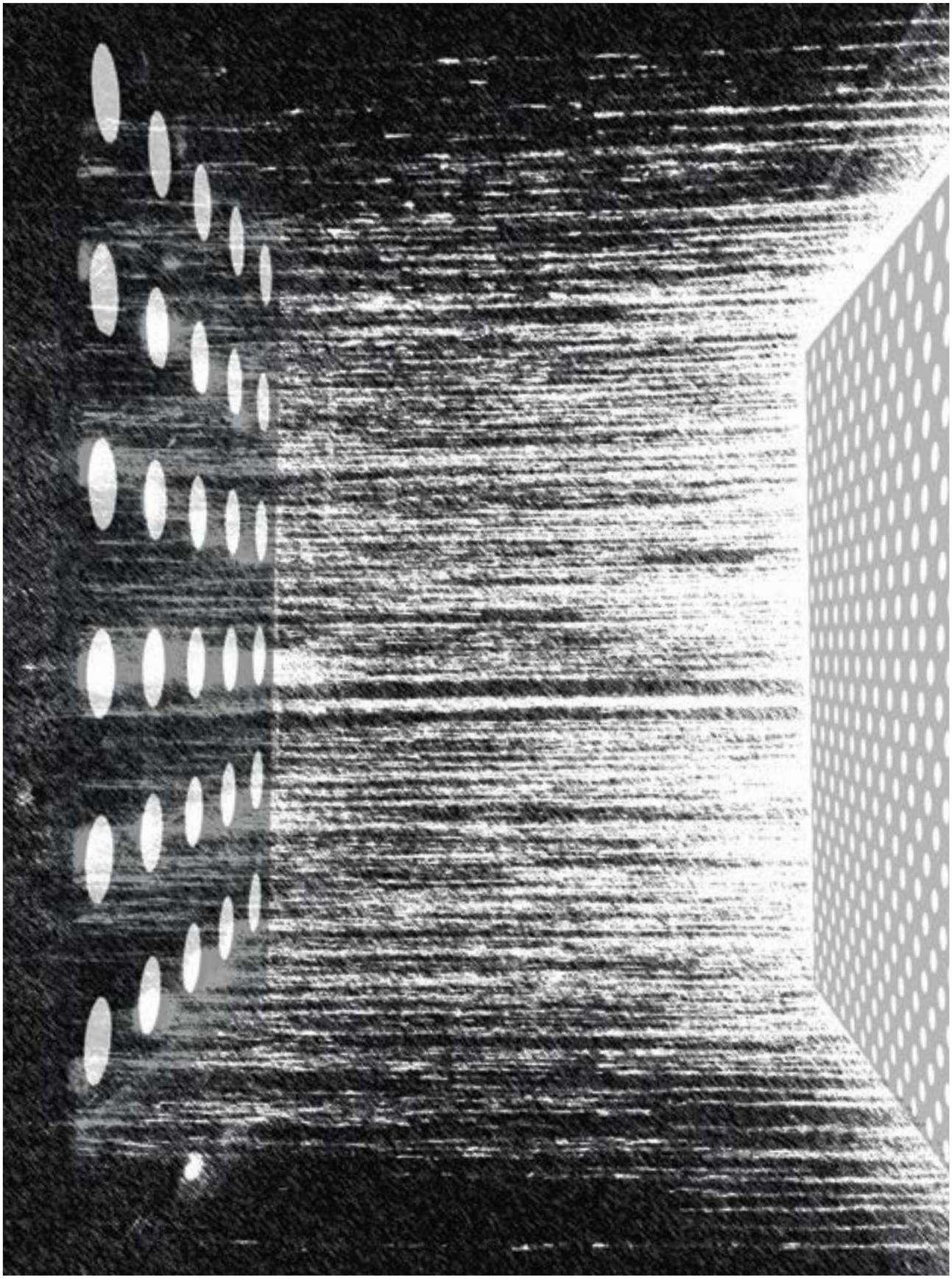
In Tatu Tuominen's work, tones are cut, one at a time, to separate the layers and then combine into layered-low-reliefs. When light shines directly in front of the displayed work, we see the matrix and the relief, but when the light comes from behind, the work appears to be of a three-dimensional black and white photograph. The light "prints" the matrix onto itself, and a photograph occurs, but only in the viewer's mind. In this work, the code acts like a punch-card; information is saved into the order of holes, a method used during the early digital age.

The "real metaphor" when printing halftones, is exemplified in Shiro Takatani's installation, *Water Matrix, Art and Robots*. Takatani's installation consists of two layers separated by a distance of two meters: one hangs from the ceiling, the other which is placed on the floor. Both layers have a grid of holes from which water pours from the upper plate. The robot conducts the "rhythm" of the pour, as well as defining which holes are activated. In this exhibition, we witness the encoded halftone matrix transmitting the material message/information/data. Use of the word "transmission" suggests spatiality, which is flexible, infinite, and conceptual; and punch-cards can also be seen as a connection to the idea of digital code.

Material matrix is followed by melancholy — but my tentative question is whether it is possible to think of the digital, immaterial, and matrix, as something almost

Tatu Tuominen,
***Coming Straight from the Boondox*, 2005,**
Cut paper-light installation.

Shiro Takatani, *Water Matrix,*
Art and Robots,
Cite des Science, **Paris, 2014.**



Jarkko Räsänen, *"28/09/2008 (Stronghold)" 2010 – 2012*, pigment print from the series Ordered Dance.

non-existent. Even though there is a code, the inner structure is like a projection — it is flat, merged, and non-spatial in the sense of a material matrix. Is this the reason why the digital "aspect" (as it stands, in the lack of a melancholic dimension), and the surface, is of more importance, and of visual delight?

There is also an expanded field coming from examples where a purely digital printing process works spatially. Jarkko Räsänen's, *28/09/2008 (Stronghold),* is a pigmented print from the series, *Ordered Dance,* which comprises of snapshots cut into narrow strips using self-made software that analyzes the amount of light or special colours. The strips are reorganized according to different attributes; for instance, the order consists of increasing brightness from left to right. Original digital information is preserved; the material quality is more visible at the expense of the original narration. It forms nearly-abstract surfaces, however, it retains the reference of a photo-mode. Could it be speculated that digital inkjet printing, and working with code, will bring photography conceptually back into the discourse of printed art?

At the core of the printmaking process, transmission and code form the intellectual content — the conceptual dimension. Each transmission in printed art, as in photography, brings a new conceptual and spatial level. It gives meaning, which is involved with the material aspect, but also forms an essential part of the substance.

The multiplicity of an edition, suggests one way in which printmaking is democratic. The concept of multiplicity originates from the seventies, but has since failed to be

Päivikki Kallio, *Exit*, 2015.
Installation, pigment transfer
onto manipulated gyproc.

a strategy, or reasoning, for a conceptual argument in printmaking; thereby printmaking was discarded from discussion in the contemporary art field. Edition without purpose, as such, is meaningless without content. In the digital universe, multiplication is meaningless, because everything can be transmitted and shared through different platforms; therefore, printmaking is rather participatory than democratic. When considering new strategies for the printmaking medium, we should examine: what the printed art consists of; how it is being used; how it could exist as contemporary art; and, how should it be presented to the field of Contemporary art — it is important to understand the difference between these positions. In the expanded field of printmaking, my prediction, paradoxically, will see the edition being reborn, as an indefinite mode.

Nina Bondeson
foto Lars Mellberg

Language and the World – Report from a Changed Topography

Nina Bondeson

An expanded field in art is often referred to, but it seems as mythological as *Axis Mundi* or any land of plenty and free of want. Rather, art today is driven into a contemporary misunderstanding: denied its affiliation to our inborn language ability, confined to a ”cultural sector,” and ruled by a harsh hegemony.

The relationship between language and the world is a problem that has dominated the 20th and 21st centuries. Art is a lingual possibility, an existential tool for interpersonal communication. It can be a profession, but it is not a profession in itself; due to its linguality, it is a human affiliation.

Therefore, the notion of the ”expanded field in art” must also be understood in connection to where and how art takes place in society. There are, of course, differences from country to country. This talk is based on my personal experience at being an art student and an artist in a small country, Sweden, for forty years. It includes the shift from Modernism to Contemporary Art, which when it occurred in Sweden, was not a stealth change — it was a radical, rapid and quite antagonistic change. A small art scene does not easily offer a pluralistic situation.

I do not focus on the specificities of printmaking here, I include printmaking in the diverse material and craft based language area in art that was affected by this change.

In Sweden today, art is being abandoned by educational policies: the notion of creativity through art is replaced by a notion of creativity through entrepreneurship.

A new educational policy, implemented in 2009, decided that entrepreneurship was to pervade all stages of Swedish education from pre-school to university level. This is a heavily biased, political standpoint, and a direct submission to a global neo-liberal order. It is a severe blow to a critical general education where art really should be part of our language education.

In Sweden, preparatory art schools were for decades open to both young students on their way to higher art education, as well as to people that, with a lot of previous occupational experience, could immerse themselves into art studies. Now, the overriding assignment for these schools is to prepare for higher art education.

Period.

There was also a proposal that students who choose to study art or the humanities, should have stricter terms on their student loans, since they were considered "unprofitable." The proposal was denied... this time.

This is the situation at the moment in Sweden — all art is put under pressure.

The societal/political approach to art is not concerned with anything that resembles an expanded field. On the contrary, it is increasingly difficult for artists to find space and time to make art at all, and challenging for the public and non-professional artists — of all ages — to participate. Art is increasingly more valued in relation to a notion of economic growth, which makes us lose perspective of its linguality, because the value of **that** does not translate to monetary value.

Still, if I were to crown the most common statement in contemporary art of the last twenty years, it would be "anything is possible in contemporary art!" Some 160 art biennials in the western art world are frequently referred to as proof. Artists can do anything, work in any material or nonmaterial, often manifested in large scale, impressive installations, and accompanied by a lot of explanatory text. Interesting things can be seen, for sure. But how do they come about? And what are the contemporary terms and conditions for the actual *making* of art, away from biennial manifestations? What does it take to create meaning through art today? What active and influential scopic regimes determine how we look at and value what we see? Who is allowed to participate?

For that discussion, a shift of focus is needed.

From "the expanded field" as a theoretical understanding of how art no longer needs artefacts, to "the expanded field" as a practicable reference in a political situation. From "anything is possible" to "what does it take to make something possible?" To acknowledge and give room to the whole spectrum of what is really going on in art today. From

material and craft based art making that creates meaning aside from verbal language, to a conceptual and immaterial art making that uses verbal language to create meaning — and all the cross-fertilizations that occur between.

If I were to topographically map the area where I have been an artist for forty years, I would have to inscribe a *lot* of craft based work in different materials. When I started my art education in 1975, the craft in artwork was self-evident. The tradition that I am part of, stems from a craft based, physical, work. I was of course taught that this work in itself did not create art. But, on the other hand, there was no "widely-spread thought" in Sweden then, that there could be art without material and craft-based skills. The actual material based art making, legitimized both the artist and the art itself. An artist made or processed artefacts to carry meaning aside from verbal explanatory language. This is an accessible kind of art making because we have, for millenniums, an inherited readiness for complex visual communication. A scrap of paper and a pencil can get you started, and from a very young age! This does not imply effortless understanding, but it does not call for any academic studies either. What it needs is time, space and an adequately interested and encouraging surrounding. From there, your work can evolve to any level of complexity through communication with others. This combination of accessibility and complexity is something I cannot give up on. The lack of general understanding and political encouragement for this linguality worries me today. To deal with our current pluralistic and constantly changing situation, we need all the language we can acquire. Still, as long as we are able to buy drawing pads and crayons for kids in supermarkets, there is hope.

The last half century, our understanding of art has gone through a big transformation: from a notion that art making is emblematic of human life, to art as a profession; from a focus on material based craft, to a focus on verbal language; from objects and imagery, to text; both a part of visual communication, but on very different terms. I would say that the change we have seen in the arts is as big as the change that occurred with the iconoclastic controversy in the Christian church 1200 years ago. I won't go into that here, but that was a really big change. Huge!

This contemporary transformation within our understanding of art shows historical connections from Plato, Hegel and Duchamp, among others, who developed more interest in ideas than images about the world. In his last interview, in 1968, Duchamp declared that he was "against the retinal." The final breakthrough of a conceptual art had at that point already occurred in the US in the early 1960s, with forceful and emancipatory ambitions.

A revolutionary change set out to free art and creativity from the old and formal ways of thinking, doing, and being an artist, which the Modernist tradition fiercely protected through its strict scopic regimes. Artists broke away from that ideology and promised themselves, and the world, to no longer make boring art. A radical change was called for, but its unforeseen consequences subordinated craft and material based knowledge and production in art.

So, what was the new conceptual art? Artists and art historians kept suggesting ways to explain what was going on. In 1963, artist Henry Flynt declared: "Conceptual art is an art of which the material is language." When I

read that statement, thirty years later, I understood that conceptual art was indeed an extraordinary break from the traditions of artefactual imagery that for centuries had been entrenched in the Western field of art. It made art *loosen* from the artefact, and find new ways to use verbal language that was given special prominence. I also understood that the difference between my craft-based ways of making art, and a conceptual/textual artist´s way of making art, lies in our different affinities with verbal language.

At first, an ”expanded field” in art has a promising ring to it. Since Rosalind Krauss wrote her text on *Sculpture in the Expanded Field,* almost forty years ago, the metaphor has spread to all art areas. But, depending on your position in the topography, the ”expansion” implies very different consequences.

As a material based artist today, I need to verbalize my artistic experience in order to justify what I do. And I have to justify it to get an acting space. My topography would consequently also describe where the verbal invasion in art broke through and how it affected terms and conditions in the habitation of material and craft based art making — such as printmaking, painting, ceramics or embroidery. The knowledge production carried out in this area became subordinated in this verbal ”expansion.” And in the craft-based art tradition, we were not trained to verbalize, we were like sitting ducks in this shoot-out of explanatory texts and theories, between theorists, artists and art critics. Once this ”expansion” suddenly broke through, it re-shaped the circumstances in art. The textual approach acquired a firm grip on the hegemonic prerogative and started to name, assess and evaluate, include and

exclude, all with the help of the *Institutional Theory of Art,* launched in 1974 by George Dickie, in order to try to find ways to separate ”art” from ”not-art,” at a time when art no longer depended on an artefact, and anything could be considered art.

From my position in the terrain, afar from the topography, the field was never expanded — it was colonized. Settlers with a completely different understanding of art (of how to understand the world), moved into where my colleagues and I worked, and took over. My survival strategy was to start a theoretical self-education to try to find out what was happening. It has now continued for more than twenty years.

I have learned a lot, for sure.

I became a better teacher in today’s art education, which has been interesting and helped me to make a living. It has given me a better understanding of how I can situate my art practice in relation to other art practices. I can defend myself better against irrelevant definitions of what it is I do in art. This theorization is supportive when trying to find the societal terms and conditions of art, but it is predatory in relation to actual art making. It has not in any way made me a better artist in the tradition, where I choose to participate. This is a standpoint that was constantly rejected when I worked as a textile professor at Gothenburg University (2005 – 2008). The University thinks too highly of theorization, and is therefore a rather poor supervisor, or administrator, of craft-based art education, or any other knowledge production with reference systems outside of the biblio-gnostic. It unhesitatingly defines the experiences

of others, but is unable to regard itself as ignorant.

In that realm, craft-based art became like the bullied wife in an oppressive marriage, trying to negotiate:

”We have a problem. Let´s talk it through.”

And always getting the same answer,

”What problem? We´re fine. There is nothing to discuss.”

The contemporary hegemony established a very harsh rule. I am not hostile to theories, I am not trying to re-establish some old Western dichotomy between theory and practice; but, if we want to expand the understanding of an expanded field, I do find it important to look at different aspects of knowledge in the production of art. To understand the importance to acknowledge differences, not necessarily between practice and theory, but between different practices, including their different theoretical belongings. We have a whole new spectrum in art, from the material based art making to the immaterial, and we need to acknowledge that there is no conflict between different ways of making art: the conflicts we see are always positional. The University defends its position and excludes talented and promising artists if they do not fit into its traditions. It is an ignorant and undemocratic system. How art is manifested — what it communicates — cannot be democratized. However, the founding conditions for art to be made, can be. To fully use and explore the possibilities of this new spectrum, we need an epistemological emancipation to free artistic knowledge production from out-dated academic beliefs.

I have seen sad consequences when the situation in art is not open to debate and discussion. The demands on a textual approach in higher art education was launched in the mid-nineties, in total confusion among university management, teachers, and of course, the students. Nothing was openly discussed or tried. Theory studies were randomly dropped without any profound consideration. The sad thing is that even this befuddlement could have been proven fruitful, if given a chance to be a starting-point. Alas, since the change was considered to be non-negotiable, the confusion became more of a terminus. The art world focused on text, and pawned off practical skills. All kinds of craft-based art was being subordinated: to immerse in painting, without a postmodern-ironical-comment included, was mistrusted, as was any outspoken interest for techniques and/or methods in printmaking. Artists doing traditional studio work were considered backwards and were often ridiculed. To oppose this situation was very difficult. The expectations of unconditional ”Anschluss” to a textual understanding of art undermined all attempts to question it.

To criticize a harsh hegemony is always a hazardous task to undertake. The critique will be considered as irregular — in itself, the very proof that the critic is wrong. The hegemonic power works undercover as the ”self-evident,” and when you oppose what is regarded as self-evident, you risk looking stupid, because the self-evident don’t even **look** like power. So, you appear to oppose ”nothing”...therefore the critic is easily shamed.

We all have a need and a want to fit in. We like the company of others. We humans are animals that cooperate — we are skilful collaborators — for good and for bad. We are also

domestic pets. We like to be cuddled by people in power and position. It makes us feel safe. But it is not a good climate for debate.

The times we live in have developed a superstitiously-oversized-overconfidence in theoretical analysis and in our ability to overview and effectively control... everything. In society, we have to verbally articulate our experiences and justify ourselves through text, not only in art. As part of the hegemony, this relation to text and verbal language becomes incontestable, like the weather, or volcanic eruptions. Still, it is all man-made, and possible to question, to oppose, discuss, and re-negotiate.

There will always be hegemonic struggles. Yet, hegemony can be more or less open to dialogue and influence, and more or less democratic. The ruling hegemony can be questioned. How we understand art and what societal and educational space we give it, can be re-negotiated. There is no art education that does not focus on its student's personal expression and individual development. Until it is theory-time... then, suddenly all students are forced into a single, very narrow, file.

A few years back, I was invited to a two-day seminar with artists from Scandinavia, Estonia, and Russia, where curators and selected artists gave talks. One of the curators addressed us (the artists at the seminar — the *printmakers*): He said there was nothing wrong with printmaking, it was okay for us to be printmakers, just as long as we didn't **talk** about printmaking techniques. "Just don´t do it," he said. "Don't talk about it." No one is interested. The contemporary art world isn't interested, nor the

public, and the art market. I felt as if we were collectively diagnosed with a Tourette-like disability, liable to occur in printmakers — obsessed with an unstoppable urge to constantly talk about forbidden and socially unacceptable subjects. And I wish we were. It must be, by far, the best way to undermine a harsh hegemony.

True printmaking

Sofie Dederen

"*Alphabet letterpress printing, in which each letter was cast on a separate piece of metal, or type, marked a psychological breakthrough of the first order. It embedded the word itself deeply in the manufacturing process and made it into a kind of commodity. The first assembly line, a technique of which in a series of set steps produces identical complex objects made up of replaceable parts, was no tone which produced stoves or shoes or weaponry but one which produces the printed book. In the late 1700s, the industrial revolution applied to other manufacturing the replaceable part techniques, which printers had worked for three hundred years. Despite the assumptions of many semiotic structuralists, it was print, not writing, that effectively reified the word, and, with it, noetic activity*"

Walter J. Ong, orality and literacy

Questioning the authorization and validation of printed art, in relation to contemporary art practices, has developed through the centuries (13 – 20th) when the printmaking medium evolved and became increasingly more integrated in the field of art. To question printmaking's role in the field of art is very pertinent in that it allows us to reflect on the "necessity" of using the medium in a contemporary context, as well as to explore how artists use the medium today. The validation and authorization of printmaking is in flux, effected and influenced by the way in which artists use the medium in their oeuvre.

In comparing the question of validation and authorization of printed art to other disciplines, we see how the authorization and validation matrix for printed art was primarily changed into a technical issue — bound by rules.

Social Print

Looking back at printmaking's history, it is evident how the social and political impact of the medium has been enormous. Take for example, the letterpress of Gutenberg, which produced the first Bible in German in 1455; or, the impact of the pamphlets and handbills before the French Revolution. These are very illustrative examples that point to the specific character of the medium and its effect on society. The social characteristics of printmaking are a result of its ability to replicate and distribute to many people, across borders and social hierarchy — printmaking connects people through dissemination of images and information. It is social in the sense that it is so familiar and always near, and think how often we physically carry a print with or on us.

In this context, the performative exhibition, *All the knives, Any Printed Story on request*, curated by Åbäke, can be seen as an innovative exhibition that connects the audience to printmaking, through stories about different questions regarding the medium and our relationship to it [and also about performance and the meaning of exhibitions]. *All the knives,* is an exhibition comprised of printed artworks collected in the wallet of the performer. The exhibition is on standby until a member of the audience enters the, almost, empty exhibition space. Performers/guide welcome the visitor into a world of stories in which printed graphic items and conversational situations act as catalysts.

***All the knives*,**
any printed story on request — Åbäke – 2012
© Kristof Vrancken

The text of the exhibition was made of questions for the audience and could be printed by the audience using a stencil machine.

Did you know this is a graphic arts exhibition? Do you know Frans Masereel Centre? Is this your first time in Z33? What did you expect from this exhibition?

Can graphic arts be defined by the process of its making? Does it need to involve ink, paper, numbering, signing in the corner? Is a tattoo printmaking? What is the difference between a print and a reproduction? And what about an engraved and carved tombstone? Was Walter Benjamin right or wrong by stating that a technical reproduction of an artwork counters the aura of the original? Which prints can we see from space? Can graphic arts be functional? Should it be? Who has the authority to define the parameters of this field?

It is a lot of questions…

Printmaking…

What is an E. A.? Did you ever visit a building that is shown on a euro banknote? Who first decided to sign and number prints? Do we still number prints? Why? When does one use printmaking? Is your autograph an original one? If so, why? How many pieces of graphic arts do you have in your wallet? And at home? Who invented printmaking? When is graphic design an art form? Do you sometimes or always confuse graphic arts for graphic design? What has an identity to do with continuity? Is the repetition of a performance similar to the process of print reproduction? Should a repeated performance try to be an exact replication? Is a rumor the preface of a story or just a vague version of it?

Does graphic art need to be analogue? What's wrong with digital? What's the difference between spam and gossip? Orality? Do you agree that a magnetic tape degrades in a similar way to a lithographic stone? Can I print you? On your retina? Is a first impression a print?

Some people use the vocabulary specific to printing in other circumstances and contexts.

Is a sculpture always unique? What about bronze statues? Can "unique" be a synonym for "lonely"? How different is a monk producing bibles by hand, from a laser printer? Why would an artist make 30 items of the same image? When does the process fall into commercialization? Why? Does printmaking democratize art by making it more available and affordable?

This last question was too leading, sorry.

...

Performing...

Do you think a printed item can tell a story? Create situations? Lead a story? As a character? How do you call someone working/guarding in an exhibition space? What is the link between a business card and the first impression? How do you recognize an invigilator, a guard, a mediator, a guide, and a performer? Which role are you performing right now? Would you like to show your wallet for a moment? Is a gallery attendant always an artist or a student? Is a gallery attendant never only a gallery attendant? Do you think attending a gallery is

Do you read press releases? Who do you think wrote them? And for whom? Does it help to understand the work? Should this press release be printed on a letterpress? Why? Would you like to take it home with

you? If the answer is yes, the gallery attendant would be happy to make an aromatic print using the stencil machine. Do you remember where exactly you left your fingerprints?

The dual evolution of printmaking

The aforementioned text — of a variety of questions related to the medium and its validation and authorization — reflects on the dual function of printmaking: On the one hand, you have the medium of printmaking as a political, social, and religious tool that is characterised by distribution, reproduction, and multiplication; On the other hand, the medium developed itself into an autonomous art practice based on technical image qualities that are not necessarily present in (e.g.) drawing or painting. The historical evolution of the medium is very ambiguous. It has always had an aura of pursuing artistic depth while at the same time being an important society-based invention whose impact changed society in a way that could easily be compared to that of the Internet today.

If we take a closer look at the invention of the printmaking medium, we see that its development was not exclusively developed for the reproduction of artworks (this is something that appeared even after the use of woodblock printing or etching). First, it was used to make pattern designs for architectural detailing, fashion (e.g. Sittener Tapete, 1350), and painting — it was a tool that served for the development of other art practices and media.

The reproducibility effect of printmaking was not a matter of economic value. A good example is the influence of Schongauer's copper engravings, which influenced the printed medium and revolutionised art education and art

dissemination of the 15th century. This aspect of printmaking replaced the mobilized artist with the mobilization of print. The 16th century reaped the far-reaching consequences of this new form of art transfer. The innovations of the Italian Renaissance influenced the Netherlands and German-speaking countries by primarily through printed graphics, whose specific design possibilities were passed on to architectural and visual arts in the North. The characteristic, "un-Italian" stylistic features, which typifies the German and Dutch Renaissance, is a direct result of the printed image.

The matrix

Returning to the development of the value matrix of printmaking, we can see remarkable shifts in the thinking of value through time. For example, at the end of the Middle Ages, and in the centuries that followed, the concept of the original was generally unknown. It was common for artists to borrow elements from the works of other Masters and incorporate these elements into their own work. In the 17th century, it became customary to indicate the name of the artist and the printer underneath the image of the graphic. It was only in 1800 that Adam von Bartsch first described the difference between artistic and reproductive prints. In 1960, the *`Dritte Internationale Kongress der Bildenden Künste"* clarified the definition regarding original and unique prints. The book, "Code of Ethics for Original Printmaking," describes in eighty pages when a print is considered an "authentic" work of art.

Different art practices nowadays play with this idea of validation and authorization of art.

Women's Questions?
Jef Geys, 2014 © Kristof Vrancken

Jef Geys is a Belgian artist whose work concept has radically broken with the understanding of art as an autonomous domain. His work finds its expression in critical analysis, the transmission of knowledge, and the abandonment of hierarchies. Since 1958, he has collected information from the art world and his own private environment. "Jef Geys's work as an artist is inextricably linked with his biography: his personal life, his local environment, and his relationship is connected to a form of art which, through these various camouflages, initially repudiates any form of interpretation, thus putting into question the hegemony of a format such as criticism."

His work, the archive as art form, consists of press releases, letters, emails from curators or directors, notes, extracts of magazines, sketches for works, drawings, photos of friends and artists—various aspects from his daily reading and exploration of his personal environment. Geys has put these archival pieces in the context of the art world. His archive of the "daily," is the starting point for research and commentary on the value, and original status, of art, and the aura of the artist, and the museum as institute.

The place of the multiple artwork and KOME (*Kunstwerken Op Meerdere Exemplaren - Art works in multiple copies*) takes an important place in Geys' oeuvre. The KOME may as well take the form of a multiple, a magazine, or an exhibition poster, without either one necessarily having been signed by the artist. His informative covers, which reproduce both the image of objects and their specifications, have acquired the status of Art and have been

exhibited for the second time, after their appearance at the Royal Museum of Fine Arts in Belgium.

One work in the KOME edition is "*!women's questions?*" Jef Geys wrote about his work: "At the beginning of 1960, when I was a teacher at the secondary school in Balen, I went to the nearby public library every day to read the newspapers and magazines. In a note book I wrote down all the questions I met that seemed typically feminine to me. At the back wall of my classroom I attached a roll of brown wrapping paper 1.40 m wide on which I copied those questions with a thick marker... The first time this role of "*!women's questions?*" left my classroom was about 1970, when the women of socialists society club asked me, being an artist, to make a contribution for their annual exposition... Later on, I started to show that questions project in translations in the artistic circuit in three formats:

1 original on oilcloth (1.40 /7 m)
5 copies on paper (1.20 / 7 m)
75 copies on graph paper (1.20 / 0.30 m)"

In 2015, the Frans Masereel Centre reproduced, as the last "stage" in the scale of values, the poster of "!womens questions?" in offset (300 copies).

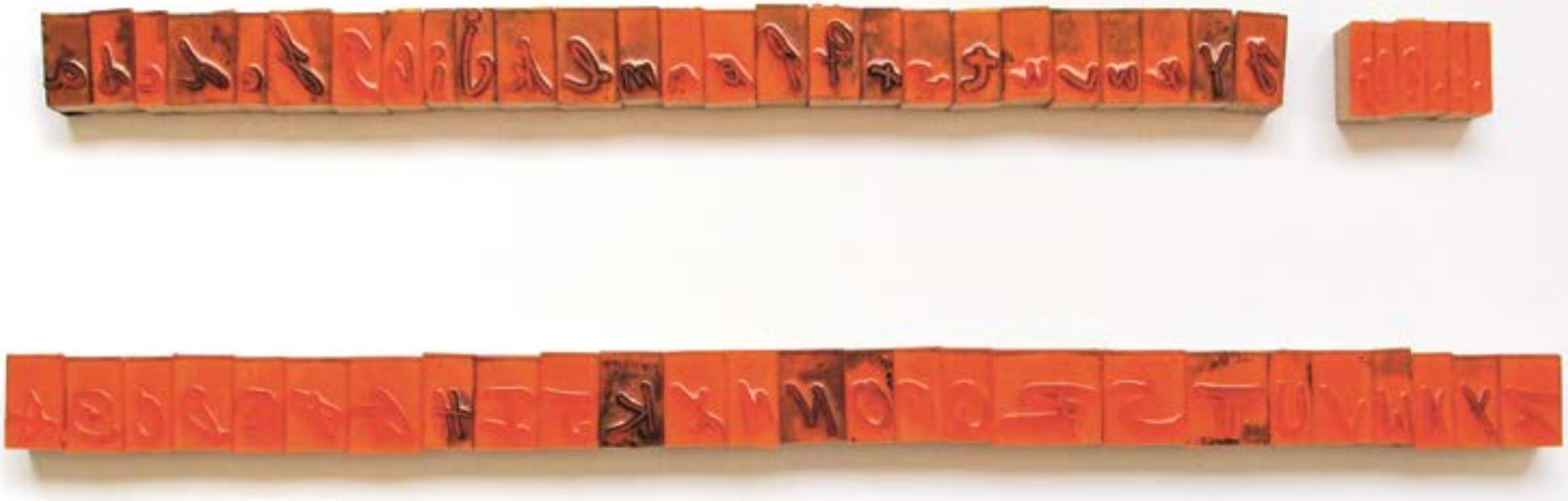
Jef Geys produces editions, publications, multiples, and an informational magazine, "Het *Kempens Informatieblad*," since 1965. "Special editions" of this magazine have accompanied his exhibitions and projects. He produces it at a very high edition, between 5 000 and 10 000 copies. At the beginning of his art practice, he insisted on distributing the magazine to the audience for

free. Obviously, these first magazines have now become collectors' items.

One last example of an artist practicing with the rules of validation is the work of Kelly Schacht. "Violent Ownership, The alfabet" (2011) is a work by Schacht made at the Frans Masereel Centre. Schacht composed the alphabet in handwritten letters, then produced stamps from those characters. The stamps were used to produce, *Utopian Cunt?*, with Dirk Elst. Both works address issues of authorship, handwriting, reproduction, and collectivity. Composed of thirty manuscripts from which a new collective font was derived, the text by Dirk Elst was designed by Kelly Schacht and executed in typography/relief printing. The title, *Utopian Cunt?*, is an anagram for the word "punctuation."

Digital and analogue

MOREpublishers is concerned with issues related to how printmaking and the digital print can function together. The duo, Amélie Laplanche and Tim Ryckaert, started their collective in 2009. The desire for collecting art led them to one of the most "democratic" art forms: the edition. They are constantly investigating what the definition of the edition can be. For the exhibition, *Copy & More* (2014), at the Frans Masereel Centre, they realised a series of nine editions by nine different artists (*Exhibition Copy*), each edition consisting of an A4 photocopy and an A2 silkscreen print. The entire series was released between December 2013 and May 2014 on the occasion of three exhibitions or public events. *Exhibition copy* exists in two variations: one signed and numbered limited edition of 10 (+ 4 A.P.), and one endless edition.



***Violent Ownership*,**
"The alfabet", Kelly Schacht (2011)

Exhibition view "Exhibition Copy" –
More Publishers, 2014
© Isabelle Arthuis

During the public events, each edition is presented as a limited edition diptych (the A4 print alongside the A2 silkscreen print), as well as a free edition (a stack of photocopies of every A4 proposition which has the unsigned/un-numbered colophon printed on the backside). Visitors were allowed to take copies from the stack of free A4 copies and repeat the photocopy and distribution process endlessly. Both editions were presented together — the A4 version could be freely taken, and the silkscreen original was presented above the copy. The silkscreen is sometimes an enlargement of the A4, thereby contributing a reflection of how enlargement can add something new to the image by twisting it or creating some other shift. Otherwise the copy's image had been taken from the original silkscreen. The nine different editions reflect on the relation between a handmade work of art and the mechanical: questioning reproduction, the original, digital or manual relationships, and the economic value of the print.

CONTEMPORARY CONSTITUENCIES OF PRINT

#02—Printmaking in the Expanded Field
«Contemporary Constituencies of Print»

Matrix [of questions]—*Theodor Barth*

1. Svend-Allan Sørensen—

a) When reading through the materials you have sent us in preparation for this conference, I sensed that printmaking in the expanded field, for you, is like walking in rural mud and shooting; I write this in a literal—non-symbolic—sense. Is this what you expect?

b) Besides the wide-range of works made by others, which is inspirational to you and affects your work, you also mention nature-lovers Thoreau, Boganis, Turgenev who too loved shooting. How do they inspire you in other aspects than this practice-shared practice? E.g., politics, poetry, literature

c) Prof. Rane Willerslev, another shooting-Dane, has lived amongst the Yukaghir Shamans in Siberia. It seems to me that everything in their world—what they make and believe in—points to what they do to live and sustain themselves during the -50 degree Celsius winters. Is printing similar?

2. Carlos Capelán—

a) I sense there are some overlaps between your approach to printmaking and what Päivikki Kallio shared with us this morning. I want to go further: I am wondering whether you somehow are exploring a kind of signature, where the language of printing can unfold from within other art mediations?

b) Signature: 1) the concept of signature in type-setting and printing; 2) the philosophical concept of signature that Agamben develops in Signatura rerum (2008), referring to Enzo Melandri: a sign within the sign, which unfolds the meaning of the latter, when activated. If this make sense to you—then how?

c) Pushing the idea that printmaking is a language of sorts—and if it is, its practice will expand beyond the technical process—I have wondered whether there could be a gender-issue that follows in the wake of expanding the practice, in the sense that it is prolific in other ways than just multiplication?

3. Eli Okkenhaug—

a) Reading your paper, I was fascinated by how the professional queries and contradictions between the curator and the paper-conservator, seemed homologous to the collaboration we know from printmaking. Is the curatorial knowledge of print-collections materially dependent on the conservator?

b) If the collaboration between the curator and the conservator shares this material dependency, like the artist-and-printer team in printmaking, I then wonder whether the case that you are elaborating from [the KODE museums in Bergen] has broader implications for curatorial knowledge?

c) A question that has regularly emerged at this school is: “How to intercept, document and discuss forms of knowing that resist digitisation?” If the knowledge is vested in some material operations, conjoining different roles and competencies, how can we collaborate to hone our instruments?

[try again]

Svend-Allan Sørensen, Carlos Capelán & Eli Okkenhaug

I have been living with an idea of Svend-Allan Sørensen and his work for about a year. I noticed how the closeness between shooting in printing, in his art, has required my undivided attention each time I have thought about it. A practice of printing in which action and thinking has become completely conjoined.

In this process, I have learned to listen more directly to the artist. First, I thought that the pieces he has acquired from a circle of artists he respects, and uses in his works, was an instance of what Jan Pettersson called a constituency; but there is a difference between hunting and shooting.

It is Svend-Allan Sørensen who calls the shots. He engages in word play such as "hitting a buck," because printing and shooting are almost seamlessly one single practice. Even when he conveys words to the written surface of a text, they are recalled as soon as they are pronounced: recoil, or simply dogs.

This is one take on the contemporary; however, Carlos Capelán's take is different. His contemporising agents recall Pävikki Kallio's presentation earlier this morning. They are derived directly from the materials and knowledge of printing, but constitute a broader artistic paradigm: a language of graphics.

In this aspect there is also a resonance with Nina Bondeson's intervention—the linguistic paradigm of printmaking: the edition, the matrix, the printing, and the importance of the context to tease-out the artistic potential of printmaking—the identification of printing in the procedure.

It does not have to result in a print. What Capelán presents, reminds me of Giorgio Agamben and Enzo Milandri's notion of signature; which they define as a sign within the sign. A sign that is revealed when set in motion by a certain procedure—like the sound of an instrument; otherwise silent and hidden.

This notion of signature differs from the artist's autograph, but also from the signature in how it is used in typography: the signs at the back of the type and on the printed folio/plano sheets. As a consequence, an intermediate sense of signature could make sense of the expanding dynamics under query.

For instance, the experiences evoked by Eli Okkenhaug about her curatorial work in a museum, where her professional interests in knowing the print-collection could never be realised without considering the concerns of the museum's professionals in paper-conservation. A lopsided collaboration.

Reading her paper, in the context of this conference, it is difficult not to think of the relation between the curator and the paper-conservator, as analogous to the artist and printer, in the tradition of printmaking. This analogy also proves the theorising potential brought up by the printmaking repertoire as such.

In other words, an extremely concrete, ordered and complex practice that holds a considerable conceptual load when transported beyond its narrow field, but within the range of tactile metaphors; an arrangement, in which the practice becomes the theory. It claims sex, where digital replication cannot.

[Theo Barth/KHiO—22.09.15]

Svend-Allan Sørensen,
One shot, one print / #2
singular wood cut, 400 × 300 mm

A few miscellaneous notes about hunting and art

Svend-Allan Sørensen

"*Writing or printing is like shooting.*
You may hit your readers mind. Or miss it."

William S. Burroughs, *Painting & Guns* (Hanuman Books: 1994).

He was right. The acts of making an art work in a studio, or firing a gun in the woods, are related acts to me. These acts might not necessarily be a success, although I have an idea about how to make an art work and I know how to hit a buck.

Though I feel sure about what to do, it does not mean that I have the skills in these defining moments. I guess that is the thrill that makes me do what I do.

I come from a small farm, Stengården, outside the village of Bjerringbro in Jutland/ Denmark. Today, I understand that this is where my work derives from. My work follows my interest in nature, in hunting and in shooting, although in a more radical way than before. Partly in terms of approach, but also in size, form, and content. My works are, in a way, radically un-funky. They are not *street*. They are fields and woods. They express my points of interest. And in that way they relate to present time, to the contemporary.

But, to be honest, I do not care about being contemporary. I do what I do, when I do it. And I use to do it when the time is now. Is that being contemporary? I don't know.

In recent years my work seems to have moved towards a return to the starting point, as if driving full speed ahead in reverse gear. That suits to me fine. Therein lies a prospect of settlement for me.

My father had a poultry farm and that may have had a certain influence on my work. He gave me his old shotgun the day I turned 18.

I have gone hunting since I was 17, and making art since I was 18.

I think my interest in ink is closely related to my longing for mud. The sound of walking in mud is almost the same as ink that is rolled out.

I do not know a lot about contemporary graphic art, but I think I know a little bit about what I do, and why and how I do it. I work with nature, words and guns. With linocuts, woodcuts, lithographs and etchings.

Hunting and art have accuracy in common. And both acts make holes to look through.

The acts of hunting and making art are DIY and freedom.

And maybe also, two big-fat-clichés.

Words hit me in a way images don't. That might explain why I use words like I do.

I want to make art works that are as simple as a single word or a single blast from a shot gun.

One hit, one work. Boom.

Birds neither words come easy.

I'm having a little issue with crows. Or a passion. The crow that you will meet in my part of the world is a very graphic bird. It is gray and black. Its call is guttural and reminds me of splintered wood. I feel that crows talk to me in a way that other birds don't. They talk to me in some dada-language. And I feel very present when they caw at me.

I do also have a passion for guns. The ones I got are used for more than hunting.

I have made several "wood cuts" with shotguns and rifles. A pump gun can be loaded with five shotshells and that made the number of works in the first shooting series, *One Shot , one print*,

I did back in 2011.

This title represents the performance of shooting and printing all in one.

I guess this is what we could call *graphics in a conceptual field*.

Notes (to self):
Do not forget poetry and poultry
Cut the meat but save the bones
Mow the law break the lawn
Kill your starlings
Never leave the woods again
Stop the show I need to say hello to the crow

Captain Beefheart and The Magic Band,
Ice Cream for Crow
(Virgin Records Ltd.: 1982).

Shoot straight
Keep the powder dry
Keep the ink wet
Hammer it in
Screw it all

Carlos Capelán, *Now You See It*, 2014
The Beaverbrook Museum New Brunnswick, Canada

On the Experience of Printmaking as Expanded Language

Carlos Capelán
Artist / Professor

(A very short story about how birds build their nests, or an absent minded recollection of how printmaking shaped the strategies of a long-term art project)

Since the traditional boundaries of the art genres have loosened up, we can today perceive them as referential and inspirational procedures for projects that do not necessarily aspire to be defined as belonging to one specific art field.

That is how graphic art has worked for me, for quite a long time: as an inspirational procedure.

Asking myself questions about the *matrix*, the *printing*, or the *edition*, helped me to develop artistic strategies that eventually are distant relatives—like rather loyal second cousins—to graphic art.

While thinking about the *matrix*, I imagined that I could produce editions of figures that would acquire different meanings when presented in varied contexts.

My body, that is my hands, would become the tool to be used instead of the mechanics of the printing press.

I also imagined that the limit of the *edition* would be time: the time during which I would continue to work with those images.

When it comes to the use of surfaces, we can suggest that it is, today, possible to conceive *any available surface* as suitable, in order to vary the scope of the edition.

To put into practice all of these ideas, I chose a limited set of 25 to 30 figures which I would work with for a period of time, not less than ten years.

The repetition of the figures made them into floating signifiers.

Along with this, my notion of edition changed. The edition of these floating signifiers took the shape of different formal strategies, such as: installations, drawings, paintings, performances, sculptures, texts and objects, and it even motivated my lecturing and teaching activities.

Thus, any individual artistic act became just one of the results of this ongoing process.

It may be relevant to repeat the remark that the results of my makings do not necessarily aspire to be prints, but that they can be understood as procedures that are inspired by the experience of printmaking.

Carlos Capelán, *Drawing*, 1995.
Mother´s milk on paper

Carlos Capelán,
La Casa de la Memoria, 1997.
Installation, MEIAC, Badajoz, Spain

Oliver Laric, *yuanmingyuan3d.com*.
Detail of Installation
Photo Bent René Synnevåg

KODE the Art Museums of Bergen and Printmaking in the Expanded Field

Eli Okkenhaug
Curator/Conservator at KODE Art Museums of Bergen

The boundaries of contemporary printmaking have been pulled, pushed and stretched into new expanded fields over the last twenty years, with artists trying out new trends, redefining parameters, and extending the limits of printmaking.

Rosalind Krauss is theorizing the expanded field of sculpture, and redefining the terms of sculpture in her article *Sculpture in the Expanded Field* (1979). She argues that: "[Sculpture] had expanded into a consideration of meaning derived from the network of relationships that exists between (and beyond) such concepts as land-scape, architecture and sculpture itself" (Sean's Critical Studies Review). Because of this complex way of thinking, the concept of an expanded field is flexible, elastic and dynamic.

When reading Krauss' article, one can easily draw a parallel between what happened to sculpture in the 1960s and 1970s, to the expanded field of printmaking today.

Krauss states (Krauss, pp. 30, 37):

> Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends; large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert. Nothing, it would seem, could possibly give to such a motley of effort the right to lay claim to whatever one might mean by the category of sculpture. Unless, that is, the category can be made to become almost infinitely malleable. [...] And what began to happen in the career of one sculptor after another, beginning at the end of the 1960s, is that attention began to focus on the outer limits of those terms of exclusion.

Having Krauss' article as a fruitful backdrop, I want to look closer at two exhibitions: the Norwegian street artist DOLK's participation at BGOI at KODE Art Museums of Bergen in 2011, and the Austrian 3D artist Oliver Laric's solo exhibition at Gallery Entrée in Bergen in 2014. Both artists are working outside the common art institution's frame; Oliver Laric working with 3D printed artifacts downloaded from the web, and DOLK working with stencils produced from street art.

The issues that I want to address in this text are: How do we define printmaking? How do we define contemporary printmaking in the expanded field? Are Oliver Laric and DOLK part of the printmaking in the expanded field? I want to explore KODE's relationship, interests, and dealings with printmaking in the expanded field. Is printmaking in the expanded field part of the art collection at KODE? If not, why?

Definition and background

Traditionally (and historically speaking), the definition of printmaking, according to Wikipedia, "is a process of making artworks normally on paper." Things started to change in the 20th century with the introduction of Pop Art and Hard-Edge. Artists, such as Andy Warhol and Robert Rauschenberg began experimenting and exploring the potential of printmaking. Andy Warhol found silk-screening a suitable technique and Robert Rauschenberg incorporated print in his Combine paintings. Printmaking reached its preliminary peak in the 1970s in the form of print studios, print galleries, and the establishment of print departments at art academies. Printmaking was slowly achieving the same status as painting and sculpture.

From the 1990s and onward, there has been a renewed interest in printmaking among artists. Contact and information, a dialogue across the visual art disciplines, has taken place and printmaking has no longer a narrow definition — an extension of the field has taken place. According to the **Norwegian Visual Artists Association's website,** the definition of printmaking is "a work of art which is completely or partially produced with help of a matrix made or arranged by the artist. Printmaking may also include work of art, which is produced digitally."

This is an open definition — not excluding digital print. The matrix, the physical base from which an image is printed, could be made of stone, zinc, wood, copper, linoleum or fabric. These are still in use, but printmaking has crossed new boundaries. The matrix now includes installations, videos, internet, collage, graffiti, found material (which is manipulated or appropriated), inkjet, mail-art, fax, email-art, 3D prints and even performance.

One can even argue that the matrix can ultimately be the idea or concept.

A transformation and expansion of printmaking, with the help of new technologies and redefinition, has taken place. Printmaking artists are constantly exploring and stretching the boundaries of printmaking. This happens alongside artists exploring printmaking within traditional methods. Printmaking — when using Internet, a computer, and inkjet printer — has led to a discussion about the definition of print, as well as the *original* versus *reproduction*. The expanded field of printmaking can be read as an undefined field, a hybrid of elements from different disciplines in comparison with the traditional printmaking field. A definition of printmaking in the expanded field may be hard to grasp, it can be very flexible and ambiguous.

February 2014, curator Randi Grov Berger, at Entrée Gallery, an independent non-profit exhibition space in Bergen, contacted me about the 3D printings by Austrian artist Oliver Laric — he was going to have a solo exhibition at the gallery later that year. Oliver Laric's special interest is with museums, museums' objects, copies (or reproductions), and authenticity of objects. In his body of work, lies a fascination of the past and the present, the authentic and the inauthentic, the original versus the false or copy.

Oliver Laric therefore had a special interest in KODE Art Museums of Bergen. He was especially interested in seven Chinese marble columns from the Yuan Ming Yuan, The Garden of Perfect Brightness, from The Old Summer Palace, its remnants situated north of Beijing. KODE had agreed to return the columns to China, as a long-term

loan to Peking University at the Sackler Museum of Art and Archeology in Beijing. The agreement received worldwide attention and Oliver Laric read about the agreement in the New York Times. The seven marble columns together with fourteen other marble columns were part of the Munthe-Collection and incorporated in the museum in the 1960s, after exhibited at the Los Angeles County Museum of Art, Science, and History. From 1994, the columns had been part of the permanent Chinese exhibition at KODE.

The Old Summer Palace, with its diverse architecture, beautiful gardens, and palaces, was built in the 18th Century. The Palace was unfortunately demolished by the British and French Army during the Second Opium war in 1860. Only ruins and etchings of the palace before the demolition remain. The fascination of the palace was not new to Oliver Laric; he had presented the palace in a 3D model in the video work *Versions*, which is an ongoing series of video works that began in 2009.

In 2013, The Collection Museum, Lincolnshire, England, invited Oliver Laric to propose an idea for the Contemporary Art Society's Annual Award. Laric's proposal was to 3D scan and subsequently publish all data from the collection, for free to the general public. Laric won the project and it culminated in the online-only exhibition *Oliver Laric* (lincoln3dscans.co.uk/). The online-only exhibition raises the question: Where do the boundaries of an art collection end? What is the original and what is not? Is the original artifact suffering at the expense of the democratic idea of distributing art to the people by using a 3D print? Oliver Laric wanted the audience to use his downloadable files to change the artifacts, in a "likeable"

way. This led to a starting point for new work, with endless variations, called *An Open-ended Project*. Now he has turned his attention to Bergen to try out this idea on the Munthe-marbles.

The question from Entrée, and the curator Randi Grov Berger, was how to get permission to 3D scan the seven marble columns, which were supposed to be returned to China. The museum had not had this kind of request before. After some hesitation and discussion among the curators at the museum, concerning the use of the marbles in this way, Oliver Laric received permission to 3D scan the columns. The technique used in scanning the columns was new to the museum colleagues and, to some extent, a form of science fiction. Oliver Laric spent two hours in the museum using his scanner from, Creaform, called, Go!Scan, to scan the columns. The scanning was successful and Oliver Laric's show opened May 2014.

When visiting the exhibition, a colleague and I found seven columns that were identical to the seven marble columns in the KODE collection. They were mounted on just one base, and the columns were only half the size of the originals. We were rather surprised and struck by the beauty of the columns. Oliver Laric had also uploaded the files for 3D printing at yuanmingyuan3d.com, so anyone interested in owning a column from the Old Summer Palace, Yuan Ming Yaun, could download it; there were no copyright restrictions. Oliver Laric's project was to invite the public into dialogue about the authenticity of the columns. Laric states (Sayei, Nadja and Magdaleno, Johnny. "Artist Generates Controversy Around 3D- Printed "Stolen" Chinese Columns"):

[They] are starting points, made to use... [t]hey are beginnings as opposed to finalities without end... I think the authenticity of the scans will develop as more and more people use them and potentially claim ownership over them... I'm making them accessible... [t]he scans don't belong to anyone. I've given up ownership."

With the use of new technology — 3D scan-as-matrix — one can leave behind the idea of having a fixed edition. The edition is unlimited, simply by uploading the 3D scans online. Everyone can download and print their column, free of charge. Laric has explored and stretched the boundaries of printmaking. He has moved away from the unique, auratic, definition of what an artwork is, to a more dynamic

New columns at Gallery Entrée, photo Bent René Synnevåg

KODE columns.
photo, Dag Fosse

Exterior Gallery Entreé,
photo: Bent René Synnevåg

and democratic way of distributing artwork. It is tempting to make a parallel assumption to the 1970s printmaking politics, where distribution of artwork to a wider audience at large, with huge editions, was part of the philosophy — at a time when limited edition used to be the norm. In Norway, the print collective GRAS, in Oslo, which was active from 1970 – 1974 could be an example of this.

Another example occurred in Bergen from 1972 – 1980, the art collective, LYN, established new ways of distributing graphics through galleries, clubs, magazines and mail order, which helped printmaking gain a wider audience in the 1970s.

Oliver Laric's method of using a 3D scanner as art technique introduced a new production method to my colleagues and I at KODE. The collection at KODE consists of 43 000 works divided between art and design. The art collections contain 10 314 works, where a large part of the collection (7 500 works) are paper based. These works are traditional print, two-dimensional on paper. Looking closer at the acquisition protocol of KODE for the last twenty years, I did not find any works in the collection that I could label printmaking in the expanded field. There has not been any discussions concerning these new tendencies either, and one of the reasons might be the lack of a defined acquisition policy for KODE.

It seems that the museum is not aware of the changes in contemporary printmaking. Oliver Laric is an artist working in the new expanded field, but in his case, the acquisition committee had its doubts about the *quality* of the work. What or where was the original? The sculpture? The digital print? The virtual? Was this art? How do we define art?

To paraphrase Jan Avgikos in *The Shape of Art and the End of the Century:* How elastic is art and the expanded field? How far can the categories be pulled, pushed and stretched before it becomes something else altogether?

DOLK at BGO1

In October 2010, KODE hosted an exhibition called *BGO1*. The aim of the exhibition was to give the public an introduction to, and deeper understanding of, the noncommercial artist ecosystem in the city of Bergen. Artists and guest curators living in Bergen were invited to show their position in the ecosystem. There was also a wish to invite outsider artists that were active in the city. One of the invited artists was DOLK, a graffiti and street artist with an unknown identity, living in Bergen. DOLK's method to produce street art is to use a stencil as matrix. The museum was facing a practical and artistic challenge when inviting a street artist into the museum. The question was: How did KODE want to exhibit a street artist — whose domain was the urban space? DOLK was familiar with the public space, and the public's ephemeral way of consuming his work, which they could see on the walls of run-down houses and industrial locations. Street art is an ephemeral contemporary aesthetic, which suddenly pops-up during the night in the city. The artists are unknown originators often expressing leftwing political statements, addressing freedom and democracy.

The city becomes the gallery but with no curator, and street art enjoys the freedom from the art world and the museum with all its limitations. The people discovering street art will also engage art differently than in a museum or a gallery, there is this immediate closeness or active engagement when passing by the works in public space.

Dolk at BGO1.
photo Dag Fosse

For DOLK, the museum was a new arena: with its white walls and different codes than the street. DOLK agreed to be part of the exhibition but he was not going to show the pieces in the usual way he does in the cityscape. With instruction from DOLK, the museum staff taped four stencils onto the wall (the artist did not want to take part in the mounting, as he preferred to stay anonymous). Now the street art, with its ephemeral aesthetic, had turned into art and the "street" was lost in this transformation. The punch of the message, and the communication, was no longer there, just the stencils that hung on the wall, and they only represented the production method that the artist uses to make his work on the streets — just a shallow-frame was left.

Final thoughts

With the last transformation and expansion of printmaking, with the help of new technology, printmaking artists are constantly exploring, redefining and stretching the boundaries of printmaking. New production methods in printmaking have developed over the last twenty years and artists are using them in their productions, as we have seen in the examples of Oliver Laric using a 3D scan as matrix; and the boundaries of printmaking are beginning to blur, exemplified by DOLK using stencils. This happens alongside artists still exploring printmaking within traditional methods and has not excluded or replaced other techniques. This development will definitely mark contemporary art in new and interesting ways; but in this diverse field, it is difficult for an art museum to navigate. It turns out that the museum is still a conventional reader of printmaking, not taking into account the expanding field of printmaking that is taking place. We have some rethinking and work ahead of us, in order to become a voice in the contemporary art scene.

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«a) Rewriting the History of Printmaking;
b) Spanning the Dependencies of Printmaking»

BEFORE—

1. Artistic Research—a) I will not use my time on the presentations about this session, since by the time we have finished the discussions regarding today's panel, the audience will have a good understanding of the people on the stage.

—The given topic for this panel is «Visual Delight and Collapsing Strategies» the participants are: Päivikki Kallio, Artist/Professor in printmaking at the Finnish Academy of Fine Arts; Sofie Dederen, Director of Frans Masereel in Belgium, and Nina Bondeson former Professor at HDK Gothenburg.

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b) As with this morning, we will be brief on presentations since we have reached the afternoon of the second day, and people have presumably been busy discussing both during drinks and dinner last night, and throughout the lunch-break today. The contributors to this panel are selected, as is the rule for this conference.

—The given topic of the panel is «Contemporary Constituencies of Print». The participants are: Eli Okkenhaug, Chief Curator at KODE Art Museums in Bergen/Norway; Svend-Allan Sørensen, Artist, Denmark; and Carlos Capelán, Artist and Professor, from both Uruguay and Sweden.

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After a brief round up of the panels yesterday afternoon and evening, it seems that there is a consensus that we should narrow the discussions (after the presentations) to areas where the presentations overlap; thereby, introducing potential areas of artistic research.

2. A Story Within the Story—After Max Schuman's presentation yesterday, one would try to avoid "Biblical references," toward Marcel Duchamp. Which is why I brought a couple of books from my own treasure trove, which I thought could be relevant. We'll see if we find use for them.

The broad relevance, in this context, is the fact that Marcel Duchamp had signed on for an apprenticeship in printmaking to avoid being drafted as a soldier during WWI. In his book on contact-resemblance (2008), Georges Didi-Huberman suggests that this might provide a key to Duchamp's oeuvre.

3. Theory from Practice—In conclusion of the two panels, I have wondered whether one could emphasize the kinds of reflection that emerge from practice, and that the success in theorising from that, could be judged from its proven capacity to hatch new practical repertoires.

AFTER—Two topics that emerged during conversations in day 1
Rewriting Printmaking Dependencies

1. First panel: The reason for mentioning Duchamp's apprenticeship in printing, is that Georges Didi-Huberman asserts that Duchamp's art-work could be seen in relation to his decision (Resemblance by Contact—The Archaeology, Anachronism and Modernity of Print).

2. I read this book when published in 2008, and for me, it was the first time that I experienced someone looking at the invention of printing through the eyes of contemporary art, as well as written by someone whose pledge is to remain close to print and its practices—like Walter Benjamin.

3. Didi-Huberman's idea is that Duchamp's matrix, so to speak, was an interest in the kinds of variety, and variation, that unfolds in an edition; the happy-accidents that are first discovered and then utilised. He stretches this argument from Duchamp's ready-mades to the Large Glass and Étant donnés.

4. The view that Didi-Huberman has of Duchamp's work, as an expanded field of printmaking, is a story inside a story: the story of printmaking inside the story of an extremely varied, and tortuous, artistic career—that is how Giorgio Agamben defined Urgeschichte: a foundational history.

5. With this gesture, Didi-Huberman refuses to view printing—and in sculpture, the cast—as the secondary multiplying agent of true art, and places it at the core of the matter. My question to the panel: "Do you think that, in your own terms, the history of printmaking in 2015 is ready to be re-written?"

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1. Second panel: I think it could be interesting to focus on dependencies: the dependency between the artist and the technician in traditional printmaking, as well as the matrix for a range of other reliance. Such as in Eli Okkenhaug's case: the dependency between the curator and paper-conservator in «knowing prints».

2. A way of working and learning that is difficult, if not impossible, to separate from the relationships, tooling and materials that are vested in this process. Here, the dependency between the form and counter-form—which defines the edition and the matrix—seems to extend to human-work-relationships.

3. It is this objective quality that could imbue printmaking with that kind of self-explanatory power that could account for its theoretical impact, when transported—or, transposed—unto other practical fields: not only other artistic practices, but also in obtaining knowledge from museums' print collections.

4. This is related to questions I ask my students when they first come to my theory classes: Do they have the notion that I am going to teach them how to think? Where does the thinking takes place (when they are not in theory class)? How can the language-ing, they do with me, be of avail?

5. So, if we now talk about the dependencies between non-same elements in a production process, extending to roles—which again, are inherited in other work-relationships—are we in the presence of a kind of knowledge that resists replication, and reframes our notion of digital technology? [mimesis].

[Theo Barth/KHiO—22.09.15]

THE PRINT IN THE PUBLIC SPACE

"If time is a place, then several places are possible"

Robert Smithson, 1966

"The print in the public space" Questioning what constitutes "public space(s)" and "print" after the arrival of Internet

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With the arrival of the Internet and the new communication technologies, one is obliged to question what constitutes public space(s) as well as "printmaking," rather than the former habit of conceptualizing "The print" and "The public space" common in societies preceding the contemporary post-secular society. Witnessing the transformation and displacement of the basic conditions of existence for a work of art, its *space/time system of coordinates*, it seems one may need a new descriptive phenomenology. Such a conceptual vocabulary will have to break with the usual forms for public and private, space and time, subjectivity and objectivity. Anyhow, in this context where I am "questioning printmaking in the expanded field," I find it relevant to trace at least two historical models of the concept of contemporary "public space."

The *first* model relates to the square or *agora* in the Greek *polis* where men — except slaves and women — could meet each other for discussing the general concerns of the day, gathering around a symbolic central point. When it comes to the *second* model, it is an ideological construction, based on the *agora* as a

driving metaphor for describing the rise of an ideal public sphere to which "everyone" in principle could have open access.[1] In this second model, the public sphere is a *mediated site*, where society constitutes itself through debate and exchange of points of view; this being a legitimatising process occurring through debate and the creation of consensus, rather than via orders, rules and decrees issued by a feudal authority or a sovereign power. It is the second public space that occurred during the 18th century after the absolutism and the French revolution in 1789, related to the rise of the press and journalism, that brought about a transformation that has been studied in detail by the German philosopher Jürgen Habermas in *The Structural Transformation of the Public Sphere (Strukturwandel der Öffentlichkeit)*. Habermas focused on the liberal notion of the bourgeois "Öffentlichkeit"[2] that emerged in the early modern period. His main concern is with the rise of a politically active and informed public in Germany, Britain and France. Several public groups were formed in the prolongation of the dissemination of the thoughts put forward by the Enlightenment-philosophers editing the French *Encyclopédie* and the successive small cafés and debate-fora. The ideal of Habermas revolves around how common sense (*sensus communis)* is to be achieved through rational political discourse in the public sphere; this is described by Habermas as a "forum in which private people, come together to form a public, readied themselves to compel public authority to legitimate itself before public opinion" — enabling various civil publics to openly oppose and criticize the ruling authorities in the public sphere.[3]

Public spaces are always striated and hegemonically structured, according to Chantal Mouffe,[4] who has been

developing her ground-breaking political philosophy of agonistics in search for a radical and plural democracy opposing the ideal of consensus put forward by Habermas. The way public spaces are envisaged has important consequences for artistic practices, because those who foster the creation of agonistic public spaces will conceive critical art in a very different way than those whose aim is the creation of consensus. Chantal Mouffe´s agonistic approach sees critical art as constituted by a "manifold of artistic practices bringing to the fore the existence of alternatives to the current post-political order."[5]

Thomas Kilpper from Germany, one of three speakers in the Third Panel "Print in the Public Space," has effectuated interventions that could be regarded as *political statements* in this sense. Nothing sums it up better than he himself did in his talk taking an exchange from his 2014 print triptych "Hi, Mr. Schiller" as a point of departure. In this triptych he is depicting a fictional conversation between Edward Snowden and Friedrich Schiller. In one section the whistle-blower asks the poet, "Can art truly unify society?" To which Schiller responds, "Yes, beauty precedes freedom".[6] Kilpper introduced the audience of the seminar to his literally extended print-interventions covering floors and walls several places in Berlin. Such interventions are at best when experienced phenomenologically, as we did with students from the Oslo National Academy of the Arts (KHiO) in Nasjonalgalleriet where Kilpper´s intervention transformed the White-cube-Museum-space into a public space where political statements were put forward. In general, Kilpper´s works are dealing with the issues of the pubic space, art and citizen rights. Mostly he carries out site-specific projects in large scale,

but in 2015 he created a woodcut for the readers of the special issue of *Berlin Art/Kunst,* "Public Space Art/Stadt Raum Kunst," entitled "When we revolt... " dealing with the resistance of civil rights activists.[7]

À propos "urban public spaces" — this was the Slovenian curator Breda Skrjanec´s main topic in her paper: "How Ljubljana Biennial of Graphic Arts penetrated the public space." As a point of departure, she quoted Walter Benjamin on how art´s "increased ability to be exhibited changes qualitatively the nature of art itself." Thus Skrjanec is alluding to how contemporary communication technologies have changed both art and society from within, how "previously non-existent, relationships" come to the fore. According to her, it was the 24th Biennial in 2001 in contrast to earlier biennials that "brought to light the artistic, social, political and economic significance of the precisely repeatable mass circulating visual information and fine art image." This is the reason why the 24th Biennial was curated by three curators sharing the responsibility between them, Hans Ulrich Obrist and Gregor Podnar together with the Vienna Museum, dealing with communication technology "Information-Misinformation" on the one hand, and Breda Skrjanec, dealing with the literal "Print World" on the other. Breda Skrjanec´s paper introduced the audience to "the experiments and experience in placing graphic art in different public spaces in the city of Ljubljana in order to raise awareness of the Biennial event and engage a broader public in contemporary art."[8]

In an on-going process of questioning what constitutes "public space(s)" in contemporary times, we could consider it *phenomenologically*. Then the traditional concept

of "public space" with its reference to the *agora* in the Antiquity, would be based on the position of one´s *body*. In this agora model the body´s position is more strongly accentuated than in the derived notion of public space as an *ideal public sphere* (Habermas). In the *virtual space* as "site" however, the body´s position is secondary in relation to the screen — an interface. The point is that we have to deal with different kinds of publicness in an arena of *overlapping* social experiences and discourses articulated through the continuous activity of multiple evolving publics rather than a coherent space.

Anyhow, throughout the history of the idea of public space, seems to contain both a promise of a more transparent social world, and at the same time, a space here and now to which we are continually exposed — a space of both free exchange and of unending conflicts. In this sense, two competing versions could be given according to the Swedish philosopher Sven-Olov Wallenstein: the first one would narrate the rise and fall of public space, while the other one would describe public space as always and structurally constituted by a conflict that will make it into a space of struggle, where the "dream of undistorted communication not only cover over the reality of power, but in fact are instrumental for its deployment" — the reason, he suggests, is that the two versions in question are neither to be fused into a common story nor is one free to choose between the two: "perhaps they can be said to constitute something like *the antinomy of public space*."[9]

Witnessing the transformation and displacement of the basic conditions of existence for a work of art, its space / time system of coordinates, it seems one may need a new

descriptive phenomenology. Such a vocabulary will have to break with the usual forms for public and private, space and time, subjectivity and objectivity.

However, when it comes to "virtual space," it could well be considered along similar inventive perspectives as within the history of philosophy according to the French philosopher Anne Cauquelin. She is proposing three notions to describe three different categories of space: the *abstract space*, "l´espace," that stems from geometry; the *concrete space*, "le lieu" (place) that of traces and memories; and a third *hybrid* space, containing both the two preceding ones and which she calls "site."[10] In accordance with Wallenstein, Cauquelin is considering two of these — the "space" and the "place" — as two versions of spatiality constituting an antinomy.[11] However, following Cauquelin´s proposal, these two are to be regarded as different "logics." Consequently, "place" is to be regarded within the order of connotations while "space" is to be regarded within the order of denominations. Belonging to different logics, they offer an opposition between the "global" and the "particular," the calculable called "objective" versus the existence called "subjective."

Even the dichotomy *public and private* could be regarded within this lens, making it easier to understand how the "blurred lines" between public and private rather than threaten to abolish the limit all together, does contribute to differentiate the various contexts and sites of "publicness" and "private life" within a wider network. As a consequence of using this lens as an heuristic method, the difference between "place" and "space" can be described as corresponding to two different logics that they operate

within. We are here facing two ways of imagining the extension and its properties; two ways of using it in architecture and urbanism, two ways of grasping the everyday life. Thus Anne Cauquelin is distinguishing between a "site-place" and a "site-space." According to a traditional distinction within Western Philosophy, the one that separates *"body and mind,"* the human being´s depth versus the superficiality of its exterior properties.[12]

When it comes to this "third" logic of "site," it was "site" in the version of *land art* — that introduced the practice of the *network* as the very condition of existence of the work of art. However, the network is not only crucial for this specific type of works of art, *land art,* but could be said to relate to all works of contemporary art.[13] With the turnover from analogue to digital network, the very premises of the "site" of works of art changed as well, making it even more obvious how and what constitutes the "site." This goes for popular culture as well as for contemporary art. While it was the conceptual analogue album that counted for David Bowie, and analogue videos for Prince, it is Facebook and other social digital media that count for Beyoncé and Rihanna as well as for contemporary artists´ "site." One recent example is the one million likes obtained on the web as response to an artistic event taking place in Oslo where only two hundred spectators experienced the event in "real life."

But what about "print in the public space" according to this way of reasoning? This is exactly one of the phenomena highlighted, discussed and differentiated by Ruth Pelzer, artist and theorist, doctor of philosophy, when interpreting the time/space-based project *Future Library* by Scottish artist Katie Paterson, her former student. Paterson is the

very artist who in just minutes received one million "likes" when introducing *Future Library* with a two-sided foil *block print in paper*, showing the familiar image of a cross section of a hundred-ringed tree from a drawing by Paterson, accompanied by the sentence "A forest in Norway is growing. In 100 years it will become an anthology of books." As described by Ruth Pelzer, the concept consists of the planting of 1000 trees in Nordmarka, outside Oslo, a forest that in one hundred years will provide the paper for a *printed anthology of texts*. Between 2014 and 2114, every year a writer will be commissioned to give a text. Margaret Atwood was the first who participated in April 2015, and her text will remain unknown until the final publication in 2114. In the meanwhile, the manuscript will be held in a specially designed room in the new Deichmanske Public Library, to be opened in 2018.

Ruth Pelzer, in her challenging paper "Cumulative Circuits, Print and the Public Sphere", underlines that the forest becomes a "*public work* of art in its own right, clearly participatory but in ways that considerably stretch the notion of an `event`." However, according to Pelzer´s thought-provoking interpretation, the "main affective charge" of Paterson´s work, "lies in its imaginative networks" since it is unnecessary to have "seen either the print or the forest to be ´grabbed´ by the project," and since reading about "the project online, in the news or in a blog — with or without images — leaves a reverberating impression." As put forward by the artist Katie Paterson herself: "Future Library is intangible in many ways, and involves an imaginary leap." Pelzer comments on how the "time span evokes a disconnection between imagination, anticipation and completion/realisation of her work," and quotes

Paterson: "I like the Idea that time is substance that can be manipulated, I certainly see it as a non-linear-reaches of time, webs, loops, networks, holes. *Future Library* is marked by yearly demarcations and these chapters ´keep it fluid´."[14] Paterson´s project comments on and challenges what Conkleton (2011) in "Print and the Public Sphere" has called the "new publicness" by insisting on a larger sense of space and time as well as human´s active-shaping of these, and quoting Pelzer "Print" is crucial to this.

Pelzer is also paying attention to another artist, Canadian artist Ciara Phillips, nominated for the prestigious Turner Prize, and as Ruth Pelzer states it: "In turning the gallery space into a place of production, not just consumption of art, artistic labour, conventionally hidden from view, becomes public." Publicised online, exhibitions/events not only enter the digital realm but also become further disseminated by "being tagged and linked to individual phones and computers, via blogs, twitter, Facebook accounts and so on," joining diverse publics through the activity of individuals and in this resides the main "differences between the neutrally, impersonally conceived public of old and the new publics." While some arbitrariness in terms of response is inevitable – not dissimilar to the public of old – the difference now lies in the sheer scope, geographically, numerically and in terms of the make-up of different audiences — due to the cumulative affect of the workings of friendship "chains" with inbuilt curiosity and competition — the much-hyped (and hardly new) phenomenon of the "Fear of missing out."

On the whole, reading Ruth Pelzer´s wise paper — dealing with concepts of *public sphere*, *printmaking*, and *art in*

the public sphere/public art, in reference to contemporary theorists, followed by subtle interpretations of exemplary contemporary works of art — is a paradigmatic way of questioning traditional concepts and of turning readers into active participants in current discourses on the transformations of concepts on "public space(s)," "print" as well as "contemporary art."

1 It should be recalled that the image of the *polis*, as constructed in Western political history of ideas, is an idealised, ideological construction: the Greek public encompassed only free men and excluded both slaves and women.

2 The German word "Öffentlichkeit," corresponding to the notion "Offentlighet" that we also have in Scandinavian languages, is most often translated into "public sphere," an expression that has another connotation than "public space."

3 Habermas, Jürgen, *The Structural Transformation of the Public Sphere,* Ed. John Wiley Sons, (1992) pp. 25 – 26.

4 Mouffe, Chantal, *Agonistics Thinking the World Politically,* Verso, London/ New York (1913) p. 91.

5 Ibid, pp. 92 – 93.

6 7th of March 2016, Norwegian PEN association announced that Edward Snowdon is to receive th Ossietzky-prize in 2016 November 18th, www.norskpen.no

7 *Berlin Art/Kunst* 2015/16, No1. Stadt Raum Kunst/Public Space Art, edited by Stefanie Dörre and Claudia Wahjudi, pp. 4 and 100 – 101.

8 Skrjanec, Breda, quoting page 4 of her abstract.

9 Wallenstein, Sven-Olov: "The Antinomy of Public Space"; in *ART and Common SPACE,* NTNU Department of Architecture and Fine Art, Departement of Fine Art, The Trondheim Academy of Fine Art, 2013, pp. 21 – 33.

10 Cauquelin, Anne: *Le site et le paysage*, PUF Presses Universitaires de France, Quadrage, Paris, 2002, p. 72.

11 p. 78: "UNE OPPOSITION RÉGLÉE, Ainsi sommes-nous, actuellement encore, divisés entre deux versions *antinomiques* de la spatialité. Hésitant entre l´aménagement calculé et le lieu de mémoire, balcant entre deux "logiques", celle que j´appellerais de l´*emboitement,* et celle que je nommerai de l´*extention.*" and p. 82.

12 Ibid, p. 85.

13 Caquelin, Anne, *L´art contemporain.*

14 In: Bennes, op. cit.

Thomas Kilpper,
State of Control – 2009,
former Ministry of State Security
(Stasi Headquarter), Berlin Lichtenberg

Printmaking in the Expanded Field – The Print in the Public Space

Thomas Kilpper
Artist, Berlin & Bergen

"Hi Mr. Schiller, Can Art Unify Society?"

In one of my latest woodcuts, Edward Snowden is asking Friedrich Schiller that question. Schiller is one of the first to develop this very thesis: art and the "beauty" interact with the political sphere.

What role can art play in relation to social change? Is there an effective intervention potential of art into social problems or conflicts? Can art initiate emancipatory developments within the society? Are there subversive qualities and opportunities of artistic practice?

I had made large-scale charcoal drawings for some time, when I had the impression that I needed a stronger resistance of the material I work with: this led me to woodcarving. But I did not want to make it in my studio. I looked for abandoned buildings and started to develop self-organised art projects. I did not want to wait to be invited by an institution. I entered empty houses like a squatter, without being a squatter, but as an art student and artist.

I developed my floor cuts. Breaking the wooden parquet and cutting the linoleum is fun and I love when it feels like

Thomas Kilpper,
Don't look back – 1997–98,
US-Army Camp King,
Oberursel nearby Frankfurt/Main

cutting through butter. I use sharp tools and electrical machines. The physical effort remains enormous — a floor cut is like a marathon. Cutting the wood or linoleum slows down the image-production, so it requires determination and patience. I believe it is this slow pace that I need to generate an important quality, against the hustle and overheated frenzy. And yet, everything remains contradictory, because at the same time I love high speed. I dream of one day to create works of art that are demanding no trouble at all.

I consider most of my work — including my floor-cuts — site-related installations, and interventions. The images and texts that I cut into buildings, speak to that site, but are also related to my life. I try to create new and unusual perspectives and contexts to open space for new associations and reflections.

My aim is mainly to realise the cut, the direct intervention between me and the found substance. Prehistoric carvings — petroglyphs — and the house-splittings by Gordon Matta-Clark are most essential inspirations of my artistic work. It is my intention to leave traces: cuts in the "skin" of the world.

It is interesting, in this context, to note that I have not completed a floor-cut printing project in public space.

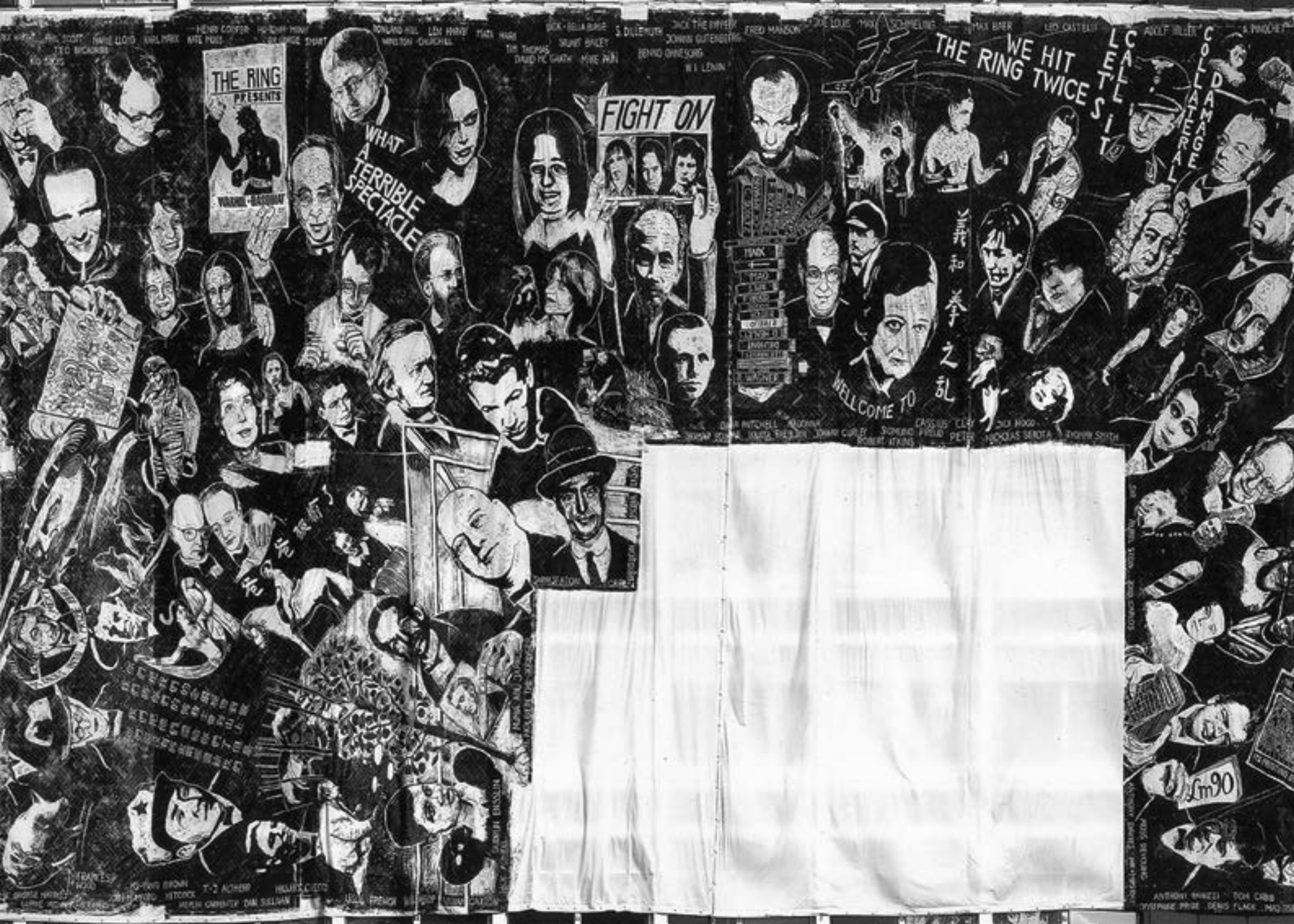
I wish to do a floor cut someplace near to the equator... but buildings that are standing empty, and that haven't been used in many years, may of course be considered belonging to public rather to the neglecting private owner.

In some of my projects, I was able to mirror my floor piece into the public space — hanging the entire print to the facade of the very building I worked in.

Vacant buildings are soaked with history and comparable to inactive cells of our brain that lose sensory experiences and forget memories. Working artistically with vacancy is therefore comparable to the psychoanalytical process: bringing life to the abandoned places and uncovering their history.

At the same time my projects in empty buildings can be seen as an act of self-empowerment: I develop physical presence — I occupy the place and inscribe myself into its substance.

I hurt and destroy beautiful parquet flooring, and create art at the same time. This contradiction — to rise something new and trigger micro changes, by injuring the status quo — is like a miracle and a permanent impulse for my work. Destruction and beauty are falling into one.


THE RING
PRESENTS
WHAT A TERRIBLE SPECTACLE
FIGHT ON
WE HIT THE RING TWICE
WELLCOME TO
義和拳之乱
COLLATERAL DAMAGE
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Cumulative Circuits – Print and the Public Sphere

Ruth Pelzer Montada

Public Sphere

German sociologist Jürgen Habermas (1962) is credited with having coined the concept of the 'public sphere'. According to his influential model it constituted itself from the late 18th century onwards as a defining characteristic of modern societies.[1] Print, as a 'medium of and for social formation', played a crucial role by means of newspapers and books, for example (Robertson, 2013, p. 6). The public sphere's function in 'shaping public domains' through debate was affiliated with although not wholly identical to the idea of 'shared or common public space' (Conkelton, 2011, p. 33). Although both terms are frequently used synonymously and do intersect, the notion of the 'public sphere' implies more readily the discursive and imaginary realm of the public, whereas 'public space' infers actual physical space. (Whether the public sphere and public space, imaginary or real, wherever the coherent and monolithic space of theory, is a moot point.)

Today, the public sphere is changing through the effects of globalised economies, socio-political effects such as migration and technological affordances, most prominently digital communication. Conkelton (2011) describes 'the public' now as 'an arena of different, overlapping social experiences and discourses articulated through the

continuous activity of multiple evolving publics, rather than as a coherent and monolithic space' (p. 33). These publics are constituted through, for example, the use of digital media for anything from fashion advice to views on a current political crisis, or indeed, the publicising of hitherto marginalised histories, peoples, events – and any combination between them. Each of these serves to attract and sustain sometimes short-lived, sometimes longer-lasting discourses that may feed into 'real' actions, positive or conflictual. Groups and maybe even communities, small or unimaginably large, are generated in this way. An important observation is that contemporary writers seem to imply that the older public sphere, characterised by certain shared values, has totally disappeared. This is not the case. It co-exists, and coincides, alongside these new types of publicness.

The role and effects of digital technologies and communication are often pitched in binary terms as being either entirely positive or overwhelmingly negative — for example, as facilitating a new public (or better 'publics') and overcoming the social, racial and gender hierarchies and imbalances of the 'old' public sphere. Alternatively, their misuse — in the form of increased surveillance and instrumentalisation by governments, and mounting exploitation by corporate interests — are foregrounded. Media theorist Scott McQuire, in his discussion of the public sphere in terms of urban space, follows philosopher Bernard Stiegler in offering a less divisive model as to the effects of the digital: He suggests to treat the digital 'as both poison and remedy — as symptom of the current crisis but also a necessary way through it' (p.4). By acknowledging the digital interpenetration of the spaces of the city,[2] he

draws our attention to the fact that the fusion of real space with the digital is typical of other areas of life, most importantly, that between the public and private. Indeed, the historical idea of public is closely affiliated to a physical division between the public and the private. The latter occurred behind the walls of an individual's ('private') dwelling, closed off from public scrutiny; the former, in contrast, was happening in spaces that were open to all — at least in theory.[3] Moreover, the notion of the private is closely identified with 'an interior life' as opposed to one's public persona that is 'available to the perception of others' (ibid). This 'once clear line of the delineation ... is troubled by the extent to which electronic communication crosses lines of distinction in realms of behaviour, work and non-work time, and spatially distinct zones' (Drucker, 2010, p. 7).[4]

Drawing on Henri Lefebvre's writings, McQuire argues for a new type of citizenship. Instead of the old public sphere characterised merely by the right of the citizen 'to express an opinion and to vote', the current situation calls for 'citizenship' with the aim 'to create a different social life, a more direct democracy, and a civil society based not on an abstraction but on space and time as they are lived' (p. 7). Interestingly, he sees artists, especially those working with digital media, as a crucial factor in 'producing new modes of appropriating public space' (p.7) by providing models for 'novel forms of cooperation' (p. 6).[5]

Art in the Public Sphere/Public Art

Alongside (and not entirely independently of these changes) the make-up of art, its production, outcomes, locations and aims, have changed.

Art in the public realm was historically identified with monuments and memorials, predominantly in sculptural form. Joanna Drucker (2010) has traced the changing meaning of the concept of 'public' and its artistic forms in public art of the post-war period. She observes: 'Public was almost synonymous with civic, a term that assumes a generalizable common interest, values which, if not fully shared, are at least communally legible within the symbolic currency of the culture' (p.2). Such pieces were assumed to be experienced by 'a cross-section of the population through incidental contact' (p.1).[6]

Ignoring the many intermediate manifestations of art in the public sphere — between fully-fledged figurative, or later abstract, sculpture and, from the 1960s onwards, temporary events such as Fluxus Happenings — today the trend is from objects towards 'events' or 'situations' with concomitant changes in the role of artists and viewers.[7] Artistic works can be a 'fragmented array of social events, publications, workshops or performances' with the artist being 'less producer of discrete objects than [as] collaborator and producer of situations' and the audience as 'co-producer or participant' (Bishop, 2012, p. 2).

Claire Bishop highlights some of the difficulties such works raise between values such as quality versus equality; singular versus collective authorship (p.3). She stresses that participatory art with its emphasis on the social is also a 'symbolic activity' (p.7). In contrast to a more activist art, which is regarded as collapsing into the social or politics, participatory art retains its artness, its 'conceptual and affective complexity' and sometimes-paradoxical qualities (Bishop, 2012, p. 8). Bishop is also sensitive to the critical

discourse around such new types of art and finds it wanting.[8] She calls for a 'more nuanced critical vocabulary' to avoid unhelpful binaries, for example, positive 'active' spectatorship versus negative 'passive' spectatorship. Similarly, '"good" collective authorship' is polarised against '"bad" singular authorship' (p.8). Bishop is also attentive to the way in which individuals are addressed by such art, including pleasure and/or desire. In certain critical discourses, modelled on critical theory, such affective qualities often seem to be sidelined in favour of narrowly understood social and political effects.[9] Drucker (2010) also offers a subtler mode of thinking about the interrelationship of the public and the private. She ties the effect and affective charge of works of art to their aesthetics and differentiates between aesthetic experience that is always available and the aesthetic of a work of public art. The latter is conceived 'as a sign of the public that inhabits private space, that becomes internalized from a consensual sphere within an individual experience' (p. 12).

If Bishop is concerned with art that mirrors changes in the public sphere, Claire Doherty (2015) highlights certain criteria of such art in relation to public space. Rather than 'place-making', artists 'unsettle notions of place' (pp. 10 – 16).[10] Such artistic strategies in the public realm offer alternative possibilities for the comprehension of public art, as hitherto understood (Doherty, 2015, p. 13). If the when, the where and the how of art in the public sphere have always played a role, what is the difference now? Doherty identifies temporality as a vital element. The results are works that are often short-lived with the audience being directly involved (as opposed to the incidental involvement of more historical models). Similarly, instead of

the location or site of a public work of art that functions largely as a mere backdrop, current art is site-specific or site-responsive. Other changes pertain to media, materials and processes that would have been regarded as unsuitable for the public realm (one may think of Francis Alÿs pushing a block of ice through the streets of Mexico City).[11] Alÿs's piece is also an example of the tendency towards 'dispersed interventions' instead of 'single-sited, permanent outcomes'. Other forms include 'cumulative, curated programmes that evolve over space and time' (Doherty, 2015, p. 13). I will discuss one such example shortly.

Nevertheless, it is important to mention that even 'plopped-down' stationary sculptures have a 'participatory character' (Drucker, 2010, p. 8). Put simply: You do not need participatory art to get participation. (It may be better to differentiate between works that comprise 'direct' or maybe 'action' participation from art that is more obliquely participatory — yet all these terms turn out to be problematic once one starts thinking about them!). As a consequence of recent debates around materiality, we are witnessing a re-thinking of the bounded-ness of objects. As Drucker (2011) puts it, the 'autonomous, discrete thingness of objects [is] a mere illusion'. She suggests instead to think of all works of art as events, 'temporal, ephemeral, participatory and/or experiential' (p. 12).[12]

Current artists' practices are partly circumstantial but also embedded in, responsive to and shaping the broader thinking about materiality and 'things'. While such a widened concept of materiality or thingness applies to conventional works of art, it is foregrounded in participatory or event-oriented art works.

As already mentioned, the fact that a work of art today may take many forms can be regarded as another facet of the unboundedness of objects.[13] Drucker warns against collapsing such 'distributed' or 'multi-platform' works too easily with the digital.[14]

Various authors have remarked on the crucial role of documentation in the new field of distributed and/or participatory works of art. These include the artist's/artists' own documentation, 'promotional material, critical responses and fan engagement through email, Twitter and blogs' (Drucker, 2011, p. 13). Drucker remarks that artists now 'think self-consciously about archival practices as part of their projects' (p. 13).[15] Mechtild Widrich (2014) uses these features of contemporary public art to update conventional conceptions of the monument. Referring to the continued 'life' through such accompanying material of contemporary art she speaks of the 'performative monument' that combines historical functions of the memorial with features of performance art, both formerly seen as diametrically opposed.

I mention this as an area to further develop since print, in the form of publishing for example, plays such an important role here. One may indeed locate here one reason for the explosion of artistic publishing activities noted by many. Christophe Cherix (2012) in MoMA's suggestively titled PRINT / OUT exhibition catalogue identifies prints and multiples as 'ideal vehicles in practices based on active systems of participation, reflection and perception' (2012, p. 16). If the 'reproductive' function of print served historically to 'document and testify' the existence of works of art, since the 1960s prints and multiples have 'offered

the possibility to reactivate past events, ephemeral works, or interactive pieces, to keep them alive in a constantly changing environment' (Cherix, 2012, p. 15).

Where historical models of public art, due to its emphasis on permanence, solidity, scale and so on, offered limited scope for print (public billboards in the modern period, posters and so on and Thomas Kilpper's work notwithstanding!), expanded notions and practices of print and the developments described above do confirm print's pervasiveness and importance in the new public art sphere. Conkelton (2011) provides us with a further 'handle' on thinking about this. I will discuss some of her suggestions by looking at the work of two artists: Katie Paterson and Ciara Phillips.

The sentence 'A forest in Norway is growing. In 100 years it will become an anthology of books.' introduces Scottish artist Katie Paterson's project *Future Library*, announced in 2014. This ostensibly straightforward, yet inspired concept consists of the planting of 1000 trees in Normarka, just outside Oslo. In one hundred years the forest will provide the paper for a printed anthology of texts. Between 2014 and 2114 every year a writer will be commissioned to gift a text.[16] The first writer who participated was Margaret Atwood. The second writer, David Mitchell, was announced on 28th May 2015. The content of the writers' contributions will remain unknown until the final publication in 2114. Until then, the manuscripts will be held in trust in a specially designed room in the new Deichmanske Public Library, Oslo, to be opened in 2018.[17]

Future Library also comprises a two-sided foil block print on paper (16 1/2 × 11 11/16 inches).[18] Its front page shows the familiar image of a cross section of a one-hundred-ringed

tree, from a drawing by Paterson, with the date 2014 at its centre. (Fig. 1) The reverse side is conceived as a certificate that entitles the owner to one complete set of the yet unknown texts to be printed in 2114. (Fig. 2)

In tandem with many of Paterson's visually deliberately unassuming projects, the print appears almost banal. Yet, it exhibits its central participatory position largely through the accompanying words. They function as performative speech-acts in J L Austin's sense, as indicative of actions to follow. Their intrigue lies in the temporally stretched and materially, organisationally, complex and uncertain promise. The time factor, 'live' quality of the 'material' and physical scale conspire to create a sense of delight, admiration, even awe for the daring, truly monumental scope of the imagination of the artist. Our sense of captivation comes from the paradoxical combination of something that is at once entirely practical, modest even, while also demanding that the viewer and buyer engage in speculation, reverie and submission to the unknown in equal measure.[19] Our fascination also derives from the hovering of the project between a big 'tease' and a serious challenge. In this respect the work draws on and contests the need for instantaneity that attaches to our digitised everyday life and that so permeates the public and the private (or what's left of it).

In the context of new media, the emphasis on the printed object (both the initial print and the final 'product', the book) insists on a specific type of materiality and processes that to many may appear as anachronistic and obsolete. But, as Conkelton (2012) has argued, precisely for these reasons, print with its distinct material qualities, 'both as

(Fig. 1) Katie Paterson, front of *Future Library* (Certificate), 2014 – 2114. double-sided foil block print, 16 1/2 × 11 11/16 inches; 42 × 30 cms. edition of 1 000. Photo ©John McKenzie 2015. Future Library is commissioned and produced by Bjørvika Utvikling, managed by the Future Library Trust.

(Fig. 2) Katie Paterson, back of *Future Library* (Certificate), 2014 – 2114. double-sided foil block print, 16 1/2 × 11 11/16 inches; 42 × 30 cms. edition of 1 000. Photo ©John McKenzie 2015. Future Library is commissioned and produced by Bjørvika Utvikling, managed by the Future Library Trust.

a type of picture and a system of reproduction and publication' can function as 'a historical trope that counters or complicates the new publicness' and thus permits a critical distance (p. 33). Moreover, while it is impossible to foresee what the world will look like over the course of the next 100 years, the frequent, either celebratory or gloomy, proclamations of the 'death of print culture' (or better 'print cultures'), including the book, are premature, or 'largely rhetorical and speculative', as Frances Robertson (2013) has stressed (p. 120). Paterson herself has spoken of the challenging, yet optimistic nature of the project.[20]

The publicised text and gallery information with web links to videos and location information in Oslo plus the accompanying public and social media coverage of the project most likely ensure that no-one who sees the image underestimates the work's complexity, imaginative power and public impact.[21] Taken all these factors together, the work definitely functions not only as a multi-platform distributed work of art, but also as a 'performative monument', in Widrich's sense. But the reception of the project is not confined to the print and the current flurry of public attention that has been generated.[22] It also consists of the future book that will engender its own public-private 'networks', imaginary and real, of readers, critics, writers and so on. The conceptual range and emotional impact of the project are multiplied into the future, its affects entirely unpredictable, relying as they do, on the anticipated content of the book, by writers some of them as yet unborn — as well as circumstances that cannot be guessed.

One of the attractions of the project is that despite the ephemerality, fragility, potential evanescence of paper, the

prime material for print, and its limited 'primary' distribution through the conventional format of an edition, there is the substantial 'real world' component of the forest with its trees. Being part of an art project, the forest becomes a public work of art in its own right, clearly participatory but in ways that considerably stretch the notion of an 'event'.[23]

But the work's main affective charge lies in its imaginative networks. You do not need to have seen either the print or the forest to be 'grabbed' by the project.[24] Reading about the project online, in the news or in a blog – with or without images — leaves a reverberating impression. Drucker's comment on Robert Smithson's 'non-sites' comes to mind: 'To compose the work within the viewer's mind meant holding all the pieces in relation to each other, possibly only as a mental or cognitive exercise, since the pieces of the work could never be co-located physically' (p. 14). If this was the case because Smithson's pieces were spatially spread out, Paterson's *Future Library* is rigorously temporally 'spatialised' to seldom known dimensions. The time span evokes a disconnection between imagination, anticipation and completion/realisation of the work.[25] Ultimately, in the context of the current discussion, Paterson's project comments on and challenges what Conkelton has called the 'new publicness' by insisting on a larger sense of space and time as well as humans' active shaping of these – and the limitations thereof. Print, as I hope to have shown, is crucial to this.

Last year Glasgow-based Canadian artist Ciara Phillips was nominated for the prestigious Turner Prize on the strength of a project she did for the gallery The Showroom in London in 2013.[26]

This work was programmatically titled *Workshop (2010 – ongoing)* (Fig. 3). It consisted of an installation of multiple screenprints on newsprint and large-scale prints on textiles. The exhibition was accompanied by the setting up of a print studio in the gallery for the two-month period of the duration of the exhibition. Phillips collaborated with invited artists, designers, and local women's groups to produce new work in the form of screen prints.

With this combination of exhibition and print workshop, the usual function of the public space of the gallery is extended, its conventional ideology as a mere showcase diluted. In turning the gallery space into a place of production, the consumption of art and artistic labour — conventionally hidden from view — becomes public. The viewers that are addressed here may principally remain a specialist public of metropolitan gallery goers, but such expert publics are also changing. Publicised online, exhibitions / events not only enter the digital realm but also become further disseminated by being tagged and linked to individual phones and computers, via blogs, twitter, Facebook accounts and so on. In this way they join diverse publics through the activity of individuals. The latter is one of the main differences between the neutrally, impersonally conceived public of old — even if it never quite functioned in such a disembodied way — and the new publics. As a consequence of such secondary publicising a range of different sub-publics is generated due to an individual's varied affiliations: My friend who breeds rare sheep dogs in Bavaria may find out about the exhibition on my Facebook page; his / her curiosity may be piqued and s/he blogs about it. And so on.

(Fig. 3) Installation View of The Showroom gallery during Ciara Phillips's residency. ©The Showroom, Ciara Phillips and J4DW, London 2013

While some arbitrariness in terms of response is inevitable — not dissimilar to the public of old — the difference now lies in the sheer scope, geographically, numerically and in terms of the make-up of different audiences. This is due to the cumulative effect of the workings of friendship 'chains' with inbuilt curiosity and competition — the much-hyped (and hardly new) phenomenon of the 'Fear of missing out' (FoMo).

The collaborative element of Phillips's practice initially arose out of artists' shared initiatives formed at art school, but has evolved to include a variety of groups, notably her work with London-based Justice for Domestic Workers (JfDW) as part of The Showroom exhibition.[27] As the name of the group indicates, JfDW is a self-organised alliance of migrant workers in the domestic, hence private sphere. It draws attention to the precarious status of such often-invisible labourers 'and campaign[s] for fundamental protection and recognition of their work under UK employment law' (Weinmayr, 2014).

Phillips's engagement with members of the group relates back to the history of print in the ('old') public sphere, of dissent and agitation, especially in the context of protest movements in the 1960s and 1970s (themselves engaged in challenging the assumed consensus and injustices of the public sphere). It also ties in with Phillips's interest in Corita Kent and the London-based 1970s feminist silkscreen poster collective *Red*.[28] In this sense it 'engages the ethos of print as a medium whose function is (and has been) both to constitute and to reflect public arenas' (Conkelton, 2012, p. 33/34).

In utilising the forms of posters and banners, Phillips's project revitalises 'social and political practices reliant on printed material' (Conkelton, 2012, p. 34) as just explained. It contributes to bringing to the attention of the wider public a marginalised, not-publicly visible group and serves the long-standing function of print acting as 'platform for [the] demonstration of difference from official or exclusive narratives and structures' (Conkelton, p. 34).

Through its deployment of posters and banners the project reveals the persistence of the old public sphere with print being an important, albeit historically often precarious mode of display. At the same time, the products of the collaborative project are integrated into the more diffuse, both localised and global digital media world, firstly via the web presence of the gallery and secondly, on the JfDW Facebook page, for example. The latter parades images of banners carried during public demonstrations. Their colourful style shows their derivation from the collaboration with Phillips. This fact might persuade anyone suspicious of Phillips's fashionably tagged art as 'collective' or 'collaborative' that the label proves genuine. Artist and independent publisher Eva Weinmayr provides an important insight into the role of collaboration and the emphasis on process and production in Phillips's JfDW project: 'Because the campaign's members are coming from different backgrounds and languages visual expression is key: In monthly sessions they create their slogans and messages using creative processes such as painting and collage to communicate to themselves and — only in a second step — to the wider public' (p. 58). In *Workshop (2010 – ongoing)* artists' historically grounded, solitary working-process — a form of privacy tied into an exclusive sense of authorship — is subtly

probed; the collaboration that is often, if not unproblematically, affiliated with print is extended: the disparity between specialists and non-specialists is opened up, as are the differences between an individual and the group.

Phillip's practice does confirm McQuire's suggestion of art as providing models of collaboration so necessary for the renewal of contemporary urban space to which I referred earlier.[29]

The migration of the work from the print workshop to the public space of a political demonstration or as a photo on the group's web site also indicates the contingency of objects between a more 'passive', contemplative participation in the gallery to a more active one in the urban space, hence revealing and purposefully taking advantage of the motility of print.

What strikes me as exciting about Phillips is her apparent weaving in and out of different groups, a jaunty, seemingly carefree lightness of process and a method of repurposing that can be observed across her oeuvre and that has been such a striking feature of print since its beginning, as well as contemporary visual culture and art at large.[30] While artists have always 'repurposed' motifs or methods, the current proliferation and accessibility of images, texts, media forms and genres that are so effortlessly present on screen have found their equivalence in artistic strategies that exploit the easy reproducibility of digital material online and/or through specific digital technologies (vice Ryan Trecartin's multi-media art and the much-hyped print work of Wade Guyton).

I am now turning to Phillips's Turner Prize exhibition for Tate Britain. It consisted of an immersive environment including

three-dimensional pieces as well as framed prints. The cohesion of the space rested on the 'wall-papering' of individual screen prints on to all four walls of the gallery space. (Fig. 4)

I would like to argue that the physical, discursive and social permeability that now pertains to the public sphere finds a more specific equivalent in Phillips's wall imagery. This can be compared to the way that Gerhard Richter's figurative and abstract paintings have tackled the photographic nature of post-war culture and media. The 'screen-ness' that has become a real factor of our environment, but is also a metaphor for the conditions of our everyday, especially the intermeshing of the public and the private, enters Phillips's work through the 'imagery' and its perspicuous aesthetic code. If Richter's work comments on the photographic nature of culture, these prints exhibit 'screen-ness'.

Repeated and slightly varied individual abstract prints make up the whole of the wall space. They look as if they were derived directly from the process of making a screen print by applying blobs of ink through the mesh and, as Phillips herself and others have pointed out, stem from a desire to make the working/printing process legible (Gronlund, 2014). The imagery does indeed figure as a direct trace or recording of the surface (of the screen), as its literal imprint. (There is, of course, some irony in that the multiple reproductions of one such image can only be achieved by creating a matrix, which then repeats the seemingly unique serendipity of the single image.)

The simple, mono- or bi-chromatic records of the dragging of the ink across the screen leave starkly opaque


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and veil-like, subtly graded passages that bleed into the white of the paper support and cause various areas to remain blank. These can be read as light. The familiar flatness of the silkscreen process (the designation of which attracts another layer of meaning here that did not attach to the original screen print) is foregrounded. The overall effect of being in Phillips's Tate space is as if one was stuck behind (or in front) of glass or — a screen. Used to ever-present, flat, backlit screens, the viewer comprehends the images with their alternation between opacity and luminosity as screen images.

The 'openness' that Phillips strives for in terms of process is reflected at the experiential level of the gallery space. Giuliana Bruno (2014) has argued for and examines new forms of materiality that are: light, diffuse, flexible, and permeable (p5). She contends that materiality today is reconfigured as 'a surface condition' (Bruno, 2014, p. 3). Visual art and architecture are her main objects of study. We can easily think of examples from both areas that exemplify the new emphasis on surface and with it new forms of materiality.

More specifically Bruno alerts us to a new form of surface in addition to conventional surfaces, such as canvas and wall, namely, not surprisingly, the screen. We recognise Bruno's point that the 'language of the screen' demarcates the 'actual material condition of our existence, for its geometry is not only ever-present but manifold' (Bruno, 2014, p. 7). With this increased presence and the changing materiality of our environment through screens, the notion of the screen itself changes.

Through 'surface tension', both the façade of a building and the framed picture can become like a screen, 'but not in the sense of a window or mirror but as a different surface' (Bruno, 2014, p. 5). Bruno goes so far as to conceive of this 'material reconfiguration of space', following Deleuze, as a "becoming screen". In that sense, Phillips's installation demonstrates a more permeable understanding of the notion of the wall. Its architecture 'is no longer rigidly tectonic but rather tensile and textured' (Bruno, 2014, p. 75).

I have employed Bruno's observations in relation to Phillips's installation, because I believe that the general material condition of our existence through screens has an effect on how we view prints and also how artists make prints and use prints.

In conclusion, I hope to have shown how the 'cumulative circuits' of print in various ways draw on and change aspects of the public sphere, old and new; in particular, how print responds to the 'new publicness' (Conkelton). Paterson shows the integral role of print in the long duration of her 'performative monument' (Widrich). Thereby her work counters print's ephemerality and moreover functions as historical trope, as Conkelton (2011) has suggested. Phillips expands older traditions of print through her collaborative work and literally exhibits the new public condition of screen-ness in the aesthetic make-up of her prints. Both artists demonstrate that print still functions as a material, aesthetic as well as 'an imaginary, an animating political or social (read public) force' (Conkelton, 2011, p. 34).

IMAGE LIST

Fig. 1 Katie Paterson, Front of *Future Library* (Certificate) 2014 – 2114, double-sided foil block print, 16 1/2 × 11 11/16 inches; 42 × 30 cms, edition of 1000. Photo ©John McKenzie 2015

Future Library is commissioned and produced by Bjørvika Utvikling, managed by the Future Library Trust.

Fig. 2 Katie Paterson, Reverse of *Future Library* (Certificate) 2014 – 2114, double-sided foil block print, 16 1/2 × 11 11/16 inches; 42 × 30 cms, edition of 1000. Photo ©John McKenzie 2015

Future Library is commissioned and produced by Bjørvika Utvikling, managed by the Future Library Trust.

Fig. 3 Installation View of The Showroom gallery during Ciara Phillips's residency, 2013. ©The Showroom, Ciara Phillips and J4DW, London 2013

Fig. 4 Ciara Phillips, Installation View of *Things Shared* Turner Prize Exhibition 2014, Tate Britain, London ©www.gbphotos.com

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ENDNOTES

1 It was conceived as 'an imaginary realm in bourgeois market-oriented culture whose educated free citizens engaged in rational debate about public and social policy' (Robertson, 2013, p. 6).

2 Urban space now consists of 'media platforms, urban terrain and human actors' (McQuire, 2013, p. 5).

3 Drucker (2010) cites the projects of Critical Art Ensemble since the late 1980s. They uncovered the ideology of this ideal by drawing attention to the limits of public space, simply by 'setting up spontaneous installations in what they assumed were public spaces of street, boardwalk, or square. [T]he CAE found out quickly that "public" space was highly regulated, subject to surveillance and constraints'. It turned out to be 'a complicated combination of civil (surveilled), commercial (highly restricted), and ambiguous zones' (p. 6). Such actions 'made the naïve idea of public untenable' (ibid).]

4 Notable is especially the 'integration (of interpersonal communication) with logistical, finance and marketing systems' (McQuire, 2013, p. 3 and p. 5).

5 Art can lead in developing 'an aesthetic modality of exploring the tension defining public space in the present' (McQuire, op.cit., p.7).

6 Her focus is the US. Her comment relates to a memorial sculpture from 1950: William Hancock's nearly twelve meters tall, figurative symbolic bronze sculpture Pennsylvania Railroad World War II Memorial of 1950 in the concourse of 30th Street Station in Philadelphia, USA. It commemorates railroad workers who had died in WWII. But Drucker's observation applies to many such sculptures all over the Western world and beyond, notwithstanding specific local inflections.

7 Often implied, but less often explained, earlier types of (largely post-WWII) art in the public sphere

are referred to as 'public art', whereas the more participatory works from the 1990s onwards have appeared under the label 'new genre public art'.

8 She also warns that the values and practices espoused by participatory art, such as 'networks, participation, project work, affective labour' are those of neo-liberal capitalism itself and therefore not per se liberatory or critical (Bishop, 2012, p. 277).

9 Drucker (2010) is similarly critical of the reading of public art developments since the 1980s and the castigation of the single public art object as bad; with site-specific art as somewhat better and the 'event-based relational works currently touted as the noble expression of democratic art' (p.8). She shows through detailed readings the participatory effectiveness of the experience of sculptures by Serra and Kapoor, maligned in certain critical discourses. Instead, Drucker demonstrates that these works allow a complex interweaving of the private and the public, thereby demonstrating 'the effect of aesthetic objects' as 'personally moving and culturally effective' (p. 7).

10 One example cited by Doherty (2015) is Alfredo Jaar's *The Skoghall Konsthall* of 2000. This was the artist's erection and subsequent burning of a paper building in response to his public art commission of building a museum space in a small Swedish town, Skoghall, that lacked any such cultural venue. Such work demonstrates that current public art is 'not complicit in place affirmation' instead it stimulates 'agitations, dislocations and interventions that remake our sense of place' (p 14).

11 *Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing)* 1997

12 She compares them to 'snapshots across interwoven cycles of production and reception that arise in the social, physical, cultural and material worlds of a specific historically situated instant' (Drucker, 2010, p. 13).

13 It might be 'a gallery piece, a print-on-demand artefact, a limited edition version, a performance, a YouTube video and a blog documenting the project and event' (Drucker, 2011, p. 12). This implies the construction of one work by any combination of these forms or all of them.

14 'Distributed works do not depend on digital technology' but require 'networks of communication and media ecologies, … the interconnection of various parts and pieces of a project that serve different purposes in the production and reception cycle of its existence' (Drucker, 2011, p.13/14) It is worth mentioning that, as Drucker also points out, such working across platforms is not new. One can think of the multiple ways in which a 19th century theatre or music performance was announced through various print forms as advertisements/announcements in newspapers, posters on advertising pillars, through mobile hand-bills, as moving sandwich boards and so on (ibid).

15 Bishop introduces the important concept of the 'secondary audience' to consider how event-based, participatory art communicates beyond its primary audience, i.e. those that attend the event, though videos, photography, publishing, blogs, web sites and so on. Unfortunately, as Mechtild Widrich (2014) has pointed out, the concept remains underdeveloped in Bishop's book which tends towards the 'liveness' of events. Bishop even reads events she herself has encountered through such documentary material as if she had attended it. (She is not alone in this! How many artists, writers, art lovers do the same?) Further research, into documentation theories, for example, in order to illuminate this important aspect of participatory art is suggested (Widrich, 2013). A related issue is raised by Doherty (2015), namely the assessment of the impact of such practices (see Froggett in Doherty p. 15/16).

16 Information about the project can be found on the artist's website: http://www.katiepaterson.org/futurelibrary/

See also the entry on the Situations website. Situations is the Bristol, UK, based arts organisation that commissions 'new' public art. Available at: http://www.situations.org.uk/projects/katie-paterson-future-library/ Accessed: 22/5/15]

17 For further information, see the organisation 'Slow Space Bjørvika' with which the project has been developed in Norway. Bjørvika is the former container port area of Oslo which is being developed. 'Slow Space' is responsible for a series of public art projects in the area. [Available at: http://slowspace.no/. Accessed 22/5/15]. The web page has a brief video with the first author, Margaret Atwood. See also a recording of a long conversation between Paterson and the Man Booker Prize Director Ion Trewin (1943 – 2015). The Man Booker Prize Director is a member of the Future Library Trust which administers the project and among other tasks, commissions authors. [Available at: https://soundcloud.com/situationsuk/future-library-katie-paterson. Accessed: 22/5/2015]

18 In an edition of 1000.

19 If the gesture of the printed certificate is reminiscent of the imaginative future of an artwork, as in Yves Klein's Zones of Immaterial Pictorial Sensibility, 1959 – 62, *Future Library* entails the promise of a material work that Klein's piece deliberately eliminated. At one level, *Future Library* possibly functions as a (modest) monetary investment, but mere financial gain is unlikely to be the rationale for a purchase due to the long time-delay and the inevitable unpredictability of any amortisation of the investment. Added to this is the inescapable fact that any financial value that the piece may accrue will outlive current owners.

20 On the former, see Paterson's interview with Chrystal Bennes (2014). On the latter, see Borgeson (2014).

21 As I am writing this text, the hand-over of the manuscript by Margaret Atwood was reported on the BBC News (26th May 2015).

22 Paterson's projects generally have media attention built into them that makes them attractive beyond the usual art publics and that impress with their combination of marvellous, yet non-spectacle effects.

23 See also the comment by critic Dan Piepenbring (2014) on the role of paper and the material realities of publishing: 'The project foregrounds the most easily or wilfully forgotten part of bookmaking: the trees. A bound book sits at a far remove from the natural world it came from — *Future Library* reminds us of the geographical realities of publishing, of the time and resources necessary to make paper. And as, presumably, digital media will continue to proliferate over the next century, Paterson's art is resolutely, provocatively analogue: every part of its process is tethered to the physical world. A visitor in Oslo can stand in the library and point to the source of the paper.' *Paris Review*, 26/6/2014. Available at http://www.

theparisreview.org/blog/2014/06/26/future-library/ Accessed 21/5/15].

24 The artist has said: 'We encourage people to take this small journey, and watch the forest grow and change over the decades. For those who cannot visit, perhaps if they find themselves walking in a forest in another part of the world, or even walking in a forest in their mind, they might imaginatively connect with it, and think of the trees growing books. Future Library is intangible in many ways, and involves an imaginary leap.' Paterson in conversation with Chrystal Bennes in: *Apollo*, 11/10/2014, available at: http://www.apollo-magazine.com/looking-ahead-katie-paterson-discusses-future-library/

25 See Paterson: 'I like the idea that time is substance that can be manipulated. I certainly see it as non-linear – reaches of time, webs, loops, networks, holes. *Future Library* is marked out by yearly demarcations and these 'chapters' keep it fluid.' In: Bennes, op.cit.

26 The Showroom, established 1983, is a London-based gallery that aims to promote the work of artists early in their careers who have not had 'significant exposure in London'. Due to London's cultural centrality in the UK and internationally the gallery provides a vital career stepping-stone for artists, especially those not living in London. The success of the gallery can be measured by the names of some their 'alumnae': Jim Lambie, Eva Rothschild, Mona Hatoum, Simon Starling, Rebecca Warren, Claire Barclay, the Otolith Group, Can Altay and Emily Wardill are mentioned.

The gallery's mission statement stresses that it is 'focused on a collaborative and process-driven approach to production, be that artwork, exhibitions, discussions, publications, knowledge and relationships'. It favours 'work that is generated through open and discursive means between artists, specialists, public and local stakeholders, connecting otherwise disparate fields and communities'. [Available on: http://www.theshowroom.org/about.html?id=51 Accessed 19/5/2015.]

27 For the former see The Poster Club Phillips formed with fellow artists: http://www.posterclub.org/About.html. For the latter, see the short video shot during the collaboration with JfDW on The Showroom's web site: http://www.theshowroom.org/programme.html?id=1801,1806. [Both accessed 21/5/2015]. See also the interview with Phillips on the JfDW project by Ben Luke (2014).

28 See Weinmayr, op.cit.; see also Jess Baines (2010). And on Vimeo: Jess Baines on Radical Printshop Collectives, 2011. [Available at https://vimeo.com/39407949. Accessed 21/5/2015.]

29 Drucker (2011) makes an interesting point about how the 'cognitive perception and performance of works' is 'being shaped' in tandem with these new modes of distribution. She refers to 'modes of reading and viewing that are part of spectacle, carnival, even elaborate rituals in religious, political, or other cultural spheres'. These are 'multiple, multi-sensory events'. They entail 'group authorship, collective subjectivity, participatory production'. Drucker even hazards that the focus on the discrete object in art may have been 'a modern anomaly'. Therefore the value of seemingly new ways of the operation of art may lie 'in the ways they show us how to understand works of art as events in a distributed field. Not only are works of art thus part of a social production of objects, but they are embedded in and co-dependent on other systems as well – of distributed material production, lifecycles of consumption, and cognitive experience integrated across numerous points of provocation and perception' (p. 16).

30 As seen in the exhibition *Ingenious Impressions: The Coming of the Book* at Hunterian Art Gallery University of Glasgow, 27 February – 21 June 2015. The University of Glasgow holds one of the UK's most important collections of early printed books, or 'incunabula', published over the fifty years from the invention of printing in the mid-15th century. The exhibition, the result of a major research project, indicated how books or parts of books were frequently repurposed. For example, the costly materials, i.e. vellum pages, of hand-written manuscripts were 'recycled by bookbinders for use in strengthening the covers of their new-fangled printed counterparts. Ironically, many rare and unique texts have survived only in such binding fragments' (Gardham, 2015, p. 21). Also, precious early printed books ('incunabula') were 'cannibalised' by eighteenth and nineteenth century booksellers 'to produce "made up" copies' of sought after works (Gardham, 2015, p. 76).

Arjan Pregl, *Flat Slovenia*, 2007

How the Ljubljana International Biennial of Graphic Arts Paved the Way into the Public Space

Breda Skrajanec

"*According to Walter Benjamin, art's increased ability to be exhibited changes qualitatively the nature of art itself. New audiences and new approaches in art create new social, political, economic, and artistic environments. In these environments new, previously non-existent, relationships begin to arise; what was once deemed impossible starts happening. When society bestows recognition on events in such spaces, the event, the action, intervention, or other sort of activity has achieved its purpose.*"[1]

1 Lilijana Stepančič, Breda Škrjanec, Božidar Zrinski, *The Unbound Eyes of Anxiousness, Tradition a Toll of the Present*, catalogue accompanying the 27th Biennial of Graphic Arts, MGLC Ljubljana, 2007, p. 118.

The concept of printmaking as public art is relatively young. Looking through history, the character and reading of fine art printmaking has been more of a private, rather than public, activity. Prints have been stored in folders and drawers, in dark and cool places (even today), so that collectors and curators could enjoy them for future use. Fine art printmaking, that is considered heritage, still retains this character since its "public life" is subject to a series of stipulations by the conservation profession and the environmental conditions into which the artworks are placed.

The gap between the public and private was represented by the category of popular fine art prints, which included posters, flyers, caricatures, etc. This is what they were, in a way, at least in terms of printmaking being accessible to the public, since their circulation made them available to more people. It is precisely from this characteristic where the concept of democracy in the printmaking medium grew. If we follow this concept, we could say that printmaking is actually the first type of public art. If we wanted to be more conceited, we could even say that printmaking has actually already had this function in certain historical moments — consider the *biblia pauperum* or playing cards; albeit, in these examples, the visual experience was more relevant to concepts like education, advertising, entertainment, etc.

Artists have always used the public space, so the category of public art is not new. However, the idea — art in public space — evoke notions of very tangible and long-lasting, such as sculptures, various monuments, murals, mosaics, fountains, urban organization, etc. Artists who worked with

printmaking in public space, usually incorporated the most obvious, persistent and influential elements of images that could already be found on the street. These were usually various elements from the advertising field. Nevertheless, used street furniture and the appearance of the urban infrastructure were also used in order to create their own version of a breakthrough into the public space. It was not until relatively late that the concept of public art began to include other artistic categories such as performance, intermedia installations, printed ephemera, which can be site-specific, for example on billboards, posters, or circulated at random in the form of flyers, bags, badges, stickers, T-shirts and similar.

Zora Stančič, *à tout prix*, 2007

In the process of changing our idea of what is public to what is public art, a concept of public printmaking appears,

which speaks to the concept of visual experience. Richard Noyce wrote that "creating a work for a public space that has a different social purpose from that of presenting art, is a step forward from the series of established relationships between the artist and his work as well as the visitors, who are part of the usual art system."

When we talk about contemporary art, especially that outside the galleries and museums, it is of no coincidence that we look towards the period of conceptual art: the use of electronic media and new reproductive technologies, or a more broadly understanding of art that has surpassed the given institutional framework and has moved onto the streets, television screen, into nature, and is an excellent historical mixture for current art projects in the public or urban context.

Art with a political connotation, and which is focused on social and public subject matter, needs a public platform. But there other reasons why artists are making prints for public space. Sometimes, the artist has no access to the gallery space, or they want to undermine the values and assumptions of institutional spaces, or wish to make work that cannot be purchased or appropriated, or perhaps the artists produces work that will be easily accessible to all.

Activist artists often use ephemeral art forms for their activist actions. Small printed material, such as leaflets, flyers, labels, stickers, bear enigmatic and provocative messages that affect the rise of a critical mass in public awareness and interest for a particular event.

Many artists have adopted the verbal and visual language of advertising and public signalisation, or have drawn attention, in different ways, to the language of governments and corporations, or to the *sweet-talk* of advertising. These types of artworks are usually found in publicly funded and officially sanctioned places, which are otherwise occupied by advertising, such as mega posters, transport infrastructure, etc. Today, public projects can be found in various commercially viable places, not only at poster sites and on billboards, but in all places that can take printing, such as inserts in magazines and newspapers, advertising bags, paper cups, T-shirts, badges, etc. The artistic mega poster has actually become a part of the urban cultural landscape, and the same can be said of vinyl coverings that conceal the facades of buildings when being renovated.

In Slovenia there are not many artists, apart from graffiti artists, that would make individual use of public space. Most artists do this as part of "public art" projects, in which they work together with museums, galleries or other producers.

In the public-non-gallery-space, the artist's critique of society is more visible; nevertheless, the freedom of the artist's creation outside the gallery can be less "free," since it is determined by the openness and receptiveness to those who use that public space. Work placed in a non-gallery public space need the consensus of society, which consists of many types of audiences, often different from who would be seen in the gallery. This usually makes the consensus of how a public space is to be used, more rigorous; therefore, works in the public non-gallery space also raise questions about the level and limit of freedom within society.


Jebeno!
Jebeno!
Usodna ljubezen
OD 4. SEPTEMBRA TUDI V SLOVENŠČINI!!!
ENOSTAVNO- Jebeno!

The Ljubljana Biennial and its understanding of the public and private experience in the consumption of art

Approximately 120 biennials, small and large, exist in the world today. Some are simple, down-to-earth national events, while others are global blockbusters, gigantic and international in scale and fantastic with overreaching goals. Compared to these overextended events, the Ljubljana International Biennial of Graphic Art is practical and soberingly realistic. Launched in 1955, long before today's ubiquitous — and illusionary — theme of globalism, the Ljubljana Biennial has contributed to the democratization of the production and consumption of art.

For as long as modernist thinking has dominated art, Ljubljana did well. The Biennial represented "a graphic map of the world," as its conceptual leader had liked to emphasize. With the emergence of new artistic practices, and postmodern thought, the Biennial's rigid organizational and theoretical structure became an issue. Through a gradual fusion of art with science in the so-called electronic world of utopia, the organization became an obstacle to the survival and development of the event. In order to survive, the Ljubljana Biennial was forced to adapt to the demands of art production, changing under social, political and economic circumstances in the information-society.

During the sixty years of its running, the Biennial has presented printmaking in two mutually divergent artistic paradigms: Between 1955 – 1999 it was an agent of Modernism; after 2001, of post media art. The transition to the post media artistic paradigm was introduced by the 24th Biennial in 2001.

The revitalisation of the Biennial was supposed to be a process that proved the structure of the event, internal organisation, relations with domestic and foreign audiences and curatorial work, as well as a place for exhibiting art. In a period determined by new technologies, these modifications were introduced with the aim to accentuate the topical character of the printed arts, and revitalising the strength of the event itself. In contrast to the previous Biennials, the content of the 24th event brought to light the artistic, social, political and economic significance of the mass circulation of visual information and the fine art image. With such a strategic direction, the entry of the Biennial into the public space was inevitable. The Biennial was divided into two curatorial exhibitions — *Print World,* which took place at gallery premises curated by me, and others; and *Information-Misinformation,* curated by Hans Ulrich Obrist and Gregor Podnar. The curators Obrist and Podnar stated that they desired to exhibit beyond the museum walls to understand the "post medium condition" (Rosalind Krauss) of the graphic arts in the 21st century — to think beyond the traditional categories of art, and to extend the Biennial into the city at different types of media spaces. They invited eight artists to prepare art projects for public space. Minerva Cuevas and Ken Lum did their project for advertising billboards throughout Ljubljana and Slovenia. Natasha Sadr Haghighian and Rashad Becker did their project for *Delo* newspaper, so did Apolonija Šušteršič and Jože Barši–their project was also broadcasted on Radio Student. Harun Farocki's project was broadcast on national television, Leif Elggren and Thomas Feuerstein did their project for info screens in the subway system of Vienna and large-scale digital screens at railway stations in eleven Polish cities. The exhibition was made in collaboration

with the *museum in progress* from Vienna. The Biennial also crossed the concrete territorial borders of the event, taking place, simultaneously, in cities and media outside Ljubljana and Slovenia. The passing of physical borders and the penetration into different public spaces has remained important for the Ljubljana Biennial to this day. It has become an element of pursuit of new spaces from where art can address broader, even anonymous, audiences. This constancy is also ensured by the ever-changing structure of the Biennial, which ensures a plurality of views, reflections and evaluations that coexist in contemporary art.

During the time between two Biennials, the organizer of the Biennial decided to continue with the projects on mega billboards. It concluded a contract with Europlakat, the leading Slovenian company dealing with billboard advertising, to execute art projects on billboards around Slovenia in the marketing off-season. This is how the project by Slovenian artist, Sašo Vrabič, *Great expectations*, was produced in 2002.

The 25th Biennial in 2003 was prepared by curator Christoph Cherix, the current Chief Curator of the Department of Prints and Illustrated Books at MoMA in New York. He saw the exhibition as an opportunity, "to look at contemporary practices that do not use print as something which is in itself a purpose, but as an instrument of dissemination, conservation, reproduction and multiplication, even facilitating the artwork to exist outside the usual limits imposed by its uniqueness and materiality" (C. Cherix). The Biennial reconnected different audiences and places. The projects of Gianni Motti in *Dnevnik* newspaper, Liam Gillick on the billboards around Slovenia, and the installations

by Vidya Gastaldon at Tivoli Park, Ljubljana's largest park, continued the tradition of addressing the anonymous public outside the gallery framework.

The 26th Biennial (2005) was given the title, *THRUST*, for the first time in its history spanning half a century. It was conceived as a point of intersection between the history of events and thoughts on how to proceed. It offered seventeen complex and different exhibitions under one roof, each was an answer to the question of what printmaking is today. The Biennial itself did not highlight projects in the public space, if we leave out the fact that it transformed the old tobacco factory into a public space dedicated to art. The accompanying Biennial exhibition, *The First Line,* at the International Centre of Graphic Arts, on the other hand, focused on making the observer aware of art in the public space by reviving the historical memory of individual projects by Slovenian artists in the public context, particularly the exhibition at the Soros Centre for Contemporary Art, Ljubljana entitled *Urbanaria (1994 – 1997)*. As far as the art production of Slovenia is concerned, *Urbanaria* institutionalized two categories that speak of creating site-specific works and conceptual exhibitions outside conventional exhibition venues. In *Urbanaria*, the city of Ljubljana held a dual role: it was included in the content of individual projects, and was at the same time a space for which artists presented their works.

Two years later, the central gallery exhibition of the 27th Biennial bore the title, *The Unbound Eyes of Anxiousness, Tradition a Toll of the Present,* and yet it was not thematic. Through the works of the selected artists, it merely showed the different creative worlds that coexist and form a

Marija Mojca Pungerčar,
Social Dress, 2007

plurality, and the various contexts in which art lives and presents itself. What is more interesting for this text is that this Biennial devoted a lot of attention to the spaces for exhibition. Besides the gallery space, the Biennial also addressed audiences in the public and media space, as well as in the Biennial catalogue, and even in private apartments. The Biennial questioned how the various content structures of exhibition venues affect the production of art, its perception, and reflection. Five artists and two art groups from Slovenia were given the chance to create new projects for the Biennial. The Beli sladoled group produced an art installation using graphics, stencils, stickers and drawings in the passageway of the Maximarket store in the centre of Ljubljana. Zora Stančič commented on the wider social attitude to art and the art system in her project à tout prix on billboards. The project *Flat Slovenia* by artist Arjan Pregl on city light posters disclosed the intolerance of the Slovenian media, the self-censorship of journalists and editors, capital and equity pressures, which affect the image of the Slovenian media space as a whole. Artist Anamarija Šmajdek prepared a complex action entitled *Early Guest*. She used several printed sculptures in public areas such as the market, subway, the city bus and the lobby in the city's maternity hospital, to change them into a world of art, whose maintenance was dependant on public participation (it was expected that passers-by would document the state of the sculptures with digital equipment, cameras and phones, and publish this on the Internet). In her project *Social Dress*, Marija Mojca Pungerčar encouraged people, at sewing workshops, to make garments according to their size and ideas from previously prepared and printed fabric, and conducted several such sewing workshops in clothes stores in three major Slovenian cities.

The products and workshop documentation was concurrently presented in the shop display window. The Domestic Research Society explores and uncovers forgotten, little known, and obliterated topics, and presents them in its cabinet of wonder. For the Biennial, the group launched the cabinet as an online publishing company which, even after the closing of the exhibition, continues to issue topical but overlooked literature that is available on the website www.indija.si. Jaka Železnikar presented himself with his online project *Disorganiser*. To this end, he developed a program whereby anyone could intervene into any web page and cover it with a copy of itself so that information is reproduced to infinity and the matrix becomes the matrix of a matrix. The artists at the 27th Biennial were also given the opportunity to exhibit in the Biennial catalogue, even though this was not the first time in the history of the Biennial. The first time that the catalogue became a space for exhibition was in the activist action of Adib Fricke at the 24th Biennial, and in 2003, at the *25*th Biennial with *Dispersion* by Seth Price. This time, Metka Krašovec, Dan Perjovschi, Dušan Pirih Hup, Bostjan Pucelj and Andrej Štular received this opportunity. These contributions gave the fundamental objective of the catalogue–to document the exhibition–a new dimension. The reader can pass from documentation into the creative field in a single publicist unit.

The Biennials that followed always included at least one project that was produced for the public space. In such a way, the 28th Biennial, which was curated by five curators and took up six gallery spaces in Ljubljana, produced the newspaper project called *Corrections and Clarifications* by Anita di Bianco, the newspaper and poster project *Fucking*

A! by Ana Lozica, the poster project by Eva and Franco Mattes, aka 0100101110101101.org, and the poster intervention by Fernando Garcia. The Biennial's extensive catalogue again became a place of presentation for the art projects of five artists. At the 29th Biennial, many projects were carried out in the public space, yet none were actually graphic, since this Biennial, as a kind of experiment, was dedicated to the artistic event as opposed to printmaking.

The 30th Biennial in 2013, curated by Deborah Cullen, returned to a renewed consideration of the nature of the graphic processes which are based on reproducibility and spoke of the way in which the artists of today are responding to contemporary communication tools and processes. At this Biennial, the organizer obtained new spaces outside the gallery walls. The promenade in the city's Tivoli Park became a space hosting the project *Entre Manos* by Charles Juhász – Alvorado, and the abandoned building of an old hotel in the park, a project room for a monumental piece by Thomas Kilpper.

After fourteen years since the Biennial ventured outside gallery walls, the people of Ljubljana are expecting works in public spaces, since these have become a normal part of the Biennial spectacle

THE EXPANDED FIELD

The expanded field

Holger Koefoed
Art Historian, Norway

One of professor Jan Pettersson's fundamental questions was: *Why is there so little theory and discussion around printmaking in the expanded field?* Lecturers, like Susan Tallman (author, editor and art historian teacher at the Art Institute of Chicago), and Jenn Law (artist and researcher), are occupied with theory linked to the very tradition of printmaking – especially with print as a techno-cultural system that has long been a critical media for producing and disseminating information, questioning ideology and inspiring social activism and change. Some of the seminars artists, like Thomas Kilpper's public art projects, can be said to be in this tradition. Many lecturers discussed the lack of transgressive qualities in the traditional graphic arts, but underlined at the same time, this as a point of departure for a repositioning of printmaking today.

Rosalind Krauss's famous essay *Sculpture in the Expanded Field* (1979) was a point of departure for the seminar, but as Susan Tallman argued in her contribution to *Art Since 1900,* Krauss displays an unapologetic ignorance of basic art historical knowledge about prints: "And yet she is largely right. For the past 50 years, the critical discussion about uniqueness and reproducibility in art has itself played out in *painting*, because of its unparalleled economic heft." There is too little knowledge about the art of printmaking,

which means that academies like ours, must take on the role of producing theory (see for instance the texts presented by the moderators Olga Schmedling and Theodor Barth).

To me, art theory would be the same for printmaking in the expanded field, as for all the arts that are part of the contemporary global art scene. Because the collective is such an important issue together with the techno-cultural traditions of printmaking and its huge commercial material base, I would look in the direction of a materialist aesthetic tradition as a theoretical base (for example The young Karl Marx, William Morris, Walter Benjamin, to our contemporary field of theorizing as discussed by the seminars other moderators). Some areas of special interest for this specialized field of the arts (like seriality, copy/original, new print technology, the role of collective workshops etc.) should be themes for deeper studies, seminars and publications at our academy. It is important to maintain discussion on the vital themes presented at this seminar.

I must confess, I also enjoyed Nina Bondeson's lecture, and the students also responded very positively to her critique of the contemporary art scene — that it is not so expanded or pluralistic, its marginalisation of skills, and its tendency to minimize or even exclude the craft based arts. Nina Bondeson found, in the tradition of printmaking, an opposition and a critique of the dominating trends in the contemporary art scene mainly promoting text, theory and conceptual ideas. Here we are at the core of the issues at stake: Where and who produces the alternative visions against the hegemonistic aspects of the contemporary art scene? The question of learning a craft, the *how,* together

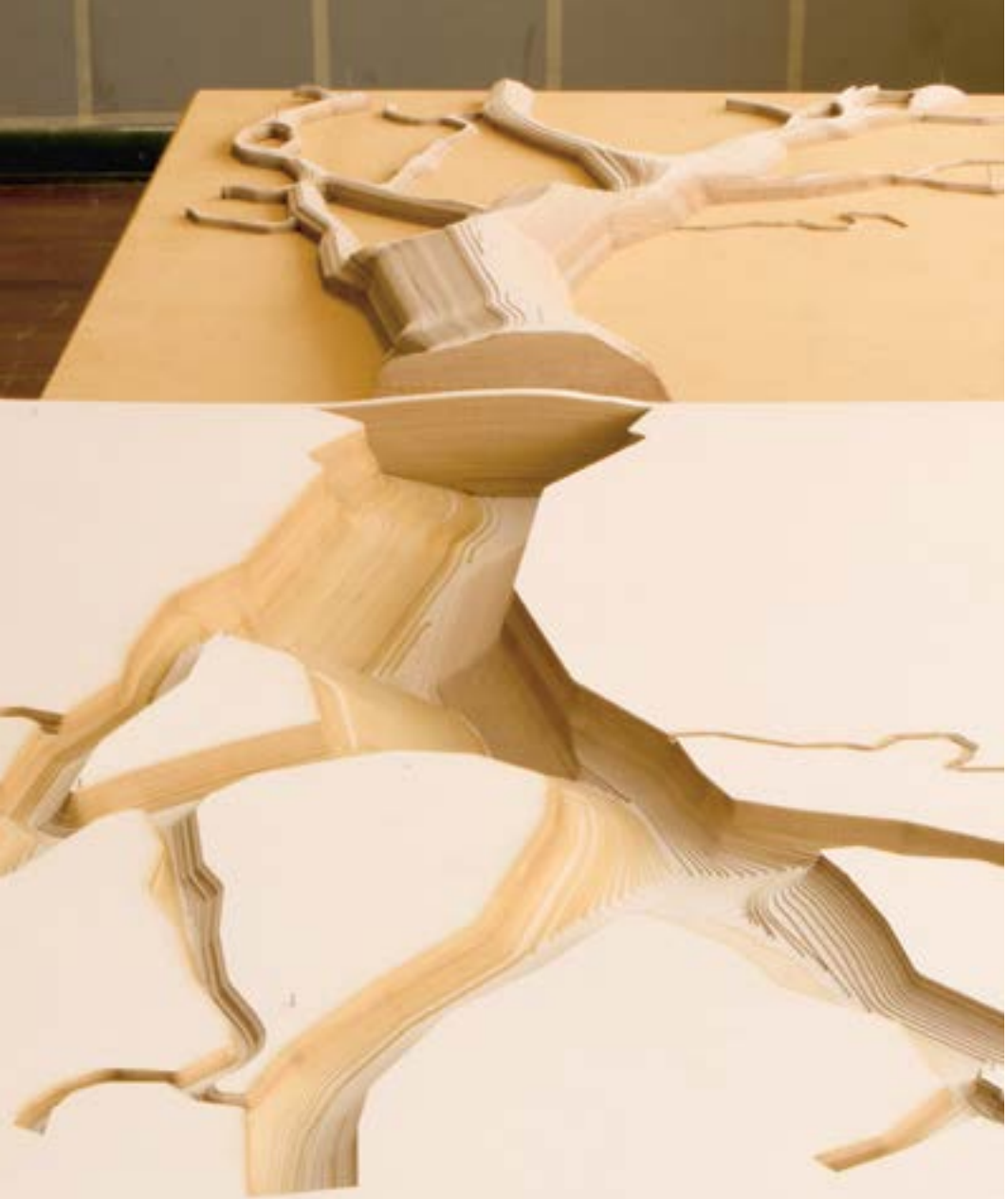
with the *why,* are important positions for teaching in institutions like ours. These issues are of vital importance for the future of printmaking. Maybe there has been an opening towards the craft based media after Documenta 13.

The projects presented by Columbian artist, Miler Lagos, demonstrates this new contemporary approach in a superb way. His work gives us a glimpse of the broad spectrum of artistic opportunities that exist between sculpture and print media. Lagos says; "*To think about what constitutes print media in a nominal and historical level, locates it the two-dimensional realm, and for me is in these minimal dimensions in which the printed image achieves its power. At first, this captures my attention beyond the exercise of being and of doing consciousness of the tangible*."

Miler Lagos' projects are fascinating examples of how his three dimensional artistic aims can be based on historical prints, like Albrecht Dürer's *Apocalypse*, or huge quantities of printed matter used as raw material for public art projects. "*My work is connected with print media as it searches to understand the nature of raw material, used primarily as the basis of our cultural construction and the learning of the world from images*." In the case of Miler Lagos, we could talk about "deep-materiality" as it includes so many dimensions like the historical, social, chemical, biological, etc. His engagement with materials is always at a very personal artistic level.

In the tradition of printmaking, there is a wide range of natural and chemical materials in use: paper, printed matter, stones, metals, wood, linoleum — just to mention a few. As a craft and material based art form, artist print-

makers and researchers should engage in artistic, as well as theoretical examinations, of all relevant questions involved in a contemporary setting. The enormous material base within commercial printmaking, how does this influence the arts? Will it help to re-configure the traditional aspects of prints? Etcetera. Theory and praxis in these areas are important elements in the new role of academies like ours.



Miler Lagos, *Amazon Tree (positive - negative)*
Laser – cut relief 72 × 102 × 6 cm,
28 1/4 × 40 1/4 × 2 3/8 inches

A Silent Witness

Miler Lagos

My work as an artist has focused primarily on sculpture, but it could not be defined solely by it; I consider that my work also transits in synchrony with other media such as drawing, cinema, video, and it is constantly nourished by images and encounters that come from everyday experiences. Increasingly, the role of the contemporary artist is to find and strike up more dialogues between disciplines, and to constantly expand so its actions can reverberate tangibly in the world. The artist observes and recognizes the dynamics of their surrounding environments, that is why I have chosen a series of stories and meaningful findings that have outlined my work as an artist and through them I aim to address the subject of the passing of time and the history from different perspectives.

The first story is a myth called Wone, in which the Colombian ethnic group Tikuna explains the creation of the Amazon River. Wone was a huge tree that covered the jungle so much that light could not penetrate its thick foliage, keeping the jungle in total darkness. One day, in the search for more light, the Tikuna people and the animals of the jungle began to eat the base of the trunk until the rabbit took the last bite. The enormous tree did not fall as expected, instead it literally floated in the air. Not understanding what was happening, they sent a squirrel to take a look from the top of the tree. The squirrel found a sloth hugging the tree with its legs and grasping a bright star in the sky with its

arms. The squirrel tried to persuade the sloth to let go of the tree because they needed light to brighten their lives, but the sloth firmly refused. The squirrel went down to tell the others and came back with the ants, which tickled the sloth until it could not resist anymore and released the tree. The fall took several moons and its impact was felt throughout the earth; its weight fractured the Andes mountain range and left a deep empty channel from which water started flowing. The big trunk became the Amazon River, the tree branches became the tributaries, and the foliage its lakes and ponds. Forevermore, the Amazon River would be known as the great tree of water or Wone.

The desire to come face to face with the ancient trees took me to the Amazon where I encountered one of the species that is very important for the indigenous communities of Central and South America, the Ceiba. With the assistance of a guide and Indigenous shaman from the community of Loma Linda, we spent several weeks deep into the Colombian jungle. The closer we came to the Ceibas we needed to stop, resuming only when the shaman had asked each tree for permission to continue and to access the knowledge within it. At the end of the day we had arrived, and there we were, standing in front of the tall and immense trees that you could hardly take in at one go. We stayed there for a long time.

The myth of Wone and the encounter with the Ceibas offer two different perspectives on the complex relationship that exists in nature between living beings and time. Wone presents a nature that continuously integrates itself with its own environment, where the vertical growth of the tree is assimilated into the vital flow of the river—a subtle

similarity that is lost sight of in the western idea of balance and progress. I began to wonder about the evidence of the passing of time through the trees, which from the privilege of their apparent stillness can record changes in their environment in each of their rings. There is a longevity that surpasses that of humans, and to think of it is to recognize the multiplicity of events that we do not witness, and all the changes that we do not see.

Throughout my artistic practice I have worked with different materials, such as cement, plastic, tar, paper, among others. A material that frequently reappears in my work is paper, which through its many transformations reveals the physical and symbolic connections between the large stocks of printed material circulating in the world, and the trees, their original source. While walking in the jungle, I saw in the tree a living archive and at the same time I saw it transformed into paper, carrying images, archiving knowledge and all kind of information that confirms our human existence. The constant change of materials for the purpose of use or function in culture, questions the agency of matter and its existence in the world.

Another meaningful experience happened while looking at a Leonardo Da Vinci´s book that included scans of his sketches and original manuscripts. While turning the book's pages, I observed the difference between the white perfection of the paper I was holding in my in my hands to those of the reproduced antique sketches, in which pale colours and a wrinkled surface showed the material condition of a paper aged by centuries. I realized how the action of time works against the notion of permanence: first it is a trigger for human efforts to preserve their

Miler Lagos,
***TREE RINGS DATING*, 2010**

Miler Lagos,
THE TERMS OF THE GAME, 2006

culture, and secondly it is a force that acts in opposition to the fragility of every material.

I also realized that just one sheet of paper was the material evidence of the existence of Da Vinci's sketch. Around this simple fact, I imagined how it would look, in terms of its volume, size and scale, to put together all the reproductions of the same sketch that has been printed to date. So, what took me on an exploration of paper and form was the strong correlation between a single image, its meaning and the object as a container of time and memory. Trying to push the limits of both image and object, I moved into action and printed a thousand sheets of a single image, stacked them, and started removing their edges with an angle grinder. To my surprise, throughout this process, an intense smoky-wood-smell came from the paper, and its surface appeared burnt, just like the bark of a tree. A lucky accident revealed the natural condition of the paper—that of being a tree.

While exploring our perception of time, the ephemeral, and the transcendent, I made a video in which I walk around and climb one of the Ceiba trees—a simple action that sought to show the monumentality and grandeur of these ancient Amazonian trees in contrast to my physical presence. Human time is different from other terrestrial beings, thus longevity is relative to the sensation and permanence of a place. From the human perspective there is a longing to transcend time, to reach towards where our own nature does not allow, and perhaps it is this feeling that inspires us to leave traces for future generations—intensifying the desire for permanence. But from a tree's perspective, there is nothing that intensifies a desire for continuity and

Miler Lagos,
MAGIC SEEDS, 2008

eternity; it is just the lapse of time and endurance in itself.

In my sculptural process, the object is pushed into constant transformation, to reach different scales and to be shown in a new reality. In many cases the constructive limits of the object are challenged to achieve certain monumentality, its surface is altered to change its appearance, to some degree, sublimating its meaning and accumulations of layers of materials that could grow indefinitely. In each of these three-dimensional actions, one can see intention to transform and present the object anew, to remake it, reconstruct its time and reconfigure its meaning.

Robert Smithson presents "a candid concept to test entropy"[1], he asks us to imagine a box containing black and white sand, first rotating clockwise, and then rotating it in the other direction; the result is a mixture that is increasingly grey and increasingly entropic. When filming the experiment he warns us that: "Sooner or later, the film itself would crumble or deteriorate and enter to the state of irreversibility." This concept of entropy is a recurring theme in my work, which is explained by Smithson as the impossibility of returning to the origin.

In this sense the logs I make, with piles of printed-paper, can trigger this back and forth dynamic between an object that is a representation of a tree, but at the same time is presented as the tree itself. Recently I built a paper-tree nearly 5 meters tall, and in the middle of this titanic enterprise I witnessed the com-

plexity, or rather the impossibility, of returning paper to tree. In this sense, the original and the copy live in parallel: in a mutual invocation, in a state of irreversibility, in which poetically, each can only evoke its counterpart.

I have made a journey through trees that turn into mighty rivers and papers that turn into trees. The relevance of these images lies in the way they expand and reconfigure the two elements that fundamentally constitute print-based processes: time and history. In the fall of Wone, the great Ceiba, the idea of the two-dimensional seems blurred, but the dramatic transformation of the landscape reminds us that every surface, be it at ground level or a piece of paper, is modified over the course of time. Perhaps the feeling is one of an apparent lightness, but all actions are evidence of the passing of time. We record, we register our presence, and we leave a mark on paper or by walking through the woods. No matter the size, we live in a world where lines are converted into trenches—cracks to abysses, natural reliefs to colossal engravings—and limits are more like inconclusive geographies—entropic and irreversible.

1 Robert Smithson.
The Monuments of Passaic, Artforum 7.
Number 4:48-51, December 1967.

Miler Lagos,
FOUNDATION, **2007**

Miler Lagos,
***NOMADS*, Detail, 2014**

Turf Wars: Printmaking in the Expanded Field

Susan Tallman

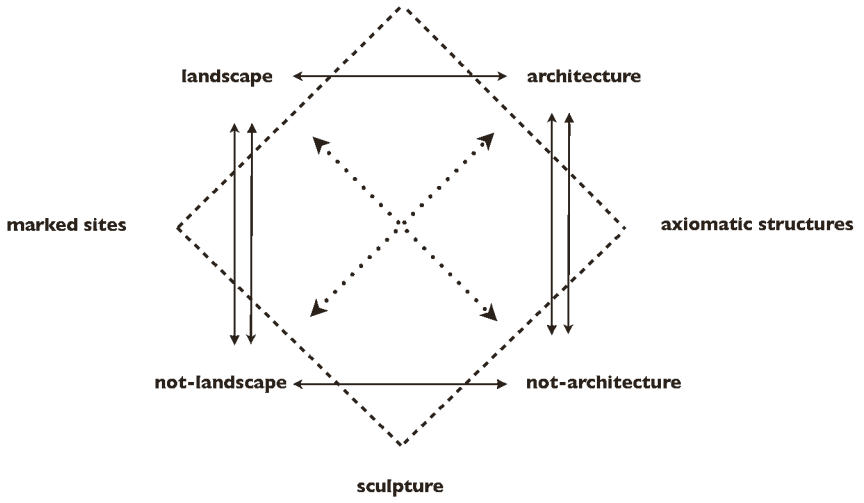
The "expanded field" certainly sounds a jolly enough place—a location for unfettered exploration where new paths can be forged at will. Geographically speaking, however, one person's expansion is inevitably someone else's encroachment. So when we talk about the "printmaking in the expanded field" we might want to give some thought to who is sharing the turf and whose flags get planted.

The expanded field model in contemporary art arose with Rosalind Krauss's 1979 essay "Sculpture in the Expanded Field." Krauss was addressing what she felt to be the sloppy fit between the word "sculpture" (Rodin, Brancusi, et al.) and the activities of the artists around her (land art, non-functional architectural structures, etc.). In the post-modern world of the 1970s it seemed that the logic of an artist's work no longer depended on materials like wood and bronze, or processes like casting and cutting. Neither, however, was it simply a free-for-all in which artists randomly tried out whatever was on offer. The apparently eclectic assortment of work Krauss saw was, she argued, logically unified through, as she put it, "terms that are felt to be in opposition within a cultural situation."[1]

The terms she chose as fence posts for sculpture were "architecture" and "landscape," and to illustrate her idea she created a now-famous diagram in which architecture, landscape and their inverses, "not-architecture" and "not-landscape," formed a quadrant overlaid with a diamond of possibilities. "Site constructions" like Alice Aycock's *Maze* (1972) are at the top (landscape + architecture); traditional sculpture appears at the bottom (not-landscape + not-architecture.)

The promise of the expanded field is this: if you can identify the right set of opposing terms, any domain — however rife with haphazard experimentation and new forms — is revealed as conceptually coherent. With this in mind, artists could mess around with video and etching and carpentry without appearing to be simply dilettantes. The trick is identifying the relevant magical terms for your own domain.

Sculpture in the Expanded Field



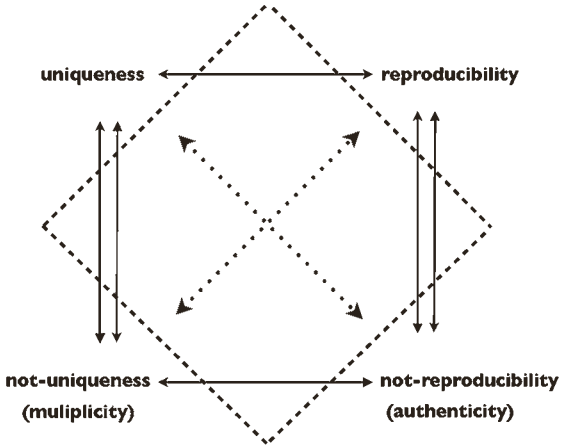
Rosalind Krauss' 1979 Diagram

The obvious question in this text is: "what are the terms for printmaking's expanded field?" Toward the end of her essay Krauss helpfully offers up the pairing "uniqueness/reproducibility," which she promptly uses to define, not print, but "the postmodern space of painting."[2]

Krauss's other writings suggest she does not care much about prints or print history,[3] so it is not surprising that prints are invisible within her construction. But she is in fact right that a great deal of contemporary painting has been concerned with originality, appropriation and replication. Nonetheless, if you redraw her diagram, substituting "uniqueness" and "reproducibility" in place of "architec-

ture" and "landscape," there is an immediate hitch: Krauss saw landscape and architecture as mutually exclusive categories: "not-landscape" equaled architecture and vice versa. But "not-uniqueness" is not the same thing as reproducibility—it's the same thing as multiplicity; and "not-reproducibility" isn't "uniqueness;" it's more like "originality." This means the diagram's bottom corner is actually the juncture of multiplicity and originality—a description that fits very few paintings but almost the definition of the artist's print.

"Painting" in the Expanded Field



In one sense this is a silly exercise—there are plenty of things to quibble with in Krauss's essay and a diagram is just a diagram. But Krauss is one of the most influential art critics of our time and if we are going to use her term "expanded field" as anything but a pompous way of saying "new stuff" we need to take

seriously her contention that such fields are in some sense logically constructed.

Additionally, there is the perennial annoyance that printmakers feel when print is automatically or thoughtlessly sublimated into painting. At print conferences and events I am frequently asked what I think of Wade Guyton, and the answer—I think he is a terrific painter—has often been met with irritation. I have been told that Guyton's work is properly part of the expanded field of printmaking since it comes out of a printer, and a number of people have implied that Guyton's decision to describe what he makes as paintings and drawings is opportunistic.

Guyton explains that he was not trained as a printmaker and feels ill informed about the history or techniques of print, whereas his frequent collaborator Kelley Walker "knows all that stuff."[4] Guyton's use of the ink jet printer did not arise from a desire to "engage with print," but from the urge to make something with the materials that were around his studio and, like everyone else, he owned a computer and printer. There is certainly something "printerly" about his staging of idea, template and output, but he did his layouts in Microsoft Word and by those standards every office worker in the developed world is a printmaker.

I think of Guyton's works as paintings because in person they *feel* like paintings: the scale is that of painting, the materials (linen, gesso, pigment) are those of painting, the compositional conversation invokes Agnes Martin and Brice Marden. Like Andy Warhol or Richard Hamilton, Guyton pulls ideas that are fundamental to print—reproducibility,

repeatability, syntax, aura — into the materiality and social space of painting, where we look at them differently. As Jasper Johns observed: "things which are necessary to printmaking … can be used in painting where they're not necessary but become like ideas."[5]

It is also not irrelevant that painting wields greater cultural clout than printmaking. Money is not the measure of all things, but it is a useful indicator of power: of the 70 most expensive art works ever sold, 68 are paintings.[6] In May 2014, when an early painting of Guyton's was up for sale at Christies with a three-million-dollar estimate, he booted up the original digital file, printed three-dozen more paintings and posted photographs of them to Instagram. The resulting brouhaha was reported in the *New York Times* and sparked debate throughout the art blogosphere. Had he actually printed 108 million dollars in an afternoon? If not, in what way was the painting at Christie's different from the new paintings? What exactly do we think we're paying for when we pay for art? These are pithy questions in a world where a few square inches of canvas are worth more than a year's labor by a school teacher. If the work at Christie's had been included in the print sale instead of the painting sale — if it had been billed as a "giclée" or had been valued at three thousand dollars instead of three million — this discussion of technology, valuation, uniqueness and multiplicity would probably never have taken place.

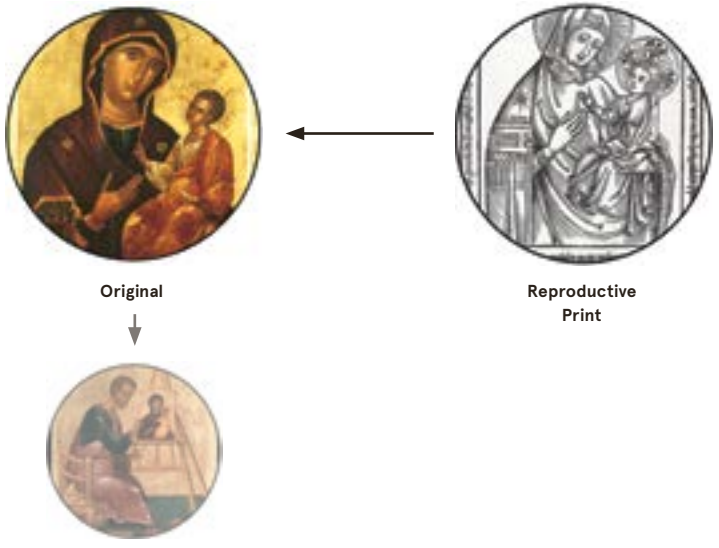
The truth is that a print that cross-dresses as a painting — that is unique or hand-painted or huge — does not have the impact of a painting that cross-dresses as a print, because when the less-powerful take on attributes of the more powerful it isn't seen as transgressive, just aspirational: women wearing trousers cause less fuss than men wearing dresses.

These are social truths, but I can see that it could well look as if painting just stepped up to the podium, elbowed printmaking out of the way and delivered the kick-ass speech that printmaking wrote.

image Origin

To be fair, however, printmaking and painting have been codependent since the beginning. Painting as the exemplar of individual expression and poetic epistemology came into being in fifteenth-century Europe alongside prints, presses and paper. There were painted images before, of course, but they behaved differently: a twelfth-century icon of the Virgin was not the expression of an individual artist; it was a link in a chain of replicas leading back to the moment when the mother of God sat down to be painted by St. Luke.

With the advent of printmaking, something new happened: in addition to replicating the pictorial composition, the print contextualized and explained it. Christopher S. Wood uses the example of a German woodcut of a Hodegetria icon: the image still points to the Virgin, but the embedded text points to another object, the "true" icon in Rome. Printed reproductions give us, for the first time, the painted "original." [7]



To our eyes, Raphael's *Madonna of the Fish* (1512 – 1514) is not "the Virgin" but "a Raphael." Since it was hidden away in a monastery for most of its life, the magic of its Raphael-ness was worked through reproduction. For centuries, printmaking embraced its double role: a collector would cherish an engraving of the *Madonna of the Fish* as both a Raphael *and* a Marco Dente; the brilliant composition of one and the brilliant adaptive syntax of the other.

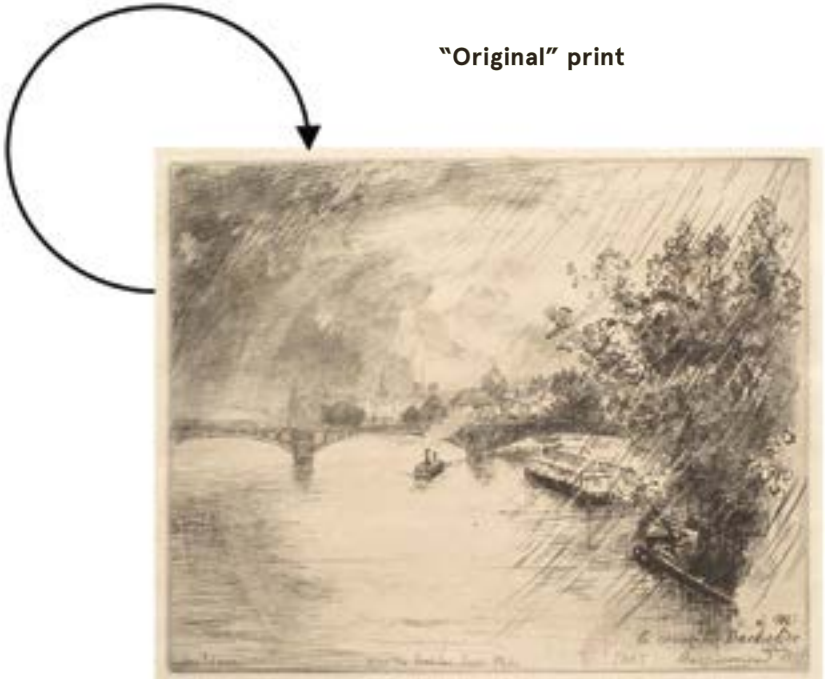
In the nineteenth century, Felix Bracquemond won entrance to the Académie des Beaux Arts with a spectacular reproductive etching of William-Adolphe Bougereaus' rather fluffy painting *Nymphs and Satyr* (1973). But Bracquemond was also instrumental in the nineteenth-century Etching Revival, which asserted a new entity — the "original print." These were prints that replicated no prior painting or fresco — they pointed only to their subjects (the streets of Paris, a stray dog) and to themselves. They repudiated,

in the words of Théophile Gautier, "photography, lithography … and all engravings whose re-crossed hatchings show a dot in the center."[8] Reproductions were no longer allowed to do double-duty as art. By the twentieth century, the artist's print had formally renounced its defining power — reproducibility — through the institution of the signed and numbered limited edition. When the artist's signature migrated from the matrix to the paper margin, it was an assertion of material specificity: it was no longer just the image that was authored, it was the individual sheet of paper — that specific set of molecules. The print had rebuilt itself as painting.

We reach the apotheosis of the solipsistic artwork in the mid-twentieth century. A Stanley William Hayter engraving, like a Pollock canvas, is both artifact and autobiography; it tells us about the urges, instincts and experiences that produced it. Both objects point only to themselves.

Painting was still defined against the replica, as it always had been — but the replica was no longer an adaptive interpretation of the design made by a second artist, it was now the endlessly dispensable, photomechanical reproduction. Printmaking entered a prolonged phase of critical irrelevance. This isn't to say no great prints were produced — obviously they were — but from the cultural-critical standpoint of an observer like Rosalind Krauss, they did not offer anything categorically *different* from painting.

With the paradigm shift of the late-fifties and early-sixties, art began to look outward — to examine the conditions, not just of its own making, but of its reception, its social and material contexts. As Krauss noted, sculptors stopped worrying about bronze and began working with architec-



Felix Bracquemond,
View of the Bridge Saints Péres, 1877

ture/landscape. Painters began to explore reproduction's effects and affects. The field bulged outward.

As production methods became detached from categories, the number of copies was no longer logically or inevitably related to the means of production, and multiplicity became an instrument of strategy. The ideal of industrially-produced, inexpensive and yet "original" art blossomed with Fluxus, multiples and artists' books. At the same time, printshops producing limited editions flourished.

These developments have been celebrated — by myself as much as anyone — as signals of a fundamental shift in print's relevance to contemporary art.

And yet...

To be honest, the structural relationship between painting and printmaking was very much what it had been throughout the twentieth century. It was just that now, instead of both examining their own internal conditions, both had turned to flirt with mass-market, low-rent reproduction.

For the most part, contemporary art's supposedly transgressive embrace of reproduction and multiplicity has been a feint: the paintings of Andy Warhol or Christopher Wool are clearly understood as unique works of art. (Even Guyton's demonstration did little to dislodge this conviction — *Untitled* (2005), now one of 36 printouts of the image, sold for $3 525 000.) Multiplicity and reproduction became the *subject* of painting and of printmaking, but we are in no way confused about which is which. Guyton's Epson-printed canvases, the Tobias brothers' relief printed "paintings," Glenn Ligon's screenprinted *Come Out* paintings *could* all be positioned as editions but their impact would be different. When these artists produce prints, they are clearly distinguished: usually smaller, often employing different technologies, their editions properly documented, signed and numbered. As Wood observes: "To represent the copy is to reassert the distinction between copy and original."[9]

So should we just accept the idea that the expanded field of printmaking and the expanded field of painting

are identical? That both can be demarcated by Krauss's "uniqueness/reproducibility" opposition?

I don't think so.

To begin with, there are too many things that don't fit. Where, for instance, do we put William Kentridge's linocuts or Tacita Dean's photogravures? These are clearly "original prints" but they have more to do with film than with painting or sculpture. The print, as much as it is painting's twin, is also a proto-filmic form: state proofs effectively constitute frames in an animation of image development. Prints have always leant themselves to narrative sequences, whether it is Dürer's *Life of the Virgin* or Lewitt's *Squares with a Different Line Direction in Each Half Square*. And the strategic sequence of plan, direction, production of parts, editing and assembly into something coherent is also shared by both modes.

Where do we put Richard Artschwager's *Locations* (1969), or Thomas Kilpper's floor-cutting projects, or Swoon's street-pasted woodcuts or Damon Davis's *All Hands on Deck* — works that are clearly on the uniqueness–reproducibility spectrum but equally fitted to the architecture–landscape spectrum? Each offers what Krauss calls a "marked site," but the potential of multiplicity is key to their poetics of contingency.

Site-specificity can in fact be seen as a strategic response to reproduction. It tells us that any object is embedded within a larger framework, and that reproduction catches only a tiny portion of that context. A century ago, Duchamp's readymades made it clear that the experience of

"art" is a product of the attention we bring to it. Robert Rauschenberg took the argument a step further when he said, "there is no reason not to consider the world as one gigantic painting.''[10] The problem is that our brains cannot pay "art-quality" attention to all things all the time. Neurologically we are always performing attention-triage: events we believe will be repeated demand less immediate investment; the rarer the event, the more "valuable" we find it. When we think of the art event and the artwork as identical, any object that exists in multiple is at a disadvantage. But if we define the art experience in terms of the relationship between the object and its setting in time and space, *everything* becomes unique. A Felix Gonzalez-Torres stack piece is simultaneously a unique sculpture and a limitless set of multiples, each spawning its own unique installation. The one thing it is *not*, is painting.

So multiplicity turns out to be a far richer property than painting can make use of. Richard Tuttle's *Scherenschnitt* in the January 2015 issue of *Art in Print* is effectively an optional artwork — left in the journal it acts like any other digitally mass-produced image — a reproduction of art rather than art itself. But if you follow the instructions and cut it out, it is transformed into the site-marking artwork envisioned by the artist and completed by the owner. *Scherenschnitt* isn't a work of art pretending to be a reproduction — it fully occupies both identities.

In its own small way, Tuttle's work ruptures the border between the free-roaming reproduction and site-specific original. The facsimile of Paolo Veronese's *Wedding at Cana* (1562 – 1563) made by the digital fabrication firm Factum Arte does this at a much larger scale. The full-size,

ultra-high resolution copy is installed in Palladio's refectory on San Giorgio Maggiore, where the original had hung before being looted and installed in the Louvre. Viewers today have a choice: they can visit the object Veronese painted, hung at the wrong height, in the wrong light, in the wrong building; or they can visit the facsimile in Venice, which harbors no sixteenth-century molecules but is visually indistinguishable from the original and is hung in the exact space for which the artist designed it.

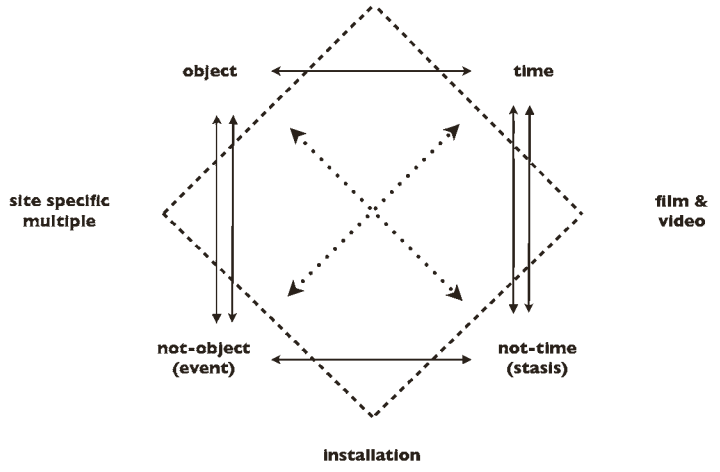
At the entrance to refectory there is a small display detailing the history of the original and showing photographs of the scanning, fabrication and installation of the facsimile. Before dropping into the glory of the image and setting, the viewer has been prepared to think about the experience in terms of uniqueness/reproducibility and site/non-site. Is this simply a reproduction? Or does it qualify as art?

With all this in mind, we might propose another set of oppositions to accompany uniqueness and reproducibility: object and time. This new expanded field can accommodate Gonzales-Torres stack pieces; repeatable time-based works like film and video; installation projects that are neither coherent objects nor moving time; and the recent proliferation of steamroller printing events, screenprinting parties, mobile print stations, and shopfront print studios that have transformed printmaking into a performative theater of labor.

By now we have developed Krauss's clean expanded field into tottery expanded skyscraper, in which print is everywhere and nowhere. One could argue that printmaking, now as ever, is a kind of traveling salesman making the rounds

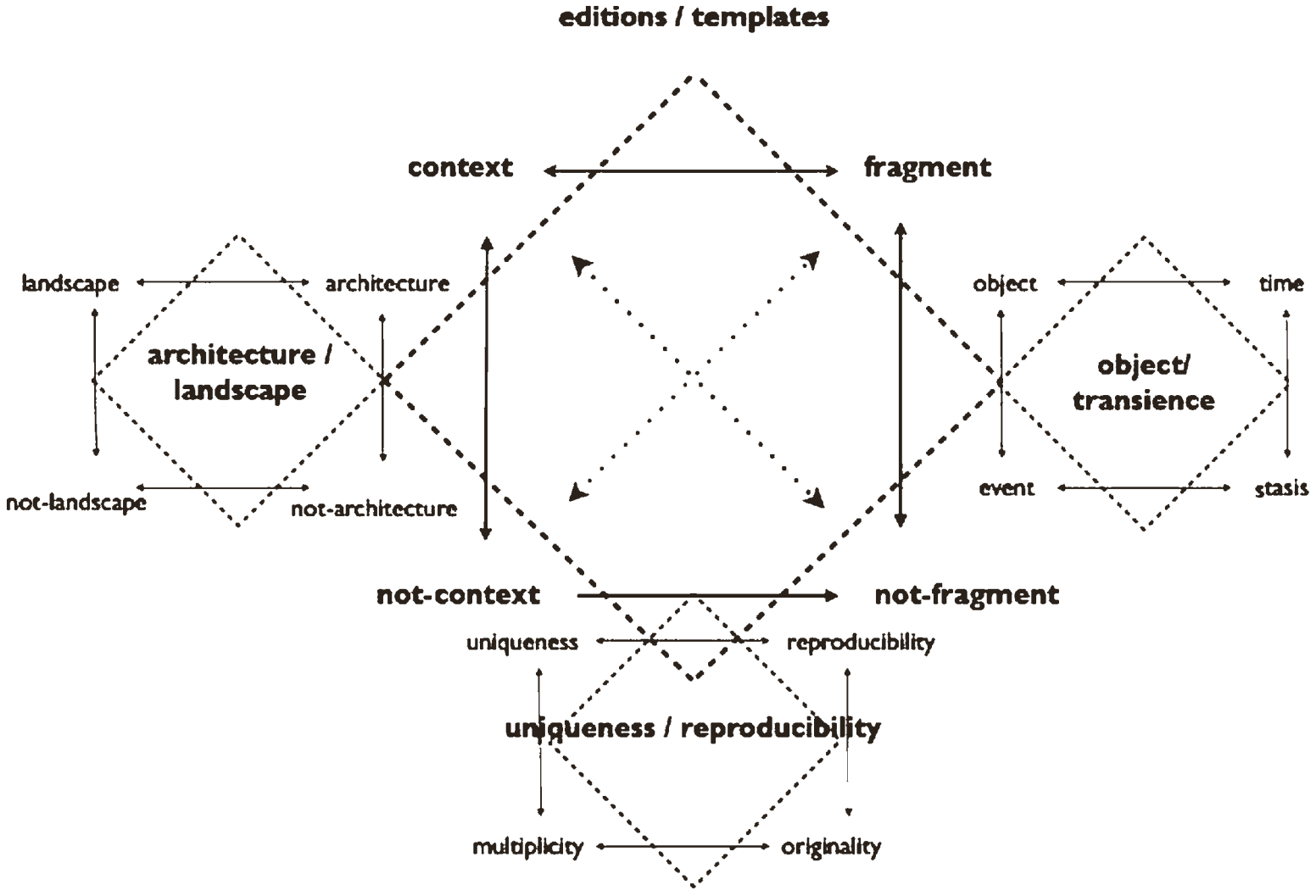
of everybody else's expanded field — painting, sculpture, film, installation. Or we could say that print actually owns the ground on which *all* these expanded fields lie.

Whatever in the Expanded Field



In the 21st century, the logic and mechanisms of print pervade virtually every mode of contemporary art practice: technical and material mastery is routinely outsourced; artist-instigated models are executed through the skills of a range of fabricators and the intervention of mechanical devices. The intercession of templates, mediation and repetition is so pervasive we don't even notice it.

But if I were to choose a pair of "terms felt to be in opposition" to define *specifically* the expanded field


editions / templates
context
fragment
landscape
architecture
architecture / landscape
not-landscape
not-architecture
object
time
object/ transience
event
stasis
not-context
not-fragment
uniqueness
reproducibility
uniqueness / reproducibility
multiplicity
originality

of printmaking it would not be any of these. It would be "context/fragment." These mark the duality at the heart of replication both conceptually and logistically; they are also at the heart of our struggles with time, space, memory and meaning.

I would draw a tidy diagram and I would show how sculpture and painting and film are all conceptually and materially beholden to the print. It would be tidy and satisfying and possibly even convincing. But it wouldn't necessarily be true.

The fundamental problem with the expanded field is that it was laid out by a surveyor, not a farmer. Surveyors scan acreage as an abstraction; farmers *may* do that, but they also have to deal with dirt. I don't think most artists operate, as Krauss writes, in a "rigorously logical" progression. I think they navigate between concept, intuition, circumstance and the demands of the physical world. Jared Diamond has argued that throughout human history invention has been the mother of necessity, not the other way round. Art comes about because people are tinkerers, and we look at what we've made with an analytical eye, and sometimes we find meaning that leads us forward to the next bit of tinkering. For artists this tinkering is often (though not always) rooted as much in materials as in ideas, and in the unexpected things that happen when you put one in the service of the other.

Ernst Gombrich's famous formulation about the origins of representation was "making comes before matching." The postmodern update might be "making comes before meaning." Even Sol Lewitt, who famously wrote, "execution is a perfunctory affair" did not actually believe it — the

statement was a rhetorical slap at modernism, as anyone who has ever looked closely at a Lewitt etching knows.

As observers we can set fence posts wherever we like but we should have the sense to realize that seeds will blow past and take root in unexpected places. It is up to artists to decide whether they are worth cultivating.

1 Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8, Spring 1979: 43.

2 Ibid.

3 Robert Palter, "The Print in Modern Art: A Critique of *Art Since 1900*," *Art in Print* 3, no. 2, 2013: 23.

4 Wade Guyton in conversation.

5 Jasper Johns in the film *Hanafuda / Jasper Johns*, directed and produced by Katrina Martin, 1980.

6 With the 300 million dollars reportedly spent on Paul Gauguin's *When Will You Marry* (1892) in February 2015 one could have bought the world's most expensive print, Picasso's *Crying Woman,* 60 times over.

7 Christopher S. Wood, *Forgery, Replica, Fiction: Temporalities of German Renaissance Art.* (Chicago: University of Chicago Press, 2008), 95–99

8 Théophile Gaultier in Linda C. Hults, *The Print in the Western World* (Madison: University of Wisconsin Press, 1996), 543.

9 Wood, 18.

10 Quoted in John Russell, "Rauschenberg and Johns: Mr. Inside and Mr. Outside, *New York Times,* 15 February 1987.

Thinking Through Print: An Evolutionary Approach to Imagining Graphic Futures

Jenn Law

Only by listening to technology's story, divining its tendencies and biases, and tracing its current direction can we hope to solve our personal puzzles.[1]

In 1956, American science fiction writer, Philip K. Dick, wrote a dystopic short story entitled "Pay for the Printer," imagining a post-apocalyptic world that has become entirely reliant on printed copies of things. In this future society, industry has been destroyed by war and humanity has become dependent on an alien sentient species of organic printers, called Biltong, who have come to mankind's aid to help restore the material world. The Biltong are capable of copying — or, in the language of the story, "printing" — any object, building, cultural artifact or material creation. But over generations, the original 'authentic' material referents have become degraded or mislaid and the traditional knowledge of making lost. As the story begins, the printers are dying, and their replicated world — increasingly fabricated from copies of copies — is on the verge of disintegration.

Dick's story ends with the protagonists fleeing their crumbling copied communities to presumably begin a new

colony on the margins of a collapsing world. Estranged from tradition and the knowledge and methods of making, mankind is forced to reinvent the world virtually from scratch. In the final paragraphs, one of the exiles pulls out a crudely fashioned cup that he has carved out of wood, holding it for comparison against one of the few surviving original objects from an almost forgotten era, a piece of Steuben glassware. He explains that the wooden cup is closer to the Steuben glassware than any print, for "printing is merely copying"[2] not building. The steps bridging the making of the two cups — let alone the manufacturing of more complex objects — will take generations to fill in, but it is implied that the future of humanity is dependent on such an evolutionary reboot.

Dick's cynical view of print as it relates to mechanical reproduction is typical of the late capitalist post-war skepticism and distrust that accompanied rapid industrialization. Dick's story is intended as a cautionary tale, the moral purpose of which is to forewarn the potential loss of traditional material knowledge through an over-dependence on technology. Technology has always inspired the utopian imagination, while simultaneously inciting social unease. These days, the buzz word is 'innovation', specifically 'disruptive innovation', which, as Jill Lepore explains, "despite its futurism, is atavistic. It's a theory of history founded on a profound anxiety about financial collapse, an apocalyptic fear of global devastation, and shaky evidence."[3]

Speculative angst is not new to print culture, which continues to be preoccupied with questions of the future. The topic dominates print conferences, panels and publications. Likewise, in the world of commercial printing, volumes have been written about the crisis in publishing and the uncertain

future of the printed book. As our relationships and social habits become increasingly mediated by digital media and technology, the very foundations of the material world appear at risk.

I am rather fascinated by this focus on edges, boundaries, expanded fields and uncertain futures, recognizing, of course, that there are all sorts of reasons for such future-fixation. As an artist and an anthropologist, I relate well to the idea of an expanded (or *expanding*) field, for in anthropology the field is the place where research happens, where questions are asked, and where knowledge about a culture is acquired in a participatory fashion. In this regard, let me acknowledge from the start that I am interested in contemporary print in its broadest definition — not simply as it manifests within the contemporary art world, but as a graphic culture, with historically evolving ideologies, traditions, social customs, knowledge systems and technologies.

It is the theme of knowledge, its transmission, and its evolution in relation to technology that serves as the basis for this paper. In this, I have been influenced by theories of 'technogenesis' or the idea that humans and technics co-evolve together, as outlined by philosopher Bernard Stiegler[4], and more recently revisited by media theorist, N. Katherine Hayles.[5] Technogenesis collapses the subject/object divide between humanity and technology, arguing that objects like humans have their own ontological embodiments. From this perspective, we can examine the ways in which print-based knowledge may "synergistically combine" with evolving technologies to "to produce and catalyze new kinds of knowledge."[6] Grounded in mimesis and multiplicity, print, as a techno-cultural system, has long been a critical

media for producing and disseminating information, questioning ideology and inspiring social activism and change. Indeed, the very history and language of print is one of both evolution and revolution.

All evolution, technological or otherwise, involves strategies of problem-solving, characterized by adaptation, inheritance, horizontal information transfer, trial and error, and exaptation (i.e. the co-option or conversion of an innovative discovery originally developed for another purpose — the classic example of which is Johannes Gutenberg's printing press; a "screw-driven wine press... turned into an engine of mass communication."[7]) Print-based technologies have been in the process of almost constant development since before the 3rd century in Asia, and from the beginning of the 15th century in Europe (much earlier if one expands the field to include printerly strategies of stamping, block printing and mould-making). Some of this evolution has been by goal-driven design, but much of it developed simultaneously or in response to innovations in other fields — and occasionally, even, by accident.

Often, it is the ways in which existing knowledge systems and technologies are combined that is innovative. Along these lines, this paper builds upon my previous writing on the practice of 'transference' in relation to graphic knowledge and the ways in which artists employ print-based pedagogies to *think* about making art.[8] Here, contemporary print-based practice is understood not simply as an assortment of technological skills to be acquired and employed, but rather as a set of unique aesthetic and conceptual problem-solving strategies that may be transferred and applied across diverse media. Indeed, the future of print

may not rely as much on the evolution of the machine — the press, the printer, the associated materials — as in the ways in which we think *about* and *with* print.

History machines

Toronto-based collaborative artists, Matt Donovan and Hallie Siegel take a "long view" of the evolution of information technology in their multi-media practice. They refer to their sculptures as "History Machines"[9], referencing the machinations of history and the hegemonic meta-narratives that continue to inform contemporary social practice, and in which print-based culture is deeply implicated.

Since the turn of the millennium, Donovan and Siegel have produced a series of objects indexing the tensions inherent to radical shifts in information technologies caught in moments of transition. This liminal angst is made manifest in *Impressions* (2005), consisting of two interlocking magnesium plates, each cast with a section of dialogue from Plato's *Phaedrus*, in which Socrates debates with Phaedrus the merits and pitfalls of oral speechwriting versus the written word. Each plate is a stamping mould of the other, bearing both sides of the debate in two running columns, alternately embossed and debossed, so that they fit together perfectly. Originally conceived as a public artwork for a library (never realized), the maquette is a monument to the written word and the ultimate triumph of print. Yet as Donovan and Siegel explain, the work likewise memorialises the loss that inevitably accompanies technological innovation.[10]

Where *Impressions* marks the shift from the oral to print, *Self-Printing Book* (2004) prophesizes the dawning of the digital age. Cast in brass, this book is a "sculptural edition"

of Vannevar Bush's 1945 essay "As We May Think." This post-war text was a call to scientists to take stock of the past and turn their future attentions to the massive task of developing networks of communication and information exchange in order to make scientific research more widely accessible. "As We May Think" is commonly cited as one of the earliest projective descriptions of computers, scanning devices, fax machines, hypertext, and the internet. In *Self-Printing Book*, each left-hand page is a printing mould of its right-hand readable counterpart, so that when the page is turned the book appears to print itself. Undermined by the same technology imagined within its pages, this is a volume heralding both the end and the continuation of the print era, simultaneously enacting its own demise and regeneration with each reading.

The duo repeatedly creates objects that appear to take over their own production and editioning. In this same vein, Donovan and Siegel produced an exquisitely carved ebony wood "Haikube" (2005), each individual component of which is carved with Haiku-inspired syllabic fragments ultimately composing six original commissioned poems by Gregory Betts. Modelled on a Rubik's Cube, each turn of the cube results in a new three-line poem. A twist on Japanese woodblock printing and traditional poetry, the Haikube is capable of manufacturing a seemingly endless number of varied editions, produced from a singular multi-faceted matrix. Donovan and Siegel are interested in the process of editioning as it relates to mechanical reproduction and manufacturing strategies, playing out the object-focused tensions between the singular versus the multiple, the original versus the copy. Balanced on the edge of tradition and innovation, these objects seem capable of perpetual reinvention.

Donovan Siegel,
Self-Printing Book, 2004

Donovan Siegel,
Haikube, 2005

As chance would have it

For Toronto-based artist Barbara Balfour, evolution — of technology, of the individual — however seemingly purposeful, is always underwritten by chance. Trained as a printmaker and immersed in text-based practice, Balfour appreciates the unexpected diversions, digressions, and failures — of knowledge, process and intention — that are part and parcel of the creative process. In exploring such themes, she regularly employs strategies of repetition as a means of upending meaning. For Balfour, mimesis is the guiding principle underlying our narrative constructions of self.

Since 2010, Balfour has been producing multiple series of text-based lithographs exploring written expressions of time, seriality and recurrence. In each of the series, short phrases referencing repetition and/or continuity are hand-written repetitively, without punctuation and seemingly ad infinitum. In works such as *On and on* (2010) and *Over and over* (2010), the monotony of repetition becomes a subject in its own right. While they may at first appear to say the same thing (differently articulated), they may also and simultaneously be read as opposite in meaning. 'On and on' may be viewed as speaking to infinity, while 'over and over' may signal a conclusion, repetition here functioning as added emphasis on an act's ending rather than indicating its continuation. Their meaning in part depends on how one interprets — and times — the intervals between.

Intervals take on even greater significance in the related work *Living & Dying* (2010), in which the word 'living' is repeated until mid-page, where it is then taken over by the repetition of the word 'dying'. As with the other series,

Barbara Balfour,
***Over And Over*, 2010. Detail.**

each individual print is unique, the matrix shifted slightly with each printing and the colours varied, resulting in diverse articulations of the same text. *Living & Dying* is emphatically temporal, both conceptually and in the evidence of labour referenced in the repetitive acts of writing and printing. There is depth to Balfour's repetitive excess that functions both poetically and aesthetically to continuously refresh and alter the reading and meaning of the words on the page. Significantly, the point at which living becomes dying is almost imperceptible. It is a shorthand index of individual evolution.

Balfour's interest in diversions and failures as potential opportunities for reinvention is taken up in the work *Persistence* (2000, remade in 2005), a life mask of the artist cast from glow-in-the-dark silly putty. Balfour has employed silly putty on more than one occasion for its printerly ability to transfer (petroleum-based) newspaper images or text to another surface. In this instance, Balfour is interested in the silicone material for its moulding properties. Cast from life, this "sculptural imprint"[11] represents a life paused but not-yet-complete; an evolution still in progress. While original silly putty is a pale flesh colour, the phosphorescent greenish tint of this version lends the mould an otherworldly ethereal glow, representing perhaps the ghostly spectrality of a self that exists between life and death. In this, persistence may allude to life's obstinate will to continuance despite death's looming shadow. Persistence may also be read as a reference to the perseverance and determination required for technological innovation to occur, a nod to the specific ontological history of a material that evolved over many incarnations.

Barbara Balfour, *Persistence*, 2000, remade 2005

Silly putty was originally created in 1943 during research into potential synthetic rubber substitutes for use by the United States in World War II. As the silicone-based polymer didn't possess all the qualities of rubber, it failed as a viable replacement. After several unsuccessful attempts at repurposing it scientifically, it was eventually marketed as a highly successful toy (with some help from a persistent marketing consultant). Innovation is dependent in part on the ability to recognize opportunity in failure. As Louis Pasteur once said, "[il]n the fields of observation, chance favours only the prepared mind."[12] For the artist, a seemingly dead-end can be a vantage point from which to shift perspective.

Detective work

Dead-ends and close readings likewise preoccupy South African artist and writer Kathryn Smith. Trained in print media,

Kathryn Smith, *Incident Room*.
Installation view

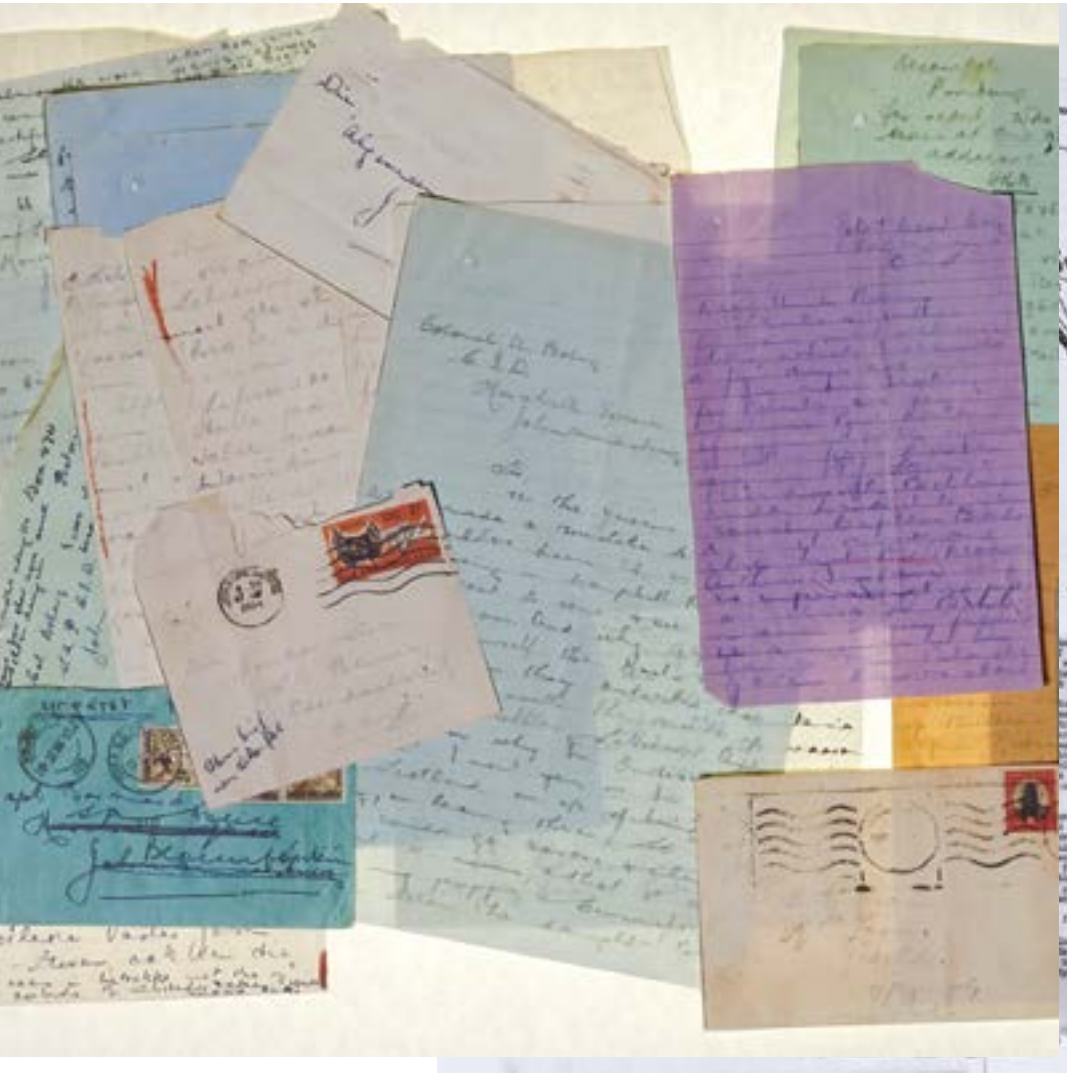
Smith received an MSc in Forensic Art at the University of Dundee, Scotland, and has recently begun a PhD in forensic art at Facelab, a research group at the Liverpool School of Art and Design at Liverpool John Moores University. Her work explores the relationship between art and criminal investigation, a rather appropriate field of inquiry in contemporary South Africa. She has been interested in forensic methods of observation for many years, employing a close, microscopic examination of printed materials, which aims to engage the viewer as a "kind of detective, deconstructing and unraveling

clues and references that may not announce themselves outright."[13]

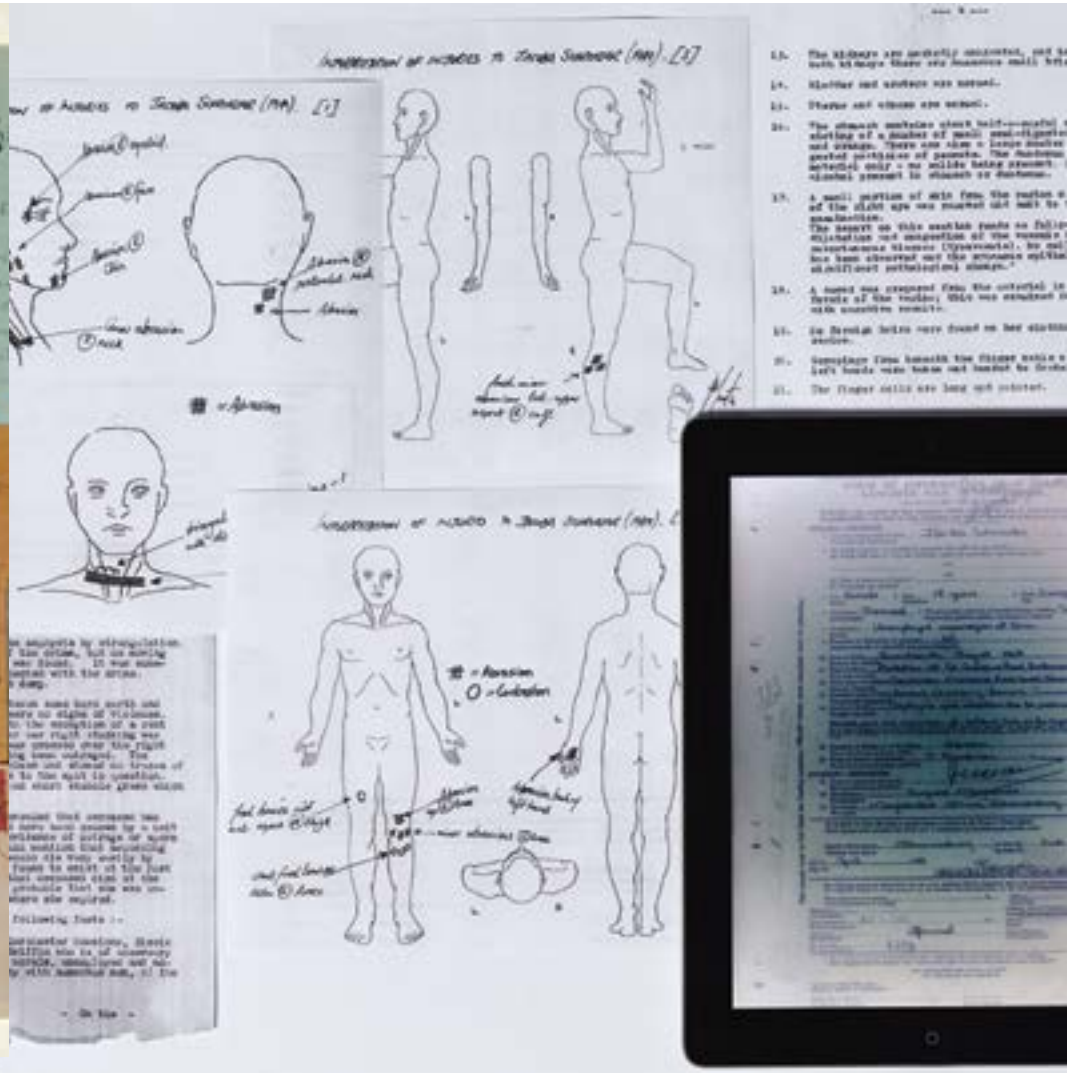
Her current practice taps into the popular curiosity and mythologies surrounding high profile or celebrity criminal investigations, including that of Jack the Ripper and Marilyn Monroe. Combining multi-disciplinary research strategies, Smith seeks to reveal the ways in which knowledge and truth are manufactured and institutionalized. In this context, a wide range of printed documents — from popular books and media articles to police reports — are copied, autopsied and forensically examined in an attempt to uncover hidden or forgotten narratives.

In 2012, Smith created a body of work entitled *Incident Room: Jacoba 'Bubbles' Schroeder (1949 – 2012)* based on a cold case from Johannesburg involving the unsolved murder of a young Afrikaans working class white girl in 1949. Schroeder was strangled and her neatly dressed body laid out in partially burned veld in a developing suburb. Two men known to Schroeder were arrested two months after her death, but there was insufficient forensic evidence to convict them. Media reports at the time cast aspersions on the victim's moral character, referring to her as "a good-time girl", "addicted to liquor."[14] The case has captured popular imagination, and has been revisited and revised by journalists and true-crime authors for over six decades.

Incident Room represents an ongoing investigative project, lending an artistic eye to a failed forensic process. As Smith explains, the title *Incident Room* makes reference "to the physical space, usually in a law enforcement agency, in which all known information about an investigation, visual and



Kathryn Smith,
Incident Room Tip Offs, 2012



Kathryn Smith,
Incident Room Murder Admin, 2012

otherwise, is collated. Such a space is by nature a generative and dialogical one: briefings are given, connections are made, leads are followed."[15] Installed in public spaces, *Incident Room* ultimately functions as an interactive, dynamic collection of living documents wherein print is both evidential and the analytical process by which a problem is collaboratively confronted, scrutinized and hopefully resolved.

Smith's investigation has methodologically, aesthetically and conceptually proceeded through print. Her collation of graphic evidence has often required creative and sometimes subversive strategies of research and collection, at times compelling the artist to covertly photograph or copy restricted-access materials in order to reinsert them into the public domain. Smith's persistent efforts have resulted in some progress with the case, including the re-discovery of a long-missing police case file and Schroeder's "unmarked grave," imaged using ground-penetrating radar.[16] An analysis of the post-mortem report was also conducted with the assistance of a forensic pathologist, revealing discrepancies in the case history. Through an active engagement with material evidence, the artist aims to reconstruct a life — and death — from fragments.

In the course of her practice-based research, Smith has embraced a variety of 'high' and 'low' duplication technologies and mimetic strategies including hand-produced carbon-copies, photocopies, microfiche films, photographs and digital scans and imaging. Copies are often made of copies. Through this multi-layered process, Smith has attempted to unravel "the popular myth of 'Bubbles'," in order "to reinscribe her subjectivity, dignity and

memory."[17] In the artist's work, as in life, the facts do not necessarily lead to truth or resolution. But hope persists. As forensic technologies evolve, new opportunities for advancing the investigation continue to present themselves.

Keeping time

Thus do we find ourselves on the edge — of history, of tradition — leaning towards a future horizon hazily defined. As with the artists discussed, my material practice is firmly rooted in print both methodologically and conceptually. I work with what I term "the artifacts" of print culture — of reading and writing specifically. In the face of contemporary debates surrounding the purported crisis in print, I contemplate the future of the book, our fetishization and attachment to its physical object-form, and our desire to collect and possess the knowledge contained therein. I have generally tended to work in an analogue way — producing hand-cut screen-prints and lithographs, as well as sculptural bookwork. However, recently I have turned my attention to the question of technology more overtly, exploring new strategies of making and thinking about the future of print.

In 2014, I created two related objects — a book and a printing press — using 3D printing technology. *Artifact* is a replica of a volume by Edmund C. Berkeley, an American computer scientist who wrote one of the earliest popular publications on computers in 1949, called *Giant Brains or Machines That Think*. The book is open to Chapter 11, in which Berkeley imagines what the social impact of computers will mean for mankind. While *Artifact* appears to be a real book, it is, rather, a carefully constructed illusion. The top pages are printed on the surface, but do

Jenn Law,
***Artifact Table View*, 2014**

Jenn Law, *Pharmacy*, 2015

not turn; the book is open, but cannot close. Although technically printed, it is in fact unreadable. It exists solely as an art object, an artifact of sorts. As a book, it is redundant.

Re-Inventing the Wheel is a 3D printed miniature, fully-functional printing press, designed from blueprints for a full-size intaglio press. Here, I have employed a contemporary printing technology to reproduce a traditional printing technology. The work is, in effect, a print that prints prints. It is capable of printing an infinite variety of plates. This particular plate is written in binary code, an instructional coding system of 1s and 0s used by all computers, including 3D printers. Each eight-digit string of binary code represents a single written character, which in this case translates as "Print Rules!" As a self-perpetuating object, the 3D printed press references an evolution in print culture that does not signal extinction but rather perpetuation.

Working in 3D printing has often entailed trial and error, allowing for designs and objects to evolve over time. I am intrigued by both the hype and the hope pinned on 3D printing technology to transform the way we design and manufacture things — everything from food, to architecture, to body parts printed from living tissues. Some analysts have even likened the rapid evolution of additive manufacturing to a new industrial revolution.[18] It is predicted that the digitization of design combined with the growing applications of 3D printing could lead to a "decentralization and customization of manufacturing."[19] Moreover, 3D printing has joined other evolving technologies in expanding our ideas of what materials can be. These days materials are increasingly 'smarter,' and inks may be sentient. But like all technologies, 3D printing has its limitations and its shortcomings, and it is

often in the combination of old and new technologies that the most interesting shifts in thinking occur.

Recently, I created a new body of 3D printed work for a solo exhibition in Toronto entitled *Means and Ends* (2015). *Pharmacy* is a collection of 3D printed ink bottles, filled with ink I have made from book ash. Historically, some of the earliest ink was made from combining carbon ash, fine soot (lampblack) and water, with a binder such as hide glue or gelatin, and shellac. In *Pharmacy*, each bottle contains ink made from a specific book, thus far totalling 100 volumes. It is a library of sorts, composed of distilled ideas and philosophies, anticipating new narratives written from those that have come before. While book ash may conjure images of the destructive impulse of censorship, its potential to be transformed into ink ultimately proclaims the futility of such violent attempts at erasure. *Pharmacy* is a work of both mourning and regeneration, speaking to the persistence of knowledge and meaning beyond the printed text.

I have also been working on a 3D printed pocket watch, entitled *Timepiece*. The technological evolution of time-keeping devices arguably rivals that of print technologies in its profound impact on human culture and the ways in which people think and behave. In *The Tyranny of the Clock*, George Woodcock has written that: "[s]ocially, the clock had a more radical influence than any other machine, in that it was the means by which the regularization and regimentation of life necessary for an exploiting system of industry could best be attained."[20]

In the world of 3D printing, the race is on to create the first fully-printed mechanical watch. The primary stumbling

block — i.e., precision — is not a new problem in the history of horology. Standard 3D printers are generally only capable of a resolution of 0.1mm, which is not fine enough to print the smallest mechanisms accurately. Karel Bachand, an American engineering student, recently employed a more advanced Multi-Jet Modelling (MJM) process, capable of 0.01mm resolution to print a replica of a luxury Swiss Urwerk UR-202 watch. However, MJM processes cannot yet compete with the fine machining capable with CNC processes widely used by watch manufacturers, and Bachand was ultimately compelled to machine various components of his replica watch.[21]

Jenn Law, *Timepiece*, 2015

Here, I have chosen to replicate a pocket watch, for the invention of portable time-keeping devices attests to the rapid advancement of horology, particularly from the 16th

century onwards, and the increasing regularization of public and private time. Pocket watches were luxury items until the middle of the nineteenth century, when the innovation of machine tools and interchangeable watch parts led to their mass manufacture and wide dissemination amongst the general populace. By the mid-1940s, pocket watches had largely fallen out of fashion. Since then, watch technologies have continued to evolve and become ever-more covetable and complex (witness the hype over the iWatch, for example).

Timepiece is modelled on a traditional Victorian era pocket-watch, the design of which has been repeatedly copied and widely manufactured in recent years. My 3D printed version positions itself as both a mass produced knock-off and a unique artwork. As a technological object, it is a multi-temporal material embodiment of socio-historical processes. In this, in the words of Timothy Barker (after Michel Serres), it is an "aggregate of solutions, concepts or problems originating from different historical eras."[22] It bears within it all the past successes of horological evolution. Nevertheless, as a 3D printed watch it remains unresolved in many ways — for now.

Back to the future

To return, at the end, to Dick's story, one of the characters pulls a small printed Swiss watch out of her pocket; the strap disintegrates, and while the watch face still appears intact, the hands no longer move. A print made from a print, the watch — now a mere mass of fused steel — ultimately dissolves into "a glitter of pudding."[23] It is an image of technology paused in its evolutionary tracks. Dick's depiction of print is that of a faithful or blind copy, marking a fidelity so true to an original that it has suffocated progress. It lacks the imagination and ingenuity we have come to expect from the world at large. In his version of the future, the problem is not with industry and technology per se, but rather with humanity's failure to push forward technology's evolution, thus halting its own in the process. Technology represents an opportunity for becoming. It must be understood not simply as a set of innovative tools at our disposal, but the means by which we continuously reinvent ourselves. The good news is that stories of the future are constantly in the process of being rewritten.

IMAGE LIST

1 Matt Donovan and Hallie Siegel, *Self-Printing Book*, cast brass, edition of 1, 11″ × 9″ × 4″, 2004, image courtesy of Matt Donovan and Hallie Siegel©, photo credit: Matt Donovan and Hallie Siegel.

2 Matt Donovan and Hallie Siegel, *Haikube*, ebony, edition of 3, 3″ × 3″ × 3″, 2005, image courtesy of Matt Donovan and Hallie Siegel©, photo credit: Matt Donovan and Hallie Siegel.

3 Barbara Balfour, *Over and Over* (detail), lithography, varied edition, 15.5″ × 21″, 2010, image courtesy of Barbara Balfour©, photo credit: Thomas Blanchard.

4 Barbara Balfour, *Persistence*, glow-in-the-dark silly putty mask of artist's face (plaster form beneath made from an alginate mould), 2000 (remade in 2005), image courtesy of Barbara Balfour©, photo credit: Isaac Appelbaum.

5 Kathryn Smith, *Incident Room: Jacoba 'Bubbles' Schroeder (1949 – 2012),* installation view (Gallery AOP, Johannesburg), mixed media, 2012, image courtesy of Kathryn Smith©, photo credit: Kathryn Smith.

6 Kathryn Smith, *Incident Room: Jacoba 'Bubbles' Schroeder (1949 – 2012),* detail *Tip Offs and Red Herrings (mixed bag), (white), (blue)*, mixed media, 2012, image courtesy of Kathryn Smith©, photo credit: Kathryn Smith.

7 Kathryn Smith, *Incident Room: Jacoba 'Bubbles' Schroeder (1949 – 2012),* detail *Administration of a Murder*, mixed media, 2012, image courtesy of Kathryn Smith©, photo credit: Kathryn Smith.

8 Jenn Law, *Artifact*, 3D printed book (replica of Edmund C. Berkeley, *Giant Brains or Machines That Think*, John Wiley & Sons, inc., 1949, pp. 180 – 1), edition of 2, 11″ × 7.75″ x 1.12″, 2014, image courtesy of Jenn Law©, photo credit: Thomas Blanchard.

9 Jenn Law, *Pharmacy*, 3-D printed ink bottles filled with book ash, lithographed labels, custom-made wood and glass apothecary cabinet, bottle dimensions approx. 1.5″(w) × 1.5″(d) × 2″(h), cabinet dimensions 42.15″(w) × 47.25″(h) × 6″(d), image courtesy of Jenn Law©, photo credit: Thomas Blanchard.

10 Jenn Law, *Timepiece*, 3D printed watch with working quartz mechanism (watch approx. 2.75″ × 2″ × 0.5 plus 3D printed chain: 17″), image courtesy of Jenn Law©, photo credit: Thomas Blanchard.

ENDNOTES

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2 Philip K. Dick, "Pay for the Printer," in *The Philip K. Dick Reader* (New York: Citadel Press, 1987), p. 252.

3 Ibid, p. 252.

4 See Bernard Stiegler, *Technics and Time 1: The Fault of Epimetheus*, Meridian: Crossing Aesthetics (Stanford, California: Stanford University Press, 1998).

5 N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis* (Chicago: University of Chicago Press, 2012, Kindle File).

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LEAVING AN IMPRINT

Leaving an Imprint

Holger Koefoed
Art historian, Norway

The National Academy of the Arts in Oslo is proud of its workshops at the Arts and Crafts Department. Many academies have reduced their facilities alongside the growing demand for digital and conceptual based art. In my opinion, the key to survival and renewal of printmaking lies in the workshops. Without the necessary equipment for printmaking, there would be no continuation of the tradition in graphic art, or a basis for crossover with new and other contemporary art forms. Within printmaking, there is a double identity, where both the art and the craft dimensions are present. The idea behind this seminar was to discuss the necessity of maintaining the many specialized craft traditions of printmaking, but at the same time, to include the digital and contemporary art scene — even the immaterial print. The academies need both options, but still: *Why leave an imprint*?

It is evident that in the tradition of printmaking, and seen today on the contemporary global art level, much of the interest by professional printmakers, and artists alike, has mostly been concentrated on technical issues: the *how* is more important than the *what* and the *why*. There are understandable reasons for this, but it is refreshing to look at other directions in the expanded field of printmaking as part of the contemporary art scene,

where the printmaker takes on different roles. Margaret Miller, Professor and Director of Graphicstudio, at the University of South Florida, emphasized the printers role in helping artists find technical solutions to realize new graphic art. Miller is concerned with printmaking's transgressive possibilities: "Printmaking, using any of the technical processes, is by its very nature an act of resistance. The creation of the imprint, the trace of the mark, is the interstitial matter that forms the dialectical image." You could say that professional printmakers can assist anyone who wants to produce a graphic work of art, and this is part of the expanded field (even old rock musicians or Queens can make prints of high technical quality). In my opinion, the printmakers who specialise in different aspects of graphic arts should be given the opportunity to renew their own art forms through periods of experimentation without being concerned about selling their results. As Miller noted, this professional collaboration has produced new techniques and artistic expressions, as well as to renew the graphic arts.

Documenta 13 displayed a growing acceptance for craft based art — good news for the students and printmakers participating at this seminar. There are several optimistic trends on the contemporary art scene, discussed by Zara Suzuki, Associate Curator at MoMA: "I would argue that printmaking is currently experiencing a stealth renaissance, finding ways of insinuating itself into the larger activities of contemporary art without necessarily announcing itself as doing so."

The key issue will always be the workshop. Many artists who make prints have their own studios, but it is of vital

importance to encourage the tradition of working at a collective space with professional printmakers, as well as amongst other artists and students. I see the collective workshops, not only as an arena for teaching and training, but also a space for seminars and discussion about the theoretical or critical studies relevant to the art of printmaking and the print, in a wider sense. A workshop is a place to discuss topics such as the conceptual concerns of printmaking — collaboration, process, copy/original, reproduction, sequence and seriality, original/copy, ethics of the profession, social/political engagement and the like. This way of thinking is inspired by Richard Sennett's idea about the "philosophical workshop." The potentials within this collective dimension have not yet been fully discussed, examined or exploited. In many printmakers professional life, they need to work both at a studio/atelier and at a professional workshop.

Professor Theodor Barth, introduced Georges Didi-Huberman's interesting remarks concerning the imprint: "I think that the imprint is the 'dialectical image,' something that as well as indicating touch (the foot which impresses itself into the sand) also indicates the loss (the absence of the foot in its imprint); something which shows us both the touch of the loss as well as the loss of the touch." You might say that in the conceptually dominated contemporary art scene, the loss might even be of the engraver.

The artist, printmaker, and professor of printmaking at Rhode Island School of Design, Andrew Stein Raftery, is deeply founded in traditional printmaking techniques.

During his lecture, he asked the intriguing question: "Why Engraving?" Considering the atmosphere of today's contemporary art scene, questioning tradition and craft based art requires a strong conviction and engagement. Seen from the position of defending the craft-based graphic art, lecturers like Nina Bondeson, had critical opinions concerning the hegemonistic aspects of the contemporary art scene. The power of the visual poetry, akin to graphic art and its traditions, represents in a strange way today, a renewal; therefore, it takes a deep artistic vision to see *new* possibilities in lines, curves, dots and dashes formed by the burin. As Raftery said: "Although the protocols of the burin engraver are often discussed in terms of reproduction, the translation from model into print offers unique opportunities for analysis, interpretation, distillation, and enhancement."

The audience certainly responded positively towards Raftery's precise process for creating art – by first building models, and then countless sketches, and *purifying* each line, etc. Raftery also presented his designed set of dishes that consisted of a twelve-month cycle of him working in the garden, as motive. Some might call Raftery's approach academic, but it is contemporary *with a heart*. This is what the audience really appreciated.

To maintain future workshop-based traditions, the role of the Academies should continue to critique or oppose current trends in educational policies. As for printmaking, it needs this double position: both the craft and the conceptual dimensions. This would ensure the survival and further development of the visual poetry specific to this medium, its traditions, and in combination with new art forms, help create a more pluralistic and "expanded" future for the arts.

“You are the only person doing this, right?”

“There is nobody else engraving — just you?”

“Are there any other engravers?”

These are the “Frequently Asked Questions” encountered in my life as an engraver.

Why Engraving?

Andrew Stein Raftery

My initial response is to speak of my engraving colleagues: Anton Würth of Germany, Takuji Kubo of Japan and Will Fleishell at the United States Treasury. I also mention artists maintaining the engraving traditions of France such as Jacques Muron and Hélène Nué and young engravers I have encountered in my travels such as Ashley Ludden and David Barthold, and of course the many students at Rhode Island School of Design I have trained in the art of the burin.

But that does not answer the real question: Why would anyone choose to engrave? Why practice an art form that had its heyday in the Renaissance and has been obsolete since at least the middle of the nineteenth century?

I present my own experience as a case study.

At Boston University in the early 1980s I learned the protocols of modernism through the lens of the “life class”. Nude model on stand, seeing the whole, integrating the parts into the whole, concepts drawn from Cézanne and the most conservative period of Matisse combined with the power of Beckmann’s formal constructions--these were the generative ideals for my painting and drawing teachers.

The printmaking elective in our third year offered unprecedented openness: no prescribed subjects, stylistic freedom and a professor who watched us as we worked and

suggested techniques and approaches that could help our work grow. Professor Sidney Hurwitz noticed I tended to organize my lines in etching and thought that I might like to try engraving, which was not usually part of the curriculum. He gave me a burin, a copperplate and a twenty-minute demonstration on how to sharpen the tool and cut lines into the plate. After having struggled with oil painting and figure modeling in clay it was a revelation to find a way of making art that was so suited to my hands and sensibility.

Working the copper with the burin appealed to my inherent love of careful manipulation of fine materials. But in addition to making highly crafted objects, I wanted to create images and develop visual narratives about the world I knew. Engraving allowed me to hone my sense of line and by its very nature encouraged my impulse to build images incrementally through the accretion of small marks. The study of drawing and painting provided useful tools for structuring a picture and developing the spatial envelope that could contain my content. I found these formal concepts to be as compelling as the techniques of engraving. The combination of crafting and picture making was extremely satisfying.

I do not think many of us at that traditional art school in the early 1980s were aware of Rosalind Krauss' essay, but we did know that contemporary art was changing in a way that offered a broad range of options. I remember being shocked that Sherrie Levine could photograph a page from an art book and make it her art and delighted by Cindy Sherman's fictional narratives. The Pictures Generation encouraged me to think that the traditional skills I had learned, such as engraving, could plausibly be used to make

my narratives of contemporary American suburban life compelling for the present.

In 1984, when I graduated from art school, I had done just enough engraving to understand that it was a way of making that completely served my deepest artistic inclinations. In graduate school at Yale and through the 1990s, I continued to struggle with painting and its requirements: how to reconcile the amorphous material qualities of paint to the level of description I needed for my narratives, and how to harmonize details into the integrated picture, not to mention the difficulty of using color in a meaningful way. The drive in this work was toward ever-greater verisimilitude, a goal that did not really interest me. It seemed a conservative impulse that would lead nowhere.

I had to figure out how to make it clear that my pictorial narratives were constructed fictions. My contemporaries such as Lisa Yuskavage, John Currin and the Leipzig painters made the constructed qualities of their paintings evident through distortion and the grotesque. I resisted breaking through the delicate layer of plausibility provided by accurate drawing and convincingly rendered spaces. I did not want to give in to pictorial strategies I found obvious, but I knew something had to change.

A new beginning was revealed to me around 1999 in my bedroom in the form of a print I had been looking at every day for seven years. It was the first old master print I had collected, purchased in Winsted, Connecticut for $68, framed. Entitled *Allegory in Honor of the Roman College*, Claude Mellan engraved it circa 1630 after a drawing by Pietro da Cortona.

I had learned about Mellan in 1987 when I took Curator Richard S. Field's *History of Prints* course at Yale. During that same year Alvin J. Clark, then a Fellow at the Yale University Art Gallery, mounted an exhibition of 17th century French prints that featured several masterpieces by Mellan. I admired their simplicity and clarity, which is exactly what attracted me to the print hanging across from my bed.

Claude Mellan,
Allegory in Honor of the Roman College

At any time of day, whether I was awaking or falling asleep, Mellan's print was completely legible from the other side of the room. The figures and space were powerfully generalized, but specific enough to reveal gesture, atmosphere

and light. Anyone who knows Mellan's approximately four hundred engravings would say that this is a good, but not great, early print from the period before he developed his characteristic style. Even so, I looked at this print and aspired to bring something from it into my own work.

I had previously prepared a series of drawings showing a man shopping for a suit in a department store for the third installment of a series of paintings about shopping at malls. I reworked the studies and scaled the figures and architecture to match the Mellan engraving. And when I was ready to start work on the copperplates I knew it was finally time to return to the craft I had found so satisfying as an undergraduate student. This project had to be done in pure burin engraving.

I have never looked back.

The first image of the portfolio *Suit Shopping* to be engraved was the scene of the man checking out his muscles in the dressing room. My initial approach involved crosshatching similar to that in Mellan's *Allegory*. After engraving the figure and some of the background in this way, I realized that a representational system based on Mellan's later work, which developed a language of marks describing form entirely with swelling parallel lines without crosshatching, would create a better flow within my composition. I scraped out the figure and completed the image and the subsequent plates in the Mellan manner. I was able to grow and learn from Mellan's engraving syntax while working on the *Suit Shopping* plates between 1999 and 2002. I came to understand the potential of embracing the limitations imposed by a restricted visual language.

Andrew Stein Raftery, *Suit Shopping*

Mellan's method allowed me to incrementally build up a unified visual field.

A powerful realization came from my close study of Mellan's prints in museum printrooms and my own collection: everything I needed to know about how an engraving is made was evident in the actual prints. I could see where a line had begun and been terminated, how hatching was built up and when a line had been reentered by the burin. I could hypothesize about the sequence of hatching layers, all of which led to new research tracks.

Direct line-for-line engraved copies, engraved reproductions of old master drawings in the manner of contemporaneous engravers and analytical tracings provided methodologies for the study of historical prints, mining the information they present in plain sight. These projects, whether a literal copy after Diana Mantuana or an interpretation of a Giulio Romano drawing in a style that Diana's father Giovanni Battista Scultori might have taught to his children, or an engraving after Giulio's student Francesco Primaticcio in the manner of the French engraver René Boyvin, or numerous analytical tracings of engravings by

Schongauer, Dürer, Marcantonio, Muller, Villamena, Huret and others, or a copy after Dürer on a hammered copperplate, these projects created direct links to past engravers and revealed new insights into their work. The close study of engravings enabled me to touch history, to make contact with my artistic ancestors. As I incorporate elements from their work into mine I can situate myself in relation to the history of engraving.

Unfortunately, for an artist, life is not long enough to devote entirely to research into the past. Upon completing *Suit Shopping*, I had to step back and consider its implications with an eye to my next project. I loved the abstraction implied by the parallel lines in *Suit Shopping*. To what extent could I push those lines? How wide and far apart could they be while still maintaining their representational function within the picture? *Suit Shopping* had been planned as a painting and reflected this fact in the differentiated local values that relate to color and overall atmospheric effect.

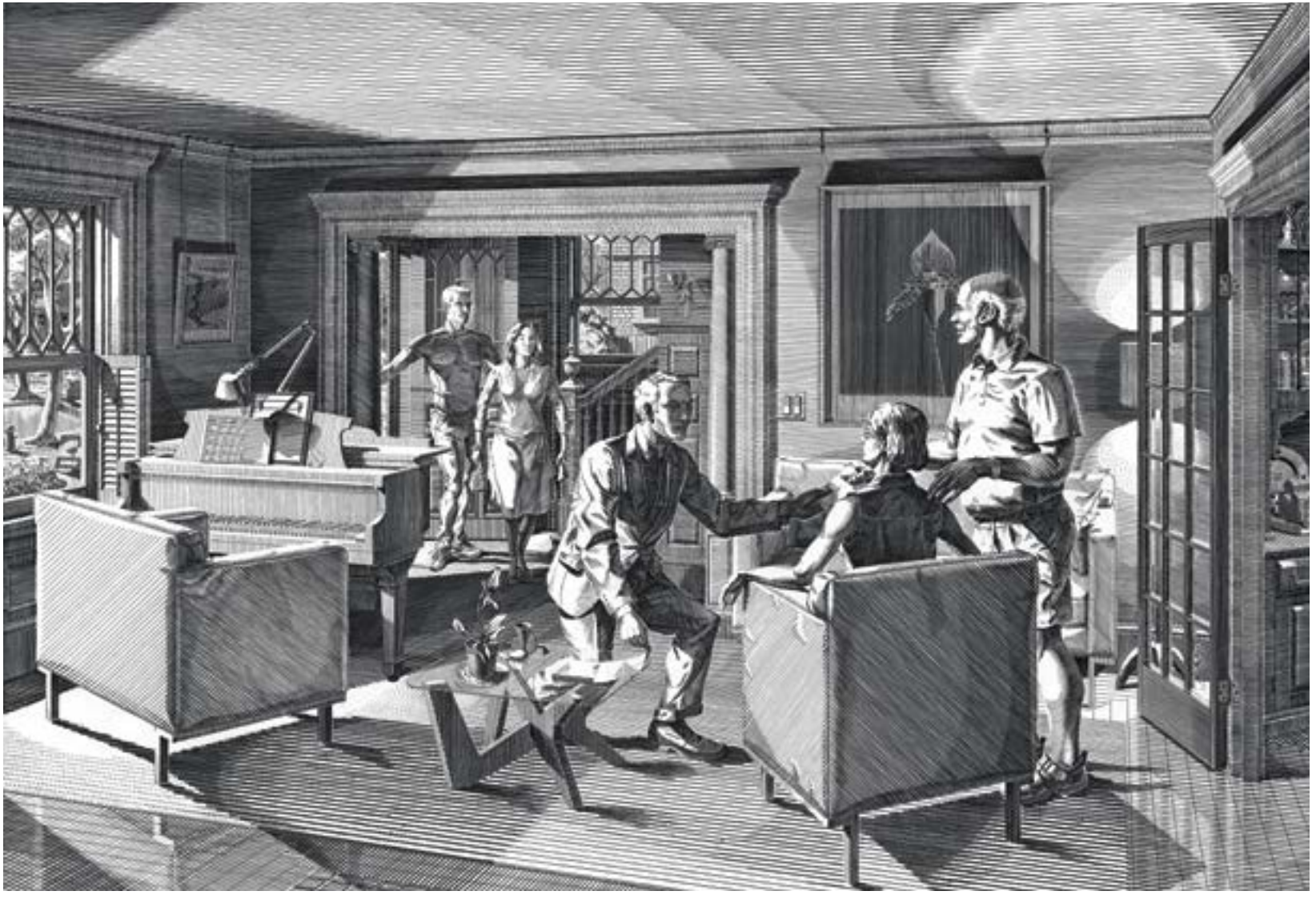
For my next project, I wanted to make an engraving that was conceived as a graphic work from the beginning. In addition, part of the planning process of *Suit Shopping* had been the creation of a sculptural model to allow clear study of elements such as the figure group with the three-way mirror. What would it be like to make a series of prints that inherently reflected its origin in a sculptural model?

The five engravings of *Open House* show a single moment of time. Studies in the form of sketches made at actual real estate showings commenced as early as 1996, eventually leading to the construction of scale models occupied by

nude figures and simplified furniture. Everything was white and the lighting was carefully controlled. My goal was to see the scenes with the greatest possible clarity from the start, never letting accessories or details detract from the overall impact. Drawings with wash alternated with drawings in line, as new elements came into play and the narrative was enriched by the elaboration of character and décor. The final drawing for each scene was a line drawing in ink on acetate. This held all the necessary information and was transferred in reverse to the copper. This essential preparation was the work of years, but when I faced each lightly drypointed copperplate, I was placed at the very beginning of a new journey.

Engraving lines is an improvisational act. The artistry of engraving lies in the choices presented by a seemingly rigid system. I do not plan out the hatching through drawing because no drawing tool can simulate the burin on a plate. It takes courage to cut the first two marks in the copper. The relationship between them sets the scale for all subsequent marks so the stakes are high. As the plate develops there are many potential choices of lines to describe any given form. The descriptive system, in this case parallel lines without contours, crosshatching or dots, provided a framework but no absolute rules.

There are frightening moments when it seems as though lines are piling up to do exactly the opposite of what is required. Sometimes a resolution is reached and the unexpected curves add piquancy to the passage. But there can be terrible mistakes, costly in terms of time and confidence. This high level of risk is an essential dynamic of engraving.



Andrew Stein Raftery,
Open House

After completing Open House in 2008, I turned to an engraving project that is very different in subject, style and material. *Suit Shopping* and *Open House* were fictional. Although I made it clear that I was an insider to what I depicted, the commentary was focused on people and situations outside of myself. My new project, *Autobiography of a Garden on Twelve Engraved Plates,* shows me going through the months of the year working on the garden I make at my mother's house in Providence, Rhode Island. If there is satire, I am the subject. The outdoor setting with its profusion of plants and atmospheric effects is something I had never attempted in engraving. Finally, the support for the prints is ceramic. All these factors necessitated new approaches to design and execution.

I am fascinated by how prints colonize our world – on wallpaper, clothing and functional objects such as ceramics. Since the 18th century engraving has been used to decorate pottery. I especially admire British transfer printed pottery from the first half of the 19th century. The robust forms of the pottery are the ideal carriers for the riot of images and ornaments provided by the engravings. They are perfect in their own way, but the engraving itself rarely rises above the perfunctory level required to deliver a certain amount of glaze to the ceramic body. I wondered if it would be possible to make printed ceramics that employ the complete resources of engraving to create fully pictorial works – basically prints in the guise of functional objects.

Having never worked in ceramics, I had a lot to learn. I designed twelve plate shapes and my colleague in the Ceramics Department at RISD, Professor Larry Bush, devised

the clay, formulated the glazes, made the dies for the RAM Press and with help from some dedicated students got 1800 plates safely through the kilns twice and ready for transferring and the final firing.

Then my job was to make the copperplates. The preparatory work followed my regular steps of drawing and making sculptural models. However, since the setting was an actual place, I drew extensively from life and painted grisailles of the complete scenes as the final step before transferring the outlines to the copperplates.

The first plate I engraved shows me in June training a passionflower vine on a trellis. The small scale and level of detail required a different system of marks than I had used in my other engraving project so I added outlines and crosshatching to my representational vocabulary. The engraving was quite dense. I had just finished my Dürer copy when I started this plate and had cultivated a feeling for close marks.

When the engraving was proofed on paper it looked pretty good, so I printed it in glaze on a transfer sheet and applied it to one of the plates. When it came out of the kiln it looked a bit weird, but I could not tell why. The transfer was fine, but the print did not sit well on the pottery. The hatching seemed impenetrable and did not allow flow from the blank borders to the interior of the scene. It took a long time to sink in, but it was a depressing realization – the engraving did not look good on the ceramic plate.

I found a fresh approach in the work of Jean-Émile Laboureur, a French engraver working in the 1920s and 1930s in a

Andrew Stein Raftery,
Autobiography of a Garden on Twelve Engraved Plates

style that might be called cubist art deco. His decorative simplifications of observed reality pointed a way for me as I tried to reconcile the forms of my plates to prints that had to function on some level as decoration.

I placed an impression of Laboureur's 1932 masterpiece *L'Entomologiste* on my engraving table and started on the next copperplate entitled *May: Cultivating Lettuce*. I retained my descriptive outline, but radically simplified the hatching. Courses of lines acted like washes to establish planes without emphasizing perspective. I relished the tight curves of the mustard greens that reminded me of a damask pattern before lightly engraved horizontal and vertical dashes pulled them apart. All hatching responds to the requirements of the ornamental effect. I call this way of working "micro decoration". This phenomenon is even evident on the copperplate, which sparkles, in the manner of ornamental engraved metalwork. Significant areas were left blank, or with minimal shading. When printed on paper, the engraving seemed unfinished and a bit flat. When transferred to the ceramic plate and fired, it came to life.

Not only did the open areas relate to the rim in a satisfactory manner, but I came to appreciate the profound difference between the engraved line when printed in carbon black on paper and that same line in slightly translucent black glaze trapped between two transparent layers of glass. I saw potential for new qualities of light, new effects of atmosphere in what amounts, for me, to a new printing medium. I look forward to exploring these effects as I bring the project to completion.

I call this project "The Autobiography of a Garden" partly in tribute to Gertrude Stein's "The Autobiography of Alice B. Toklas", but mostly because we can learn almost everything we need to know about the garden – its inception, development, decline and dormancy, from looking at the twelve plates.

But what about the middle-aged man who goes about making the garden with such determination?

This project is satirical like all my work, so it is okay to laugh at the genteel absurdity of his activities, his outfits that might have been appropriate for a gardener in that very same plot of land in the 1930s (maybe not the sandals, though), and his ornamental flower garden which certainly would have delighted a visitor from the 1840s. We do not learn very much about him, but we can see that he is seriously devoted to labor that makes beauty. To move beyond the satire into critique, it is possible that he is an unrepentant aesthete.

Stepping away from the character and back to myself, I can say that this work is my rejection of cultural homogenization, consumerism, degradation, and yes, ugliness and vulgarity.

It is an expression of my anger that as a person and a gay man I live in a world that would reduce me to an object of marketing strategies.

It is my utter rejection of the idea that a computer algorithm can know anything about who I am or my desires.

And it shows my belief in the power of art to resist mediocrity and worse.

I do realize this journey through engraving has taken me to an extreme place both in relation to contemporary culture and contemporary art. But I do not feel embattled in this place – I am an explorer, not a hermit and I am eager to go even farther.

Leaving an Imprint: The Transgressive Mark

Margaret A. Miller
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What are the optimum conditions to encourage artists to use printmaking processes to experiment with new forms and concepts and make breakthroughs in their practice? Printmaking processes are acts of resistance by nature, and certainly can be transgressive. In the United States, the university-based atelier is uniquely positioned to offer artists, working in residence, a broad array of technical processes and a collaborative environment that encourages a dialectical response to both contemporary conditions and the tools of printmaking.

Tom Pruitt, Master Printer,
works on a Teresita Fernández project

There are three major professional presses in the United States associated with universities. Tamarind Lithography Workshop was founded in 1960 in Los Angeles by June Wayne. A decade later Tamarind moved to the University of New Mexico, where it is today and is recognized for its training of printmakers. Tandem Press was founded in 1987 by Bill Weege at the University of Wisconsin-Madison and is now thriving under the direction of Paula Panczenko. Graphicstudio, founded in 1968 by Donald J. Saff at the University of South Florida in Tampa, is now the largest of the three university-based presses based on the scope of opportunities available to artists. I serve as the fifth director of the studio, which is part of the Institute for Research in Art along with USFs Contemporary Art Museum and Public Art program.

It is the skilled artisan-printmaker that inspires artists to make successful translations between modes of thought and material languages. The successful relationship between the artist and artisan encourages and directs the exploration of the potential of various processes and systems of production to produce new work. Graphicstudio currently employs six printers and a sculpture fabricator that work under the auspices of Tom Pruitt, Tamarind-trained Master Printer and Studio Manager. It is the combined skills of the production team and the quality of productions that is the key to enticing artists to accept invitations to work in residence. Emerging and established artists are encouraged to expand their practice and use printmaking to make art that is experimental and transgressive. This has been the underlying mission since the inception of Graphicstudio.

Robert Rauschenberg
and Don Saff

In 1972 Don Saff began his first collaborations with Robert Rauschenberg, who subsequently established his studio and living quarters on Captiva Island in southwest Florida. Bob's energy, authority and excitement required an innovative and flexible environment. For example, his interest in chemically impregnating the fibers of paper with color led to experiments with blueprinting and sepia printing. The dull, penetrating brown and blue tones produced by the sepia and blueprint processes evoke the greasy, soiled, worn appearance of the cardboard boxes in Made in Tampa 11, produced between 1972 and 1973. The use of both the blueprint and the sepia print techniques in a single work created particular challenges because of the chemical antipathy of the two processes. The sepia section of each impression had to be printed first and allowed to completely dry, when the blueprint chemicals were applied they had to be carefully hand brushed with the chemical solution.

Rauschenberg's work at Graphicstudio challenged the traditional uniformity of an edition. Crops is a suite of five solvent-transfer and screenprint works from 1973. Bob laid out unique newspaper elements saturated with solvents prior to printing. Although the format was consistent for each impression in the edition, the details vary from print to print, creating an edition variée.

In 1982 Rauschenberg traveled to China, after this trip he worked with Graphicstudio to produce Chinese Summerhall, a hundred-foot-long (30 meters) color photograph. The photograph required the purchase of a Hasselblad camera and color processing equipment. Kodak made the long paper and several enlargers were set up to expose the collages of film, cut from negatives of single photographs.

Rauschenberg worked with Graphicstudio from 1972 to 1987, during that time he produced 23 print editions, photographic studies for Chinese Summerhall and the photograph itself, and four sculpture multiples for the Rauschenberg Overseas Culture Interchange (ROCI), which was directed by Donald Saff.

Jim Rosenquist and
Tom Pruitt

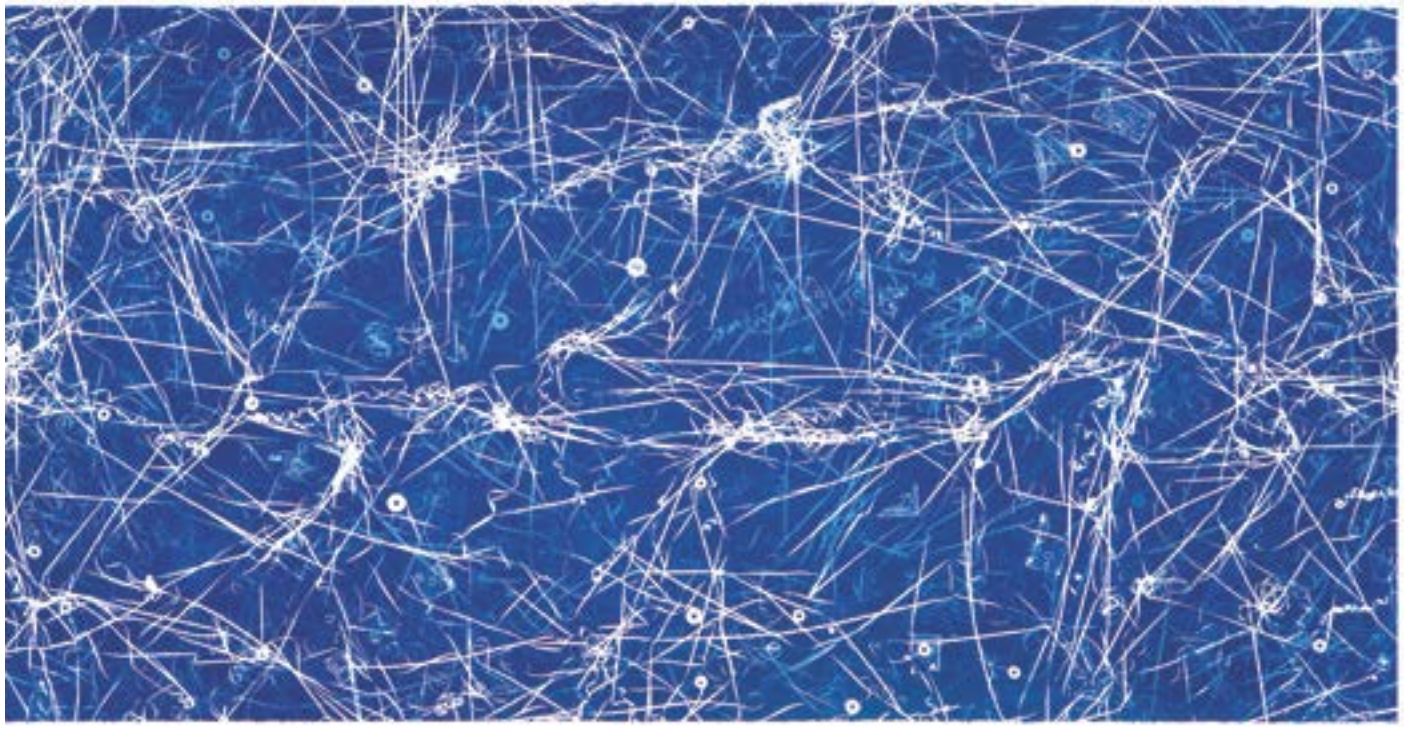
Rauschenberg isn't the only artist to set up a studio in Florida after working at Graphicstudio. James Rosenquist has worked repeatedly at the studio since 1971 and established a studio in Aripeka, Florida, relatively close to the University of South Florida. He was one of the first artists to expand the scale of prints and produce multi-color lithographs, some incorporating photographic processes as well as three-dimensional elements.

Mirage Morning, 1975, is a lithograph in an edition of 60, measuring 92 by 188 centimeters (36 1/4 × 74 1/4 inches) with three-dimensional elements. For this project Rosenquist used motifs found in many of his paintings and prints of the 1970s including tire tracks and a carpenter's snap line, one of the tools of the trade that he used as a billboard painter. To create this print, the rim of a galvanized metal tub was coated with liquid tusche and pressed against the litho-graph plate. Carpenter's snap lines were used to form the square and triangle by dipping the string into the tusche and snapping it against the plate to recreate the look of a chalk line. Tire track impressions generated horizontal waves of brilliant color across the surface of the print. Painted window shades are permanently mounted to the Plexiglas and can be drawn down over the images.

The creation of the imprint, the trace of the mark, is the interstitial matter that forms the dialectical image. For Shriek, produced in 1986, Rosenquist employed his skills as a painter producing colorful monoprint fields that have lithographic elements collaged to the surface. This allowed Jim to work at a scale, 107 by 181 centimeters (49 1/8 × 77 1/2 inches), not possible on even a large lithography press. The classic "nature versus culture" dichotomy is evoked by the combination of the commercial image of the female smile combined with flower forms.

Robert Mapplethorpe came to Graphicstudio in 1985 and produced the studio's first photogravures. Deli Sacilotto, then director of research at the studio, is often credited with the revival of photogravure. Irises, Orchid and Hyacinth were produced from 1986 to 1987 and measure 120 × 104 cm (47 3/4 × 40 3/4 inches). The photogravure

Robert Mapplethorpe, *Hyacinth*, 1986-87. Photogravure with silk collé. 45 ¼ x 38 ⅜ inches. Edition: 27 plus 7 proofs



Christian Marclay, *Allover (Dixie Chicks, Nat King Cole and Others)*, 2008–09.
Cyanotype. 51 ½ x 100 inches

process imparts an atmospheric quality through the subtle grain of the aquatint ground. Some of the images were printed on silk, creating a soft illumination not attainable on paper. The qualities of the silk extend beyond the visible, as the current price determined by the Mapplethorpe Foundation of the silk collé images exceeds the works on paper by almost $20 000.

Roy Lichtenstein's Brushstroke Figures were the first works to use the waxtype process, devised by Graphicstudio printer Patrick Foy under Don Saff's direction.

Waxtype is a screenprinting process, but instead of ink, pigmented beeswax is squeegeed through a specially prepared steel screen. Once on the paper, the wax can be "burned in" with a torch and then buffed in a number of successive overlays that enhance the luminosity, translucency and intensity of color saturation. This suite of eight portraits made from 1987 to 1989 combine the waxtype process with lithography and woodcut elements.

Graphicstudio continues to be committed to a philosophy that provides artists with the freedom to experiment and pursue new directions with a broad array of materials and processes to advance their practice. While print editions are regarded as one of the most democratic forms of art production, artists not invested in printmaking can appropriate techniques for qualities not available in other media, combining them with paintings and sculptures to produce unique works. Digital technologies have also extended choice and capacity and artists working at Graphicstudio frequently combine digital with more traditional processes.

Christian Marclay has worked at Graphicstudio since 2006, often visiting two or three times a year. His visual practice is grounded in auditory themes. His body of work spans sculpture, video, photography, music, performance, collage and now printmaking. He has produced editions and unique works at the studio using cyanotype, lithography, etching and screenprinting.

Since the late 1990s, Marclay has created "graphic" scores, nontraditional forms of notation, for improvisational interpretation by musicians and vocal performers. From 2009 to 2010 Christian Marclay produced Manga Scroll at Graphicstudio, an eighteen-meter (60 feet) hand scroll composed of collaged onomatopoeias sourced from Manga comics. Marclay's collages for Manga Scroll were composed both visually and sonically and intended for vocal interpretation. Manga Scroll has been exhibited internationally and performed by different vocalists at the Whitney Museum of American Art, White Cube in London, Gallery Koyanagi in Tokyo, and at USF in Tampa in 2012.

Marclay immersed himself in the cyanotype process from 2008 to 2009. Other artists have employed the cyanotype process at Graphicstudio including Robert Rauschenberg, Guillermo Kuitca, Arturo Herrera and Alex Katz, but no other artist has pushed the parameters of scale or worked so directly. Marclay drew, in a darkened room required to develop the cyanotype process, with ribbons of cassette tape to create layered compositions. With this body of work, he reinvigorated two nearly forgotten media: the cyanotypes of the 1840s and the cassette tapes of the 1970s and 80s. Music cassette tapes were found in local thrift stores in Tampa, disassembled and used as the drawing material. Some prints use the plastic cases to form austere grids; in others, spools of unwound tape have been strewn over the surface of the paper in loops and twists, recalling Twombly or Pollock. Titles derive from the tapes used in making each image, like Allover (Dixie Chicks, Nat King Cole and Others). The resulting blue photograms reveal a silhouetted image that varies in darkness due to the opacity and layers of the tape and cassettes. The imprint actually conveys the presence of the body that made it, registering both duration and transience, presence and absence. The unique originals vary in size from 76 × 56 cm (30 × 22 inches) to 130 × 254 cm (51 × 100 inches) and have been acquired by leading museums around the world including The Brooklyn Museum, The Metropolitan Museum of Art, Museum of Fine Arts in Boston, the Whitney Museum of American Art, The Centre Pompidou in Paris, The Guggenheim, and the Museum of Modern Art in New York City.

In 2013 Marclay began working on a series of "action prints" that he produced by combining screenprinting with hand painting. For this body of unique works he focused on

Christian Marclay works on an Action print

"wet sounds," using onomatopoeias derived from comic books which were scanned and digitally manipulated, then enlarged for screenprinting. The works function ironically and reference Pop Art and Abstract Expressionism.

Why would a painter embrace printmaking? Iva Gueorguieva, Bulgarian born and currently based in Los Angeles, responded to this question. "Printmaking has the capacity

to involve two kinds of really human primordial things: the need to make the mark and a fascination with the alchemist processes that allows for a mark that can't be made any other way... It is a different way of condensing time in the mark." Iva had not made prints until she worked at Graphicstudio; she recognizes that making prints could not happen alone and has successfully exploited the collaborative process.

Gueorguieva first came to Graphicstudio six years ago, producing printed editions and monoprints. In 2014 she introduced a new dimension to her practice with a series of unique sculptures with print elements. This idea came out of experiments cutting and collaging the surfaces of her paintings, exploring the shallow yet real space produced by the cut and the glued edge. Taylor Pilote, Graphicstudio's sculpture fabricator, found metal scraps to produce the "bodies" or armatures for the series of sculptures entitled Cosm. Iva worked with Graphicstudio's printers to produce plates using a variety of techniques including lithography, etching, soap ground, and cyanotype, generating collage material that she layered onto epoxy clay attached to the metal structures. She then added painted details, creating unique objects. The complex surfaces blur the line between the sculptural space and the perceived spaces produced by the printed and hand-painted marks. The migration of images extracted from her paintings to sculptural surfaces allow for a unique series of objects that are animated and live in their own invented world.

As you would expect, Allan McCollum has taken a more conceptual approach to his projects at Graphicstudio. In 2004, he created Each and Every One of You, an arresting

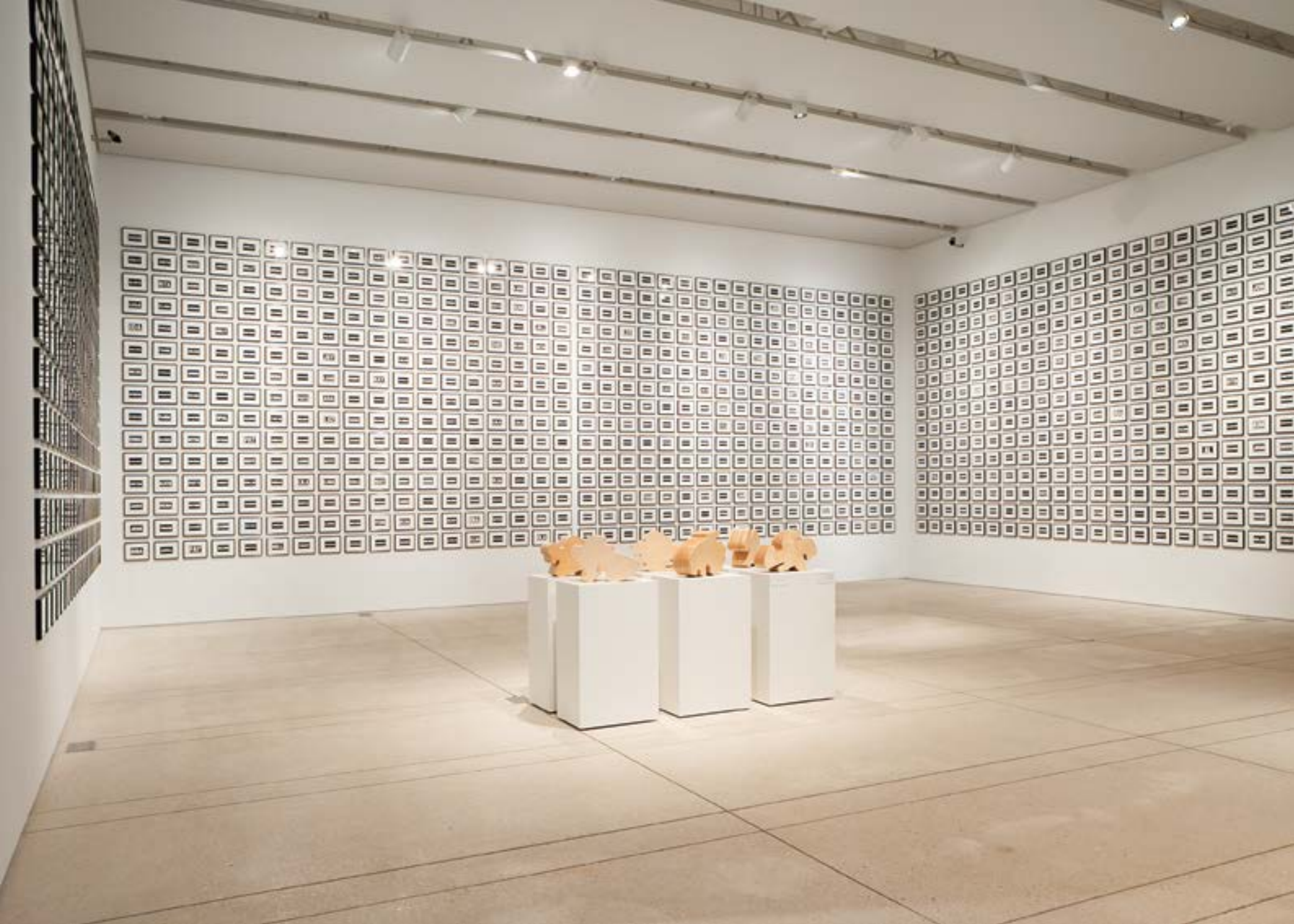
Iva Gueorguieva, *Vanished Animal 1*, 2015. Reclaimed steel and concrete, epoxy clay, linen and cotton fabric, acrylic paint and oil stick. 18 ½ × 20 ¼ × 13 ½ inches

exploration of the emotional investment we all share in giving each other names. In an interview with Paul Bernard he said: "There is a fearful void in the gap between the names we are given and the presence we have with one another... I wanted to create a situation where one's life sort of flashed before one's eyes. A cacophony of all the people one has known: friends, enemies, lovers, happiness and hurt." Hoping to evoke an avalanche of memory and feeling with the simplest of means, he researched the U.S. Census Bureau's year 2000 compilation of the most common names and produced three portfolios of 1200 prints:

Sculpture Fabricator Taylor Pilote works with Iva Gueorguieva (right)

the 600 most common female names and the 600 most common male names. The prints were digitally produced, ordered according to popularity and are presented in two handmade walnut library boxes. When framed and installed, they create an intense experience for the viewer that requires a simultaneous double perspective, whether you focus on the individual name or on the mass.

McCollum's most recent project produced in 2014 and 2015 is entitled Lands of Shadow and Substance. For this project Allan viewed the original Twilight Zone episodes from 1959 to 1964 on his laptop computer, capturing screenshots of scenes that included landscape paintings. Images of those paintings were digitally extracted, edited, printed, and custom framed to create this series. Each of the 27 works



Trenton Doyle Hancock, *Mound #1 The Legend*, 2015. Mixed media sculpture inside screen and digitally printed Sintra PVC enclosure. Edition: 15 plus 2 proofs

in the series has been printed proportionally to its original televised incarnation and is in an edition of three. The framed prints function as dialectical objects, their carefully chosen frames and mats add to their vagueness; their existence is a form of poetic degradation.

For Brazilian artist Vik Muniz, the "original" does not exist. For his suite of photogravures finally completed in 2014 titled Lovebugs, we captured flying, copulating insects known as "lovebugs" and brought them back to the studio, storing them in the freezer. Using tweezers, they were carefully placed in outlines of diagrams of figures in kama sutra positions. These insects are attracted to auto exhaust and annoy drivers as they swarm and stick to car windshields and bumpers. The designs with the frozen bugs were photographed and the suite was produced as photogravures.

Graphicstudio's non-profit status and location on the campus of a metropolitan research-oriented university allows artists to work without commercial pressures. Artists experiment with techniques often developed or refined by the collaborating printers, fabricators and with faculty researchers across campus. Leading artists are interested in working in the collaborative studio environment to make work that is investigative and matches technique to concept, extending traditional methodologies of printmaking and sculpture fabrication into new realms of editioned and unique works. More than 105 internationally recognized artists have worked in residence at Graphicstudio and produced over 750 editions plus unique works; I have only had time to introduce you to a few projects. The Institute for Research in Art at the University of South Florida provides a mix of contemporary currency, historical overview and scholarly and theoretical authority; serving as a broad platform for the production and critical assessment of new, and often transgressive, art production.

Leaving an Imprint: Printmaking's Broader Impact on Contemporary Art

Sarah Suzuki

For some, the contemporary print world seems to be sited on the periphery of the global art landscape, where proponents of printmaking endlessly attempt to counter the misconception that a print is not an original work of art, or outline the differences between a print and a poster, or explain how an etching is made. Within some quarters, this state of affairs may contribute to the sense that the print world is perennially on the verge of obsolescence, fighting for relevancy in a fast-paced, multifaceted international arena that seems to have neither time not patience for a description of waterless lithography's merits.

Printed art has trajectories and histories that both align with and deviate from the arc of the history of art, and that print scholars must protect and preserve these specific legacies. But rather than seeing this as a moribund effort, I would argue that printmaking is currently experiencing something of a stealth renaissance, finding ways of insinuating itself into the larger activities of contemporary art without necessarily announcing itself as doing so. The conceptual concerns of the mediums—collaboration, process, copy/original, reproduction, and sequence and seriality—are wholly present in work across disciplines, resulting in exciting new projects, both print (made and distributed within the realm of the print world, its publishers, printers, and dealers) and printed (incorporating tools

or aspects of printmaking, but within a broader, non-print specific purview).

Unquestionably, traditional printmaking — meaning the production of editioned woodcuts, lithographs, screenprints, intaglios, and digital prints — is alive and well. In New York, the annual IFPDA Print Fair has expanded to encompass not only a fair of nearly 100 international print dealers, but also a full Print Week of openings, exhibitions, and gallery talks around New York, and a revitalized Editions|Artists Book Fair in Chelsea at which all the booths are devoted to contemporary prints, books and multiples.

Artists who are considered among the great printmakers of the last decades continue to work in their preferred mediums — Georg Baselitz in linoleum and woodcut, Kiki Smith in intaglio, and Jasper Johns in lithography. The desire to brand these artists printmakers may be an effort to validate the continuing relevance of these centuries-old techniques, or the natural impulse of curators and art historians to categorize and classify. But perhaps an even more compelling justification for printmaking is to consider how print-related, but not print-specific, activities feed back into all aspects of artists' practices. The history of art reveals numerous artists, not necessarily identified as printmakers, who incorporate print techniques into their work.

Andy Warhol is central in embracing the porosity among mediums. In an introductory essay for the catalogue raisonné of Warhol's prints, Arthur Danto enumerates Warhol's "conceptual erasures": eliding the distinction

between print and printed; the art object and the usable object; the adoption of the Xerox — a means of making reproductions — as a means of making originals; issuing "editions" that consisted, in fact, of unique variants; producing works at the same time with the same techniques, but classifying them variably as either prints or paintings.[1]

Christopher Wool follows in Warhol's path as an artist whose work is suffused with the visual language, technical processes, and conceptual concerns of printmaking. These are present in the stencil-style lettering of his word paintings and the stamped repeating patterns of his works on paper, with more recent works built of multiple printed and painted layers. Wool also uses print to create a sense of distance from the autographic mark, digitally manipulating painted strokes, or transforming them into printed strata via photographic screens, introducing steps to make the artist's hand an instrument of mechanical reproduction. As Warhol did, Wool allows for the accidents and inherent vices of the screenprint medium — ink pressed unevenly through the increasingly clogged warp and weft of reused screens — to dictate the final image, and uses a medium designed for reproduction in the creation of the singular image.

This approach can be seen with even greater prevalence among a current generation of artists, for whom medium-specific assignations do not hold much significance. For many, the techniques of printmaking, whether digital or lithographic, are naturally part of a larger palette of practice, though they do not necessarily call their end result "prints" or edition them as such. Wade Guyton and Kelley Walker, who sometimes work collaboratively as Guyton/

Walker, connect back to Warhol's conceptual erasures, as they embrace the use of printed techniques and printed supports across their work, though often substituting the twenty-first-century digital equivalent for Warhol's 1960s-era Xerox. Guyton's unique inkjets are printed on canvas or plywood, using a typographic vocabulary of Xs and Us from Microsoft Word, while Walker's digital prints are often accompanied by digital files that allow the image to be printed at any scale that the owner desires, so that the duplication of printmaking occurs after the work has left the artist's control. While these digital works rely on print, as do the artists' collaborative prints on magazine pages and advertisements, they are more likely to be positioned as paintings or drawings than as prints. This malleability of medium is reflected in how the works are collected; at The Museum of Modern Art, works made using the same techniques are designated as three separate classifications — Print, Drawing, and Painting and Sculpture.

Rirkirt Tiravanija practice revolves around participation and experience through the creation of shared social spaces, collaborative activities, and perhaps most uniquely, shared meals. Beginning in the early 1990s, his exhibitions and installations have often taken the form of communal kitchens or canteens where the artist and his collaborators cook meals with and for gallery visitors. The tangible constant in Tiravanija's practice has been the production of editions and multiples that help to capture and even recreate the spirit of such events. *The Travelling Edition* (2014) forms an archive of some of these shared meals, a cookbook-as-catalogue accompanied by a chef's knife and an apron, each sourced individually with the phrase "letting things burn and cook and boil, that's great" that

invites us to be the creators of our own shared meals, further spreading the artist's ideas. A 1993 untitled multiple comprised a recipe for pork sausage, and a paper apron bearing a transferred image of a sausage, meant to be worn while the sausage was being prepared. *Untitled (lunch box)* of 1996 is a stacked, stainless steel tiffin box that once acquired should be sent to a Thai restaurant to be filled with pork satay, green papaya salad, yellow chicken curry, and white rice. A recent residency at The LeRoy Neiman Center for Print Studies at Columbia University has resulted in a number of printed projects, including the monumental *untitled 2008 – 2011 (the map of the land of feeling) I – III,* a kind of visual autobiography unfurled over the course of three scrolls, and using the artist's passport as its spine.

Printmaking's specific visual languages are also absorbed across mediums, even into video and animation projects, as is the case of the Japanese artist Tabaimo. Often evoking violence, sex, death, discomfort, and delight, she draws on both the aesthetics of traditional eighteenth-century Japanese *ukiyo-e* woodcuts, and on the sometimes-absurd narratives and blatant violence of another printed format, Japanese manga comics. Like her historical predecessors Katsushika Hokusai (1760 – 1849) and Utagawa Hiroshige (1797 – 1848), Tabaimo sets her work in the contemporary world, and describes everyday life and pastimes with a characteristic perspectival flatness. She mimics the palettes of these masters, scanning *ukiyo-e* woodcuts into her computer to capture their colors for the purpose of applying them to her own work. She embraces the traditional cast of characters from folklore, mythology, and erotica, depicting surreal ghosts, monsters, and hybrid creatures with a forthright approach to sexual and social

mores. *Men's Bathhouse* depicts an amorous sumo embrace espied by a phallic turtle inside the quotidian setting of a neighborhood *sento*, or bathhouse, with Hokusai's memorable depiction of Mount Fuji in the background. This work is, in essence, a printed still from one of her video animations but acts and looks like an *ukiyo-e* woodcut. Tabaimo has only more recently begun to explore actual printed formats—woodcut, lithography, and etching—in greater depth.

The Shanghai-based Qiu Anxiong likewise works primarily in video, but found a compelling conceptual reason to turn to traditional woodcut, a medium that originated in China in the ninth century. His *New Book of Mountains and Seas* takes as its inspiration an ancient Chinese text of the same name that dates from before the second century. The source comprises a taxonomic classification of flora and fauna, geography, accounts of foreign peoples, and herbal medicine, but also serves as a repository for mythology, fables, and ghost stories—a compendium of information about the known world at the time. Qiu's pages present modern technologies like aircraft carriers and genetically modified animals as though they were mythical creatures in a postmodern bestiary, though all of Qiu's seeming impossibilities have a basis in reality. The choice of woodcut is paramount here, as it allows him to maintain a conceptual proximity to the original, evoking its age with a technique practiced in China for centuries, while emulating its style with elegant curving line work set against an unadorned white ground. Together, the images present a satirical and smartly humorous take on environmental degradation, social breakdown, and unchecked urbanization in contemporary society.

Qiu's work also falls within a historical trajectory in which printmaking has been closely connected to social and political efforts. From the distribution of biblical images to a largely illiterate population of religious pilgrims, and the cautionary ballads and penny calaveras of José Guadalupe Posada, to the guerilla screenprints of Atelier Populaire in Paris 1968, prints have long been pressed into moralizing, agitational, or propagandistic roles. The political impulse continues in the contemporary moment, with artists using the democratic reach of editioned projects to send their messages out into the world.

Uruguayan artist Luis Camnitzer is perhaps best known for his groundbreaking work in the arenas of both conceptual and political art, in many instances through editioned work, a constant in Camnitzer's practice since the 1950s. In an undated, typed, signed letter in the files of The Museum of Modern Art, Camnitzer states: "I presume to be a revolutionary artist, with a vision for the world and with the mission of implementing it: to eradicate the exploitation of man by man, to implement the equitable distribution of goods and tasks, to achieve a free, just and classless society. In order for my mission to succeed, I have to try to communicate with the highest possible percentage of the public, something only possible with a great amount of production and a good system of distribution for my product."[2] In Camnitzer's philosophy, the benefit of distributing editioned work that could reach many was clear—from dozens of sheets of printed stickers to intaglios planned in editions of fifty, rather than unique objects that could reach just one.

A project currently on view at The Museum of Modern, *Memorial* re-creates the Montevideo telephone directory

through 195 digital prints, digitally altered by Camnizter to include the names of more than two hundred of the disappeared victims of the Uruguayan military dictatorship. Seamlessly integrated within the seemingly endless roster of listings, the names of these individuals, and thus the individuals themselves, are returned to a state of existence through the artist's intervention.

For Nicolas Paris, the democratic possibilities of print dovetail with his pedagogical interests, which comprise a range of activities, from teaching in one-room schools in the Colombian countryside to organizing hands-on educational programming at the Venice Biennial. For Paris, a broadly distributable edition is a critical tool that can help people think more broadly about the world and its possibilities. *TwoFold*, his seminal project to date, is a flexible, interactive project that takes several forms, including an artist's book. On each of the volume's pages, the folding of a corner results in an altered image. So with the simplest gesture, a cloud turns from placid to stormy; the letter d turns into the letter b; a verdant tree loses its leaves. Funny, surprising, and thought provoking, these images suggest that myriad possibilities exist in any situation, and it's up to us to activate them.

The artists discussed above have all have used print techniques to suit their conceptual, thematic, or formal purposes, regardless of whether they see themselves as printmakers, or whether others do. While they might employ print in spite of print, others engage in print for the sake of print. Matthew Brannon's artistic output revels in the not-yet-obsolete charms of letterpress. The look and style of retro printed ephemera, promotional materials,

and posters inform his aesthetic, but he has opted to imbue both form and content with his own subversive twist, undermining the issues of reproduction that are inherent to printmaking.

His letterpress prints also exist solely as unique examples.

Small intaglio plates and presses can easily be managed single-handed, as demonstrated by the entirely self-printed oeuvre of José Antonio Suárez Londono, whose etching practice of more than thirty years continues unabated in Medellín, Colombia. Suárez Londono works constantly on small plates, employing a nearly microscopically fine line in the creation of diaristic images that draw on art history, archaeology, music, literature, and the cosmos. These are usually printed in just a few examples, subverting the reproducibility inherent in the medium, and selecting it instead for its singular artistic qualities.

The omnipresence of Photoshop software and affordability of high-quality digital printers has given artists firsthand access to tools and materials in their own studios. Such self-directed setups give artists the freedom to work at their own pace, in their own spaces, and without the pressures of a workshop staff waiting for deployment, or concerns about making a commercially viable image. For her major print project *Satin Operator* (2007), a series of thirteen large-scale digital prints in an edition of three, the artist Trisha Donnelly coordinated the production of the small edition herself. Donnelly's work can be elusive, taking many forms, from a slab of marble or a snippet of sound, to a photograph of a wave, or an undocumented performance, but the work often merges fiction and reality, as

the artist asks viewers to entertain different possibilities of the overlap and continuum of time and space, to allow for metaphysical ruptures, and to accept the unexplained. In autumn 2006, Donnelly described an experience in which she looked at an image for so long that it "cracked, pixilated in links, and shattered . . . [creating] a stutter of multiple images connected to the original."[3]

In *Satin Operator*, Donnelly offers the physical manifestation of the image stutter, creating an object that can exist in multiple places at the same time — seeming to defy physics — with imagery that seems to reverberate or shudder through the artist's manipulations. Donnelly uses a found photograph of what looks to be a Hollywood film noir starlet, rotating it in steps, as the back of the figure's head becomes a profile, and then continues around to meet our gaze in cinematic slow motion. Underlying the image is a cylindrical tube, perhaps made of cardboard, swathed in bubble wrap. This support is also stretched and pulled like taffy. The double-torqueing creates the visual stutter — ruptures and repeats in time and space — that Donnelly describes. *Satin Operator* is perhaps emblematic of printmaking now, as Donnelly embraces digital technologies to manipulate her images, produces work that blurs the distinctions between print, photograph, and installation, and is entirely self-directed and self-produced.

Printmaking in the twenty-first century is permeated by the kind of porosity discussed above: work that simultaneously relies on and explodes tradition; welcomes the incursions of other mediums and materials; and adopts traditional techniques into a larger practice to suit formal, technical, or conceptual concerns. There is both an embrace of tradition and openness to expanding the boundaries, a desire to maintain and acknowledge print's specificity and to position it within a larger discussion that will keep the print world central to contemporary art.

This text includes excerpts from Sarah Suzuki, "Print People: A Brief Taxonomy of the Contemporary Printmaking," artjournal (Winter 2011).

1 Arthur C. Danto, "Warhol and the Politics of Prints," in *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, ed. Frayda Feldman and Jörg Schellmann (New York: Distributed Art Publishers (DAP), in association with Ronald Feldman Fine Arts, Edition Schellmann, and Andy Warhol Foundation for the Visual Arts, 2003), 15.

2 Luis Camnitzer, [Museum of Modern Art New York, Department of Prints and Illustrated Books, Artist's File].

3 Trisha Donnelly, transcribed from "Conversations with Contemporary Artists," Museum of Modern Art, November 10, 2006, available at www.moma.org/explore/multimedia/audios/107/111

POST SCRIPTUM

#04 — Printmaking in the Expanded Field
[September 15-18th 2015]


The wifi-signs were used at the conference to indicate a specific time when the members—who were asked to identify themselves by name—could direct questions to the panels' guests. [Note that the WiFi symbol is the exact complementary opposite of the amphitheatre].

As can be seen from the quality of light in the provided images, the kind of performance that evolved during the conference, resulted from a desire to bring the audience into conversation: to join the action as a collective, and eschew the designs of a professional stage-light setting:

«At the first rehearsal, the stage-director is but in presence of a 'lure' of the decor. He accordingly has to try-and-imagine, and make the actors imagine, what will be their aspect, their final output. Light, which is a fundamental element to model space, is not yet in place. Today, the scenographers know it perfectly well: as long as lighting is lacking, one cannot judge the quality of a scenographic space. Remove the light from a show by Strehler, of Wilson, of Chéreau, and Castellucci: what is then left of the magic of the proposed spaces? Lighting reveals space.

[...] Nevertheless, the precision of certain light-settings today imposes on the actor a rigorous discipline.» [Georges Lavaudant, 2005: 384].

At the conference, the light was at first set for live streaming. This light did not work for the audience in the amphitheatre [above], and was changed along with the seating arrangement of the panel, which was moved gradually closer to the public [below]. What happened?

The conference grew to a dramatic crescendo—during the four days it lasted—owing to factors not related to the stage as a post-industrial vision-machine [Virilio], but a viewing device related to professional processes that were in part invisible, as was a part of the audience [remote screen viewers].


[come back with a new perspective]

Chinese Boxes, Mousetrap or *boîte-en-valise...*

During the initial phase of the conference preparations—from autumn of 2014—I attempted to initiate an exchange between the groups, with the purpose similar to the kind of process as the one we eventually had during the conference week at KHiO: Printmaking in the Expanded Field (autumn 2015).

To test if this was possible, I circulated a flyer to one of the two groups that Jan Pettersson had asked me to moderate. In hindsight, two metaphors that came from this early exchange have some bearing on how the situation turned out in actual practice: 1) the mousetrap, 2) the boîte-en-valise [Duchamp].

During the first phase of the conference—September 15-16—the lighting was set to support different, and somewhat contradictory, purposes: we wanted the audience to follow the slide-show throughout the presentations, but also to be able to follow the live web-stream.

In the process of negotiating the light—visible from the stills I extracted from four different panels—the participants and the moderators discovered how the depth of the stage impacted the effectiveness of their communication with the audience: moving from mid-depth, via the curtain-frame, to the edge of the stage.

The movement was a natural consequence of a steadily increasing involvement to the audience; but this also impacted the hearing conditions of the panel, whose voice-volume was primed by the fact that they were wearing headsets. As a consequence, their voices came back from the flanking speakers.

There were no monitors on stage—in order to avoid feedback—so, the relationship between the panel/presenters to the audience, took place through the negotiation of invisible boundaries that were mediated, canalised, and constrained by the electro-acoustic and light conditions.

As the public involvement in the amphitheatre increased, messages started to come in from people who had been watching the real-time streaming on the Internet. At a request from this remote-audience—watching the conference from their computer-screen—was canalised to the head of the seminar, Jan Pettersson.

The request suggested that those in the audience who asked questions present themselves. As a consequence, the feeling that the stage had expanded to encompass the entire amphitheatre started to grow on people. The last day, this feeling was enhanced.

This can, in part, be explained by Queen Sonja's appearance, to honour and support the conclusion of the conference. The live streaming of the conference, thereby became more like a TV-transmission. The students asked more questions than they had in the previous days.

A foursquare learning outcome can be anticipated [Aristotle]: 1) Which effect did materials and tools have on the action? 2) What kind of transformation took place during the conference? 3) What turned out to work well? 4) How did the conference bring richness and detail/value to the original goals?

#05 — Printmaking in the Expanded Field
Post-Hindsight Reflections at the Beginnings of Printmaking

Matrix [of questions]—Theodor Barth

1. Old Rules—

a) In modernity, documentation would typically relate to a record of past events. The method of recording, the principles of crosscutting, editing and montage, would be of core importance, in order to discuss the terms of verisimilitude in the result. Numerical technologies challenge this view.

b) Similarly, the Modernist idea of modelling would be removed from the scene of events; it would be devoted to off-site exploration. It would, accordingly, allow the development and cultivation of an expertise, based on a peer-relationship between people who worked in a similar way.

c) Hence, the steps of learning—requiring apprenticeship to reach mastery—would culminate with insights that could reach for the heights of theoretical abstraction. These heights would be, as it were, beyond the reach of design and execution; and reach for the Pantheon of celebrated signatures.

2. No Rules—

a) Amidst these modern institutional assumptions, a growing restlessness would engage an increasing number of personnel to embark on a life of wanderings, waywardness, and wonderings. In this aspect, Modernism was the age of the journeyman: one who designed, performed, and sealed.

b) Eventually, this trend reached our educational institutions—the paradigm of the journeyman, came to determine a new style of pedagogy, whereby the quality of the query, more than the work, per se, came to the forefront, and the integrity of artists, and their careers, created a demand for theory.

c) Without the historical precedent, the modern art world would be left without a provenance. Although at the same time, the relationship between the production and understanding of art-practices would grow in a strained, and sometimes antagonistic, relationship, which could hatch a new awareness.

3. New Rules—

a) The contemporary imperative for artists to document their process—as a kind of parallel production—is currently making artists aware of the productive, rather than retrospective aspects of this activity; leading to a two-tiered mode of artistic project, in which process and production combine.

b) The kind of arena constituted by the international conference Printmaking in the Expanded Field [2015], marks this turn; since it is an example of how practitioners with different sets of skills and experiences, come together to host a discussion/interaction under their own auspices.

c) In this setting, the demands on theory have changed from those outlined above. It becomes evident that theorists are invited as belonging to a special class of practitioner, with the prerogative of packing and unpacking experience [not topping the hierarchies of knowing with an "Olympic idea"].

Accident, Anachronism and Anticipation

A learned-outcome that emerged from the conference is how contingent technologies—as sound, light and streaming—are deflected by more profound professional repertoires. The contingencies that are added to the professional core practices, come to reflect these in an oblique way.

As always, the question of how this produce (of accidental nature) 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, represents an ethical contract which hallmarks the artistic vocation: an ethos 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, technè [art] and tuchè [accident] join through artistic learning to cultivate a sense of design, on a level different than which simply opposes accident. Whoever works with a grid and incorporates accident, will generate pattern.

To let go of control, and to embrace experimentation and discovery, is the design 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 gap between 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 the darkness of hindsight that comes with distance.

Therefore, the flyers join the anonymous mass of human material production that has this in common: they exist in a twilight zone. It is the realm of the undead—or, half-lives—that we understand as Nachleben. One might claim that this is the destiny 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, incorporates the gnosis of undead/half-life into the artistic process itself, and contributes to make 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 spans the potentials of Vorleben, 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 ones that are, become valuable for the exploration of the potential at this precise juncture.

[Theo Barth/KHiO—22.09.15]

APPENDIX

Contributor Biographies

JAN PETTERSSON

Professor Jan Pettersson is the Head of the Printmaking and Drawing at Oslo National Academy of the Arts (KHiO) at the Department for Art and Craft. He is an artist/printmaker/researcher/writer working with research within the media and print projects.

His recent research takes on the expanded field of printmaking, and his previous research, Photogravure an Archaeological Research (KHiB, 2007) was published when he was affiliated with Bergen Academy of Art and Design (KHiB) as Associate Professor from 1995-2007.

His current project deals with the field of photography, especially the objectivity of photography within the print media. This has been done through in-depth research within different areas through the development of art projects.

Jan Pettersson has also held the position as Dean at the Art Academy in Bergen; he has developed and been Head of the Printmaking Department at the Department for Specialized Art at Bergen Academy of Art and Design (KHiB). He has also been on KHiB´s board, and the head of the board for Norwegian Printmaking Society from 2008-2012. Jan Pettersson is also former Director, and together with Asbjørn Hollerud, initiator of Trykkeriet - Center for Contemporary Printmaking in Bergen, Norway.

THEODOR BARTH

Professor Theodor Barth is an anthropologist [dr. philos. 2010] educated at the University of Oslo, with fellowships at the University of Bologna [Institute of Communication/Semiotics], La maison des sciences de l'homme in Paris [École des hautes études en sciences sociales/Semantics]. He did fieldwork in Zagreb and Sarajevo in the mid-nineties.

Through his experience from the war-zone he became attentive to the potential of book-building as a form of release, in a sense inspired by Artaud's theatre. Since, he has operated as a fieldworker of 'written practices' in a number of book-projects, focussed on co-authoring, sometimes co-writing, with artists and designers.

As a teacher he has been interested in encouraging students to discover writing as a material technique and a working-habit, to enable the them in experiencing for themselves the «joinery» between writing and other material techniques: such as drawing and photography.

'Reflection' and 'release' are accordingly keywords to his approach to how writing—when joined to other media—can feed back but also feed forward in research-driven ways of working with design. He has applied this approach also to academic research projects seeking advice from the arts: e.g. experimental archaeology.

PÄIVIKKI KALLIO

Päivikki Kallio, 1952. Visual artist, printmaker and former professor in printmaking in Finnish Academy of Fine Arts / Helsinki Art University.

Kallio has studied philosophy at the University of Helsinki, graphic design at the University of Art and Design Helsinki and printmaking at the Eesti Riiklik Kunsti-instituut.

She has exhibited her works extensively in Finland, Europe, the United States, and Canada.

Kallio's artistic practice experiments with the foundations and borders of printmaking by working with different materials. The print in her work may be found as a shadow or reflection on the wall or printed or sandblasted on different surfaces.

Since 1990 Kallio's artworks have been mostly installations in space, based on printmaking concepts and processes. In her works, Kallio has examined the themes of childhood, family, history and memory.

NINA BONDESON

Nina Bondeson, 1953. Graduated from Royal Academy of Fine Art, Stockholm 1988.

Since 1993 she has, along side her art work taken on theoretical self-education to understand more about the consequences that the conceptual break through in art in the early 1960´s has had on material based artefactual artmaking.

Between 2005-08 she was appointed professor in textile art att HDK, Gothenburg University, with focus on tutoring and the launching of artistic research in the field of craft. Together with Marie Holmgren, HDK, GU she published a research initiation study titled "Time at hand" in 2007.

After leaving the university in 2008 she has continued as assisting tutor for doctoral students in craft, garden design and performing arts.

She has exhibited yearly in Sweden & occasionally in all continents except Oceania, worked with public comissions and is represented in public and private collections in diferent countries.

2009 she was awarded The Postfuturistic Association Big Culture Award, 2012 the Albert Bonnier 100 years-award, 2014 The Swedish Printmaking Society Award and has since 2007 held the Swedish state 10-year work grant.

SOPHIE DEDEREN

Since 2011 Sofie Dederen (°1976, B) is the director of the print art centre and residencies Frans Masereel Centrum.

She started in 1999 as freelance projectmanager with Muziektheater Transparant (Antwerp) and graduated from Vrije Universiteit Brussel (B) as Master in Communication in 2000 and after from the Kunsthochschule Berlin (D) as Diplomante Freie Kunsten in 2007.

She curated and organized projects like DOCUPRESS Anne-Mie Van Kerckhoven, Jan Kempenaers, the exhibitions Exhibition Copy and More (MORE Publishers), E IL TOPO (2014). PRINT ART FAIR 2012-2013-2014-2015, Show your Colour (Dutch Design Week Eindhoven NL, 2012) and the performative exhibition with Z33 "All the knives, any printed story on request" (Åbäke, curator).

She's a founding member of the Foundation 'Platform werkplaatsen Nederland en Vlaanderen' and is a board member for 0090 (www.0090.be).

CARLOS CAPELÁN

Carlos Capelán (1948 Montevideo, Uruguay) is a resident of different places at the same time (Sweden, Costa Rica, Norway, Santiago de Compostela or Montevideo), with long, regular stays in diverse countries.

Capelán belongs to what has been

denominated "post-conceptualist artists", working with idea structures and insisting in the material and formal diversity of their approaches.

Capelán has participated in the biennials of Venice (Italy), São Paulo and MERCOSUR (Brazil), Kwang-ju (Corea), Johannesburg (South Africa), Site Santa Fe (USA), Auckland (New Zealand), Bienal Paiz (Guatemala), Photo Biennale Berlin (Germany) and he has been awarded the prize of the Third Havanna Biennial, the Guggenheim Fellowship, the National Prize in Uruguay and the Cultural Prize of Lund (Sweden).

Professor at the Art Academy in Bergen, Norway, 2000-2006, and curator for the Uruguayan Pavilion at the Venice Biennale, 2013.

Among those who have written on his work, are: Gerardo Mosquera, Thomas McEvilley, Paulo Herkenhof, Ticio Escobar, Virginia Pérez-Ratton, Catherine David, Fernando Castro Flórez, Sune Nordgren, Jonathan Friedman, Nikos Papastergiadis, Octavio Zaya and Gavin Jantjes.

ELI OKKENHAUG

Eli Okkenhaug, Norway, Curator/Conservator at KODE Art Museums of Bergen where she has been working since 1999 specializing in contemporary art.

At KODE she has organized numerous exhibitions including Sükran Moral My Pain My Rebellion (2015) Love and Death (2013), Larry Clark (2013), Per Inge Bjørlo, (2012), Desire (2012), Real Life Stories (2012), Blodig Alvor Norwegian Art in the 80s (2010), BGO1 (2010), Ansel Adams (2008), Hreinn Fridfinnsson (2008), Jon Gundersen (2005), Mikkel McAlinden (2004).

From 1995-98 she worked at the Hordaland Art Center as curator.

SVEND-ALLAN SØRENSEN

Svend-Allan Sørensen (DK, 1975), graduated from Funen Art Academy in 2002.

In 2014 Svend-Allan Sørensen received The Queen Sonja Nordic Art Award. This award also included a stay at Atelje Larsen in Helsingborg (S), as well as exhibitions in Oslo, Stockholm and through April at Scandinavia House in New York.

SAS has shown solo exhibitions at Museum Jorn (DK), Nikolaj Kunsthal (DK), Vendsyssel Museum of Art (DK) and Overgaden -Institute of Contemporary Art (DK) and participated in exhibitions at Vestsjælland Art Museum (DK), Funen Art Museum (DK), Esbjerg Art Museum (DK), Den Frie (DK), Silkeborg Bad (DK), Johannes Larsen Museum (DK), Växjö Konsthall (S) and Waldemarsudde (S).

Svend-Allan Sørensen is represented in private and public collections, including Statens Museum for Kunst (DK), H. M. Queen Sonja Art Collection (NO), Museum Jorn (DK), New Carlsberg Foundation (DK), Vendsyssel Art Museum (DK), Vejle Art Museum (DK), National Art Fund (DK) and Nykredit (DK).

OLGA SCHMEDLING

Olga Schmedling, Dr. Philos, (educated at University of Oslo and D.E.A. in Philosophy at Sorbonne, Paris) Ass. Professor at the Dept. of Art and Craft , Oslo National Academy of the Arts where she teaches theory.

She has previously been professor at HDK, School of Design and Crafts, Gothenburg, director of KIK Information Centre for Contemporary Art and Craft and Editor of Yearbook of Norwegian Contemporary Art, President of International Association of Art Critics

AICA Norway (+vice president in international AICA). As editor and critic she has contributed to journals and reviews in addition to catalogues and books.

She is former Research Fellow in the interdisciplinary project "Visual expressions in Public Space" (VISROM) Norwegian Research Council and University of Oslo, and holds a doctoral thesis on "Changing Paradigms of Art and Architecture in a socio-historical Perspective" 2009.

Since 2012 Schmedling is one of the editors of InFormation – Nordic Journal on Art and Research www.artandresearch.info. Her main Research Field Art is multidisciplinary art-practices in the Public Sphere

MAX SCHUMAN

Max Schumann has worked at Printed Matter, Inc for 26 years: as Bookstore Manager since 1993, as Associate Director since 2005, and currently as Executive Director. Max has played a key role in the development of many of Printed Matter's programs and services over the past three decades. Among many other projects, Schumann curated the exhibitions "By Any Means Necessary: Photocopier Books and the Politics of Accessible Printing Technologies" (1992); "PROTECT ME FROM WHAT I WANT: the Multiples and Editioned Works of Jenny Holzer" (2002); "A Show About Colab (and Related Activities)" (2011), and "Learn to Read Art: A Surviving History of Printed Matter" at NYU's 80WSE Gallery (2014). He served as the editor of A Book About Colab (And Related Activities) (2016). Max also curates "Friendly Fire" in Printed Matter's NY Art Book Fair, which features independent artists and activist publishing collectives and individuals.

Max serves on the Board of Directors of Primary Information, a non-profit artists' publishing imprint, and on the Board of the Bread and Puppet Theater, one of America's longest running non-profit experimental theater groups.

VICTORIA BROWNE

Victoria Browne engages with material- and medium-based research to explore printing and publishing in the postdigital age.

Her studio practice is influenced by the British Arts and Crafts movement and her luminous coloured linocuts, bordering on abstract expressionism, take inspiration from suburban topiary and chintz in the home. By identifying with a preoccupation for comfort and control, Training Nature reflects the pruning and shaping of our own personal constructs. In 2013 she was nominated by the V&A Museum and shortlisted for the National Arts Foundation Printmaking Award.

She is also the founder of KALEID editions, an artist-led distributor of European-based artists' books; to be acquired by leading institutions worldwide for academic research and future public access.

She is the recipient of two Birgit Skiöld Memorial Trust Awards for Excellence and her publications are held in numerous international collections.

As the Associate Professor of Printmaking and Drawing at the Kunsthøgskolen I Oslo, her academic research is a timely investigation into printing and publishing as artistic practice.

BREDA ŠKRJANEC

M. Sc. Breda Škrjanec (1960, Ljubljana, Slovenia) graduated from the Faculty of Arts, ßUniversity of Ljubljana, with a degree in art history and sociology. She received her master's degree in art

history with a thesis The History of the Ljubljana Biennial of Graphic Arts.

She is a museum councillor at the International Centre of Graphic Arts (MGLC), taking care of the collection of prints and artist's books. She has prepared a number of exhibitions, including, The Spirit of Image (China), The Partisans in Print, Bienal de Cerveira, outdoor projects (Portugal), Edward Zajec, the Artist and the computer, FV Alternative Scene of the Eighties, 9+9 Artists and Artists' Books, The Big Ones: Prints form MGLC Collection, +386 Impressions (Spain), Zdenka Golob: Prints, etc.

She was the first appointed curator for the Ljubljana International Biennial of Graphic Arts in 2001, when Ljubljana Biennial's structure was remodeled and has co-curated it twice more (2005 and 2007). She was a member of several international juries and a project manager of several European projects funded by EU program Culture. She writes articles and gives lectures on art history and visual culture at home and abroad.

RUTH PELZER-MONTADA

Ruth Pelzer-Montada, PhD, is an artist and lecturer in Contemporary Art and Visual Culture in the School of Art at Edinburgh College of Art, The University of Edinburgh.

Her work has been shown in Scotland and abroad. Her writing on contemporary printmaking has appeared in national and international academic journals, such as Print Quarterly, Art Journal, Visual Culture in Britain, EKPHRASIS, in addition to IMPACT International Printmaking Conference Proceedings (2011 & 2013), Art in Print and online.

She has also written catalogue essays for individual artists and art organisations, such as Edinburgh Printmakers and Visual Arts Scotland. She is currently editing a critical anthology on the subject of prints and printmaking which will be published by Manchester University Press in 2017.

THOMAS KILPPER

Thomas Kilpper lives and works in Berlin and Bergen. He studied art at the academies in Nuremberg, Dusseldorf and Frankfurt /Städel School.

Thomas Kilpper carries out site-related art projects and interventions focusing on actual social issues. He works in empty buildings refering to the site's history and social function.

He created large-scale floor-cuttings and printing projects in Frankfurt, London, Venice, Medellín, Ljubljana, Oslo, Porto Alegre and most notably in the former Ministry of State Security ("Stasi-HQ") in East-Berlin.

Kilpper has exhibited internationally, 2011 he participated in the 54th Venice Biennale and was one of the Villa Romana prize winners in Florence.

Since 2006 Kilpper is running "after the butcher", a not for profit exhibition space for contemporary art and social issues in a former butcher-shop in Berlin. Since 2014 he is Professor of Art at the Academy of Art & Design in Bergen.

HOLGER KOEFOED

Holger Koefoed (b. 1945)

Senior lecturer at the National Academy of the Arts, Oslo at the Faculty of Visual Arts/Arts and crafts. Art historian with degree from the University of Oslo (1972).

He has written books on different themes from Norwegian and Nordic history of art, especially from periods of romanticism and modernism. As an author he has also won international acclaim for his books on art for children and a book on Aphrodisiac Cooking.

He has worked as editor of art-books, and also as a senior lecturer and curator at the Norwegian National Gallery and the National Museum of Contemporary Art (Oslo) from 1979 – 1998, and for other galleries and museums.

JENN LAW

Jenn Law is an artist, writer, and researcher living in Toronto. A member of Loop Gallery and Open Studio (Toronto), her work focuses on book culture, technological evolution, and print-based strategies of problem-solving.

Law holds a PhD in Anthropology from the School of Oriental and African Studies (SOAS), University of London, England, a BA in Anthropology from McGill University, Montreal, Quebec and a BFA from Queen's University, Kingston, Ontario.

She has worked as a lecturer, editor, and curator in Canada, the UK, and South Africa, and has published on South African, Caribbean, and Canadian contemporary art and print culture.

Law has shown her work internationally and has received numerous fellowships, grants, and awards for her research, including from the Social Sciences and Humanities Research Council of Canada (SSHRC), the British Council, and the British Academy.

Law is the co-editor, with Tara Cooper, of Printopolis (Open Studio Toronto, 2016), and is a contributor to Craftwork as Problem Solving: Ethnographic Studies of Design and Making, edited by Trevor H. J. Marchand (Ashgate Press, 2015).

MILER LAGOS

Miler Lagos was born in 1973 in Bogotá, where he lives and works.

He is graduated from the National University in 2002.

He has participated in numerous group exhibitions including: Biennial of Site Santa Fe, New Mexico, USA; Museo Amparo, Puebla, México (2014<); AGYU, Toronto, Canadá); Valapraiso Intervenciones, Chile, (2010); Philagrafika, Philadelphia, (2010), Biennial of the Americas, Denver, USA (2010); 2d Triennial Poligrafica de San Juan, Puerto Rico (2009). Solo shows include: Frost Art Museum, Miami; Magnan Metz Gallery, New York; Foundation Odeon Theatre, Bogotá; Gallery Enrique Guerrero, México D.F;Ignacio Liprandi Contemporary Art, Buenos Aires, Argentina; AB Projects, Toronto, Canada.

He has been an artist in residence in London at Gasworks; New York at Location One; Toronto at AB Projects; University of Pennsylvania in Philadelfia,USA and NGBK in Berlín, Germany.

SUSAN TALLMAN

Susan Tallman is an art historian who has written extensively on the history and culture of the print, as well as on issues authenticity, reproduction and multiplicity.

She is Editor-in-Chief of the international journal and website , and her writing has appeared in Art in America, Parkett, Public Art Review, Art on Paper, Print QuarterlyArts Magazineand many other publications.

Her books include The Contemporary Print: from Pre-Pop to Postmodern (Thames and Hudson), The Collections of Barbara Bloom (Steidl), and numerous museum catalogues.

She has lived and worked in New York, Amsterdam and Berlin, and currently teaches in the Departments of Printmedia and Art History, Theory and Criticism at the School of the Art Institute of Chicago.

ANDREW STEIN RAFTERY

Andrew Stein Raftery, N.A. Professor of Printmaking, Rhode Island School of Design

Education: Yale University School of Art, MFA 1988. Boston University College of Fine Arts, BFA 1984

Awards and Honors: Print Council of America, Elected to Membership 2012, National Academy of Design, Elected to Membership 2009, John Simon Guggenheim Foundation Fellowship 2008, Louis Comfort Tiffany Award 2003

Selected Public Collections: Addison Gallery of American Art, Baltimore Museum of Art, British Museum, Cleveland Museum, Fogg Art Museum, Metropolitan Museum of Art, Minneapolis Institute of Arts, Museum of Art Rhode Island School of Design, Museum of Fine Arts Boston, New York Public Library, Princeton University Art Museum, Smithsonian American Art Museum, Whitney Museum of American Art, Yale University Art Gallery

Representation: Ryan/Lee Gallery, New York

MARGARET MILLER

Margaret Miller is a tenured Professor in the School of Art and Art History and Director of the Institute for Research in Art (IRA) at the University of South Florida in Tampa, Florida.

The IRA is dedicated to organizing and presenting exhibitions and commissioning work by internationally significant emerging and acclaimed artists.

Miller holds an MA degree from the University of Hawaii in Asian Art History. From 1978 to 2001 she served as Director of the USF Contemporary Art Museum and in 2001 was appointed to also serve as the Director of Graphicstudio, USF's renowned art production atelier.

The Contemporary Art Museum, Graphicstudio and USF's Public Art Program form the Institute for Research in Art in the College of The Arts. During her tenure at USF she has taught at both the undergraduate and graduate levels and curated numerous exhibitions with accompanying catalogues.

SARAH SUZUKI

Sarah Suzuki is Curator of Drawings and Prints at the Museum of Modern Art.

At MoMA, Ms. Suzuki's exhibitions include Jean Dubuffet: Soul of the Underground (2014–15) The Paris of Toulouse-Lautrec: Prints and Posters (2014–15); Wait, Later This Will All Be Nothing: Editions by Dieter Roth (2013); Printin' (2011) with the artist Ellen Gallagher; Ideas Not Theories': Artists and The Club, 1942–1962(2010) and Rock Paper Scissors (2010) with Jodi Hauptman; Mind & Matter: Alternative Abstractions, 1940 to Now (2010); and Wunderkammer: A Century of Curiosities (2008), as well as solo exhibitions of Meiro Koizumi (2013); Yin Xiuzhen (2010); Song Dong (2009); and Gert and Uwe Tobias (2008).

Among her publications are 2012's What is a Print?, as well as contributions to numerous books, catalogues, and journals.

A graduate of Dartmouth College and Columbia University, she has lectured widely and taught numerous courses on the subject of modern and contemporary art.

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INVITED SPEAKERS:

Päivikki Kallio, Artist, Professor of Printmaking at the Finnish Academy of Fine Arts, Finland; Sofie Dederen, Director of Frans Masereel Centrum, Belgium; Nina Bondeson, Artist, former professor at HDK, Sweden; Eli Okkenhaug, Curator/Conservator at KODE Art Museum of Bergen, Norway; Svend-Allan Sörensen, Artist, Denmark; Carlos Capelan, Artist, Professor, Uruguay/Sweden; Breda Skrjanec, Curator, Slovenia; Thomas Kilpper, Artist, Professor at UIB Faculty of Fine Art, Music and Design, Norway / Germany; Ruth Pelzer, Artist, Theorist / Doctor of Philosophy and Lecturer in Visual Culture at the School of Art at Edinburgh College of Art, The University of Edinburgh, United Kingdom / Germany; Susan Tallman, Editor-in-chief of *Art in Print*, Author of *The Contemporary Print*, Adjunct Associate Professor, Art History at The School of the Art Institute of Chicago, USA; Jenn Law, Artist , Writer and Researcher, Canada; Miler Lagos, Artist, Colombia; Margaret A. Miller, Professor and Director of Graphicstudio, University of South Florida, USA; Andrew Raftery, Artist, Professor of Printmaking at Rhode Island School of Design, USA; Sarah Suzuki, Associate Curator in the Department of Prints and Illustrated Books at The Museum of Modern Art, New York, USA; Victoria Browne, Artist and Director of Kaleid Editions, London, Associate Professor Printmaking and Drawing, Oslo National Academy of the Arts, Norway; Max Schumann, Director of Printed Matter Inc., USA.

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Jan Pettersson
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After the show
photo Jan Pettersson

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KUNSTHØGSKOLEN I OSLO
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The radical changes within the field of printmaking the last 20 years has totally changed the approach towards the media. Printmaking is now an art form that consists of sculpture, performance, clothes, installation, the commercial aspect, cyberspace, artist books, multiples, ready-mades, newspapers etc. The result is a cross pollination which in its turn points to the total reflection of todays contemporary art.

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