

UNIT 1: BRIEF 4: HAZEL GRAHAM

Iterations²

100 Iterations Studio Proposal

Create 100 iterations that subvert screenprinting.

Hack a print of my own, by separating the layers and printing each layer on separate pieces of plexiglass.

Develop the techniques I discovered from Iterations¹:

- ‘Free painting’ rather than using stencils
- Try to create more gradients, shapes and movement from the squeegee
- Try to create more texture (even though this is seen as bad practice)
- Each layer is pulled just once

Build the image using white tack to create a space between each layer to make the image a 3D object.

Iterate this 100 times by systematically ‘verting’.

- Vert: To turn. Inverting, reverting, diverting, averting, converting, extroverting and introverting to interrogate the subverting of screenprinting.

100 Iterations Challenges

Adhoc:

Time restraints meant I had to make do with what I had to hand, so I screenprinted in a home made studio at home and photographed it at home too.

Screenprinting:

Things that went well:

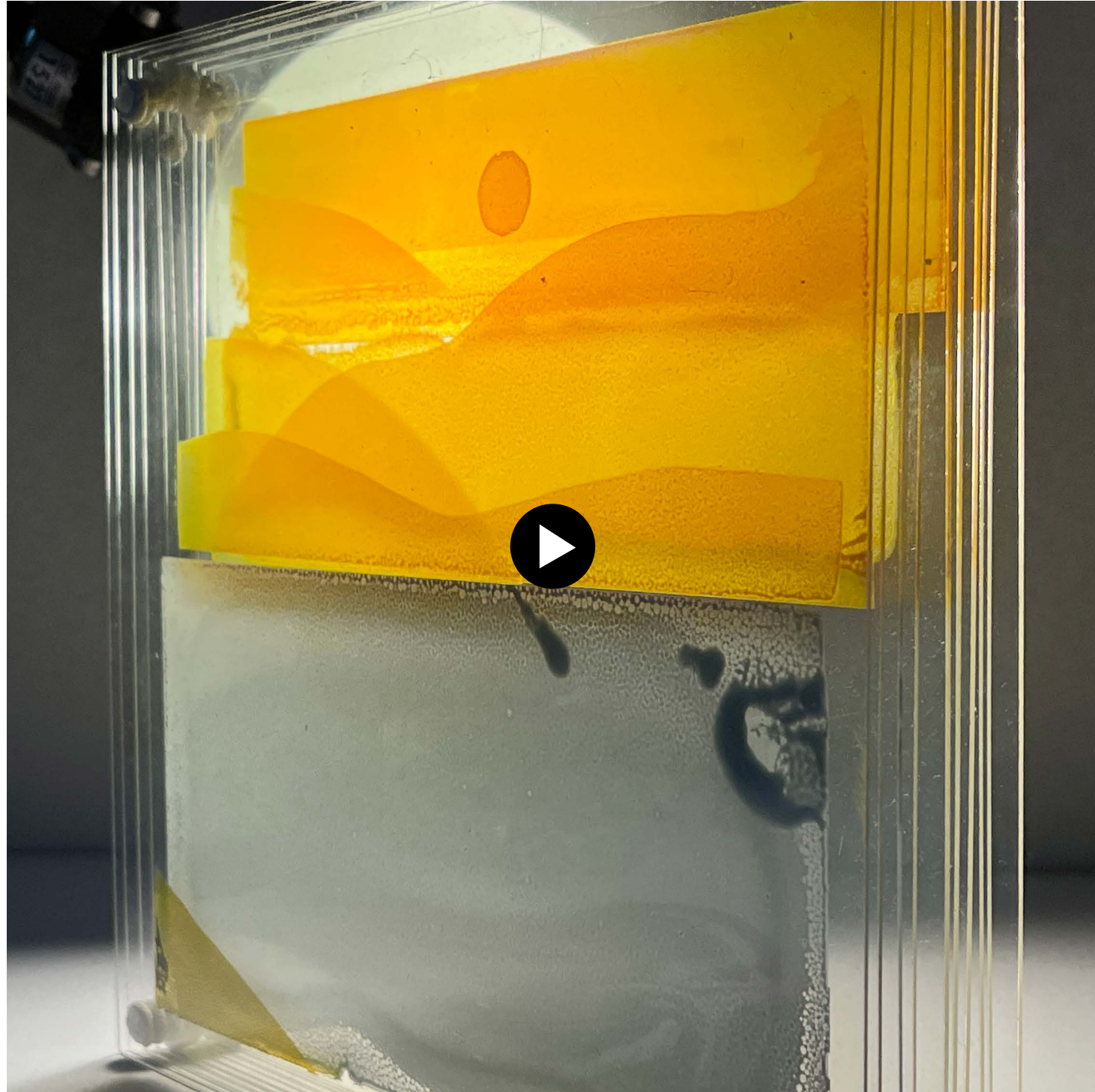
- Freedom to experiment without being watched.
Got some nice movement with the squeegee which I wanted to try.
- Created some nice gradients which I wanted to do.
- Created texture which I also wanted to do.

Things that didn't go so well:

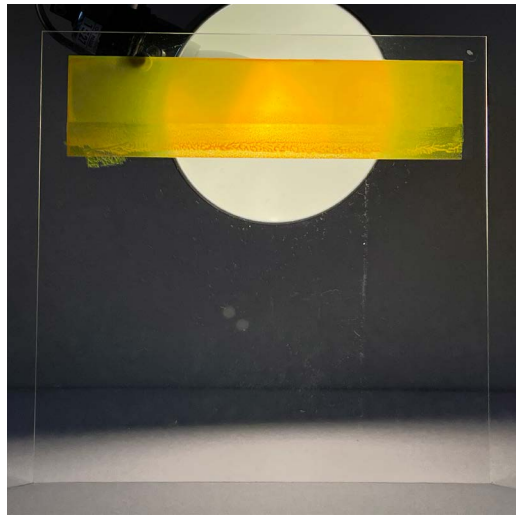
- Colour mixing is still poor and there isn't enough definition between the colours.

Photographing:

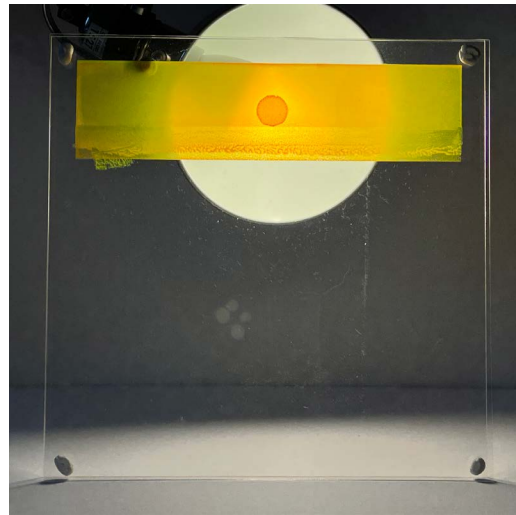
- Really hard as the surface was reflective.
- Tried a few ways and found backlit showed the layers the best as well as the texture, but this looks really ugly as I had to use a desk lamp.
- My ego did not like this, I planned to reshoot it all at CSM in a soft box or on a lightbox, but didn't have the time or energy.
- The 'outcome' is poor, but the 'process' was successful, and it's all about the process...



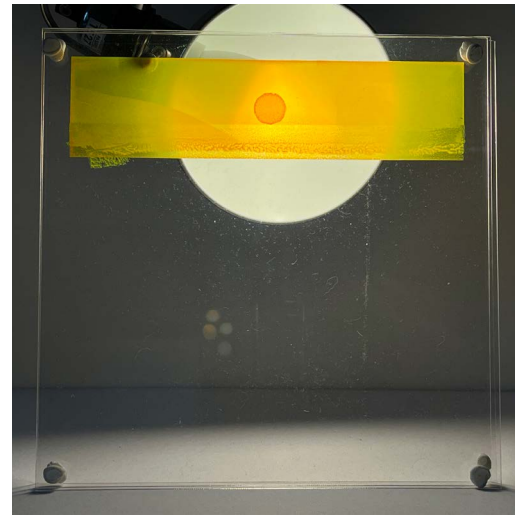
100 Iterations



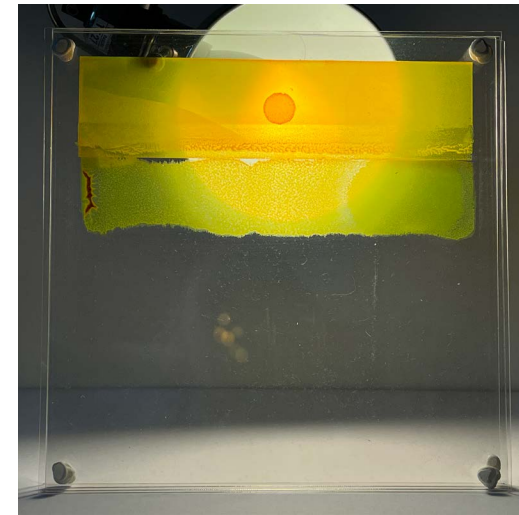
001
LAYER 1



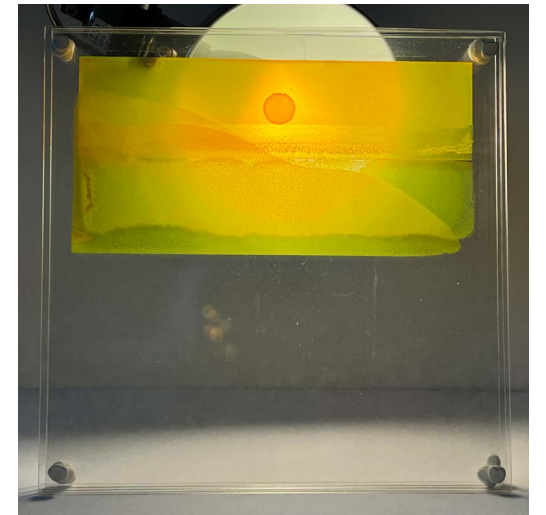
002
LAYER 1 + 2



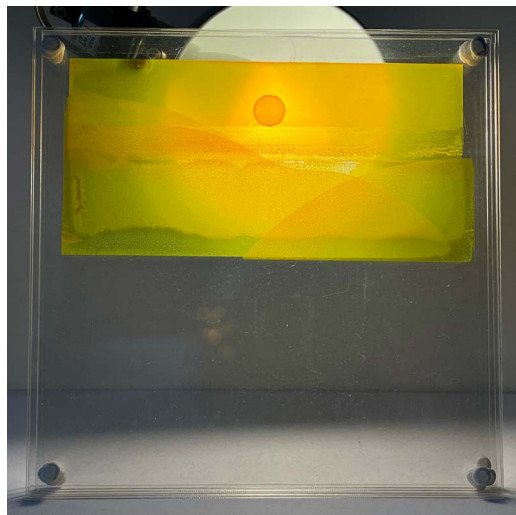
003
LAYER 1 + 2 + 3



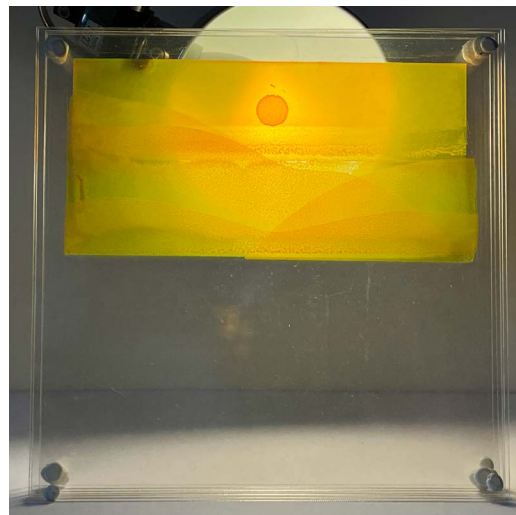
004
LAYER 1 + 2 + 3 + 4



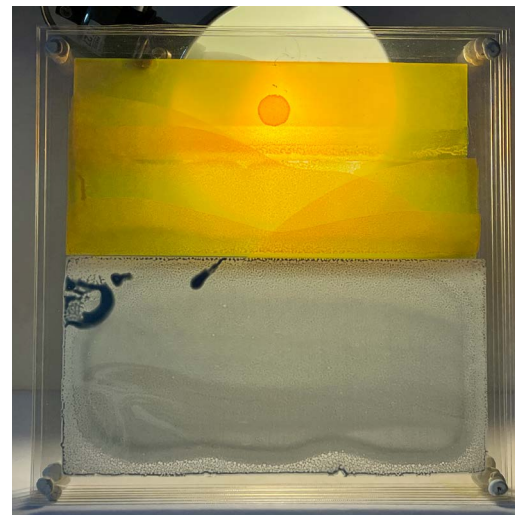
005
LAYER 1 + 2 + 3 + 4 + 5



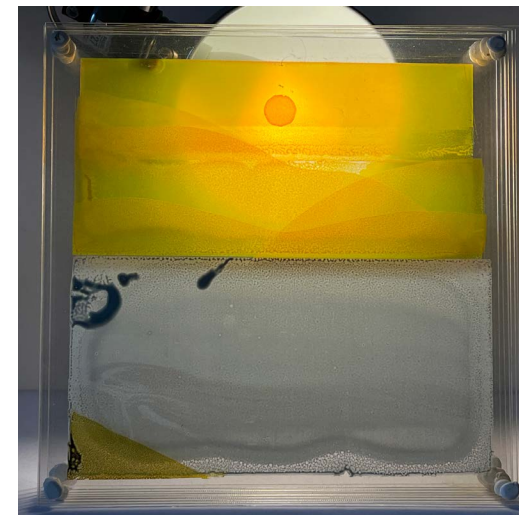
006
LAYER 1 + 2 + 3 + 4 + 5 + 6



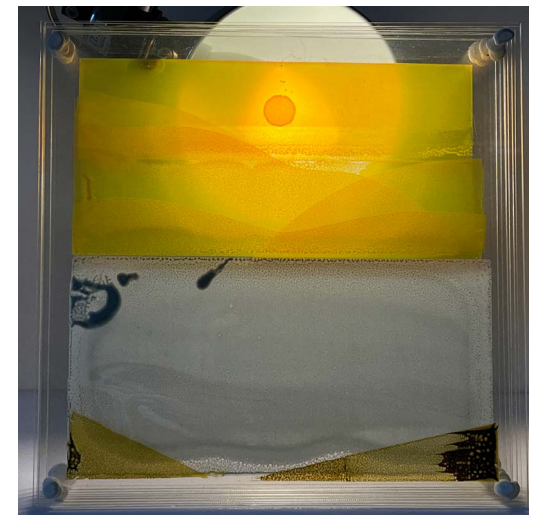
007
LAYER 1 + 2 + 3 + 4 + 5 + 6 + 7



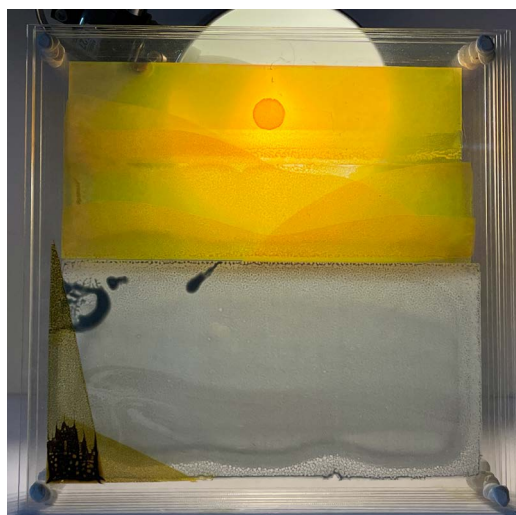
008
LAYER 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8



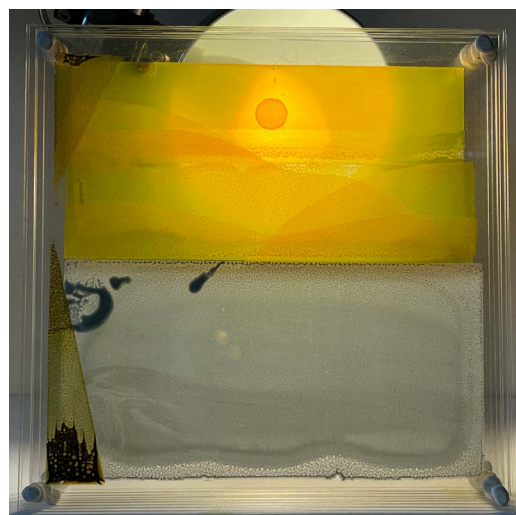
009
LAYER 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9



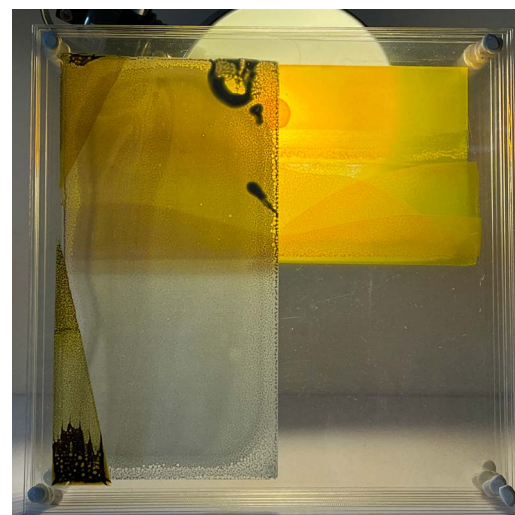
010
LAYER 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10



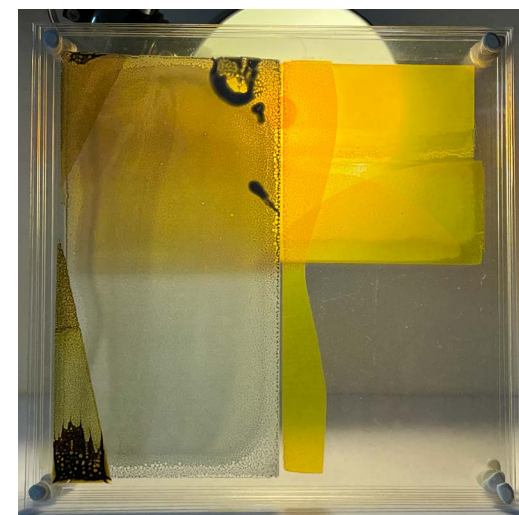
011
Layer 1 90°



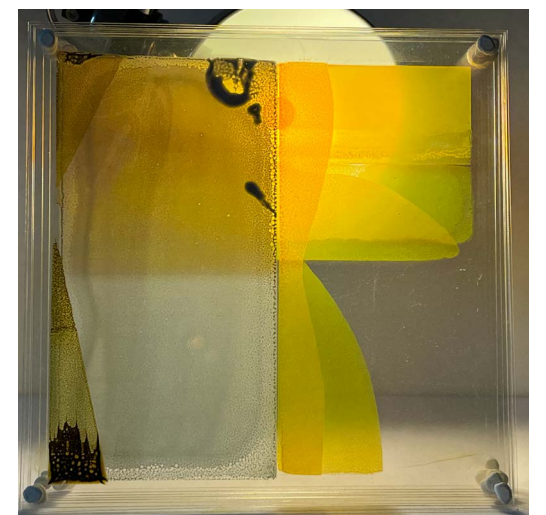
0112
Layer 2 90°



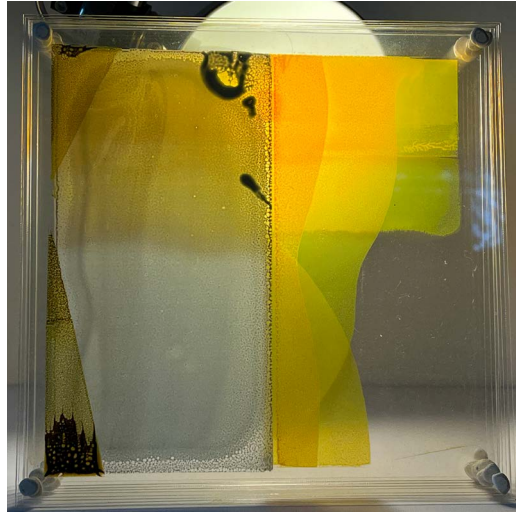
013
Layer 3 90°



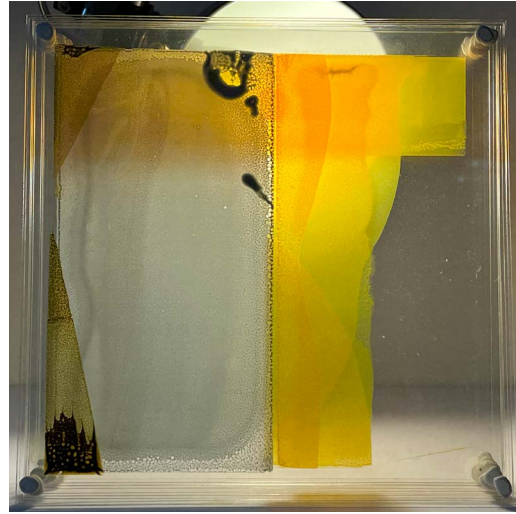
014
Layer 4 90°



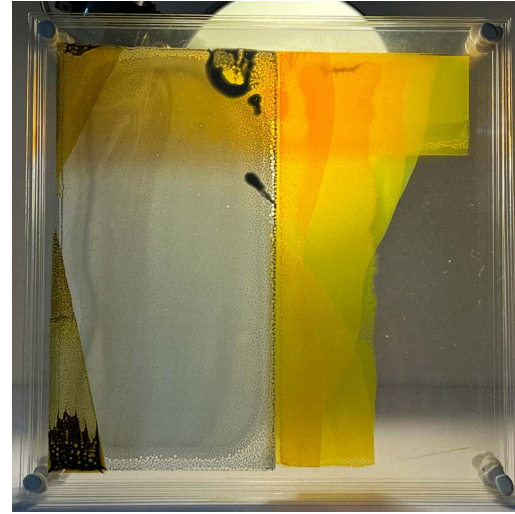
015
Layer 5 90°



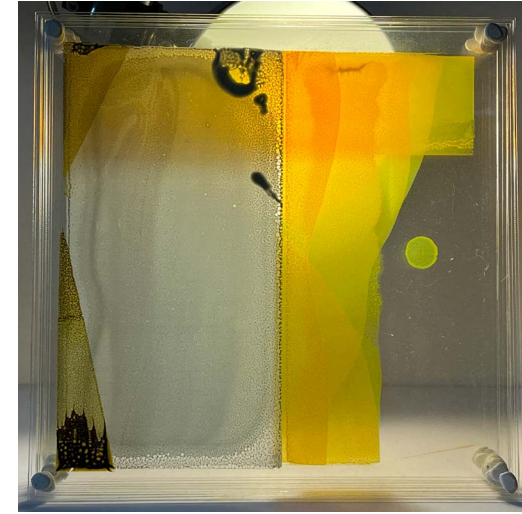
016
Layer 6 90°



017
Layer 7 90°



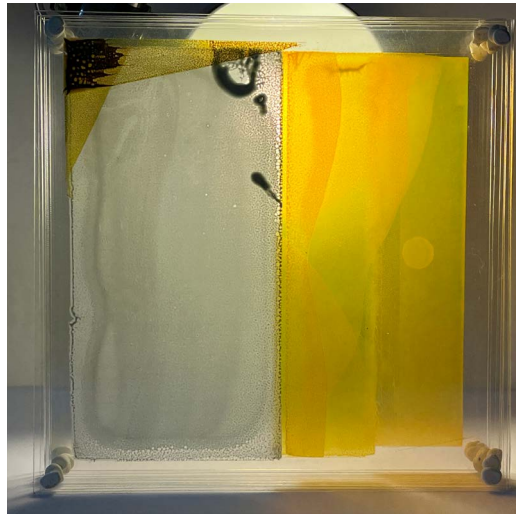
018
Layer 8 90°



019
Layer 9 90°



020
Layer 10 90°



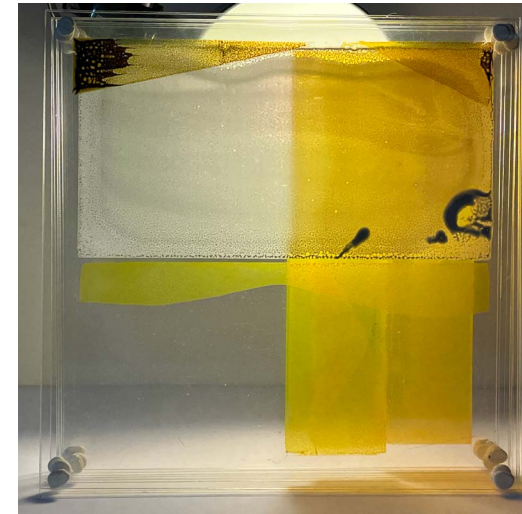
021
Layer 1 180°



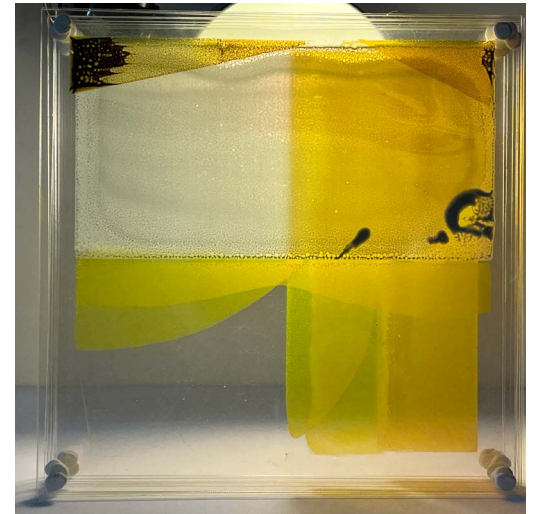
022
Layer 2 180°



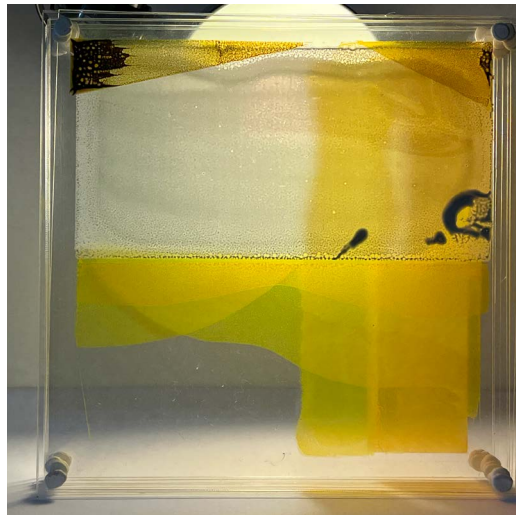
023
Layer 3 180°



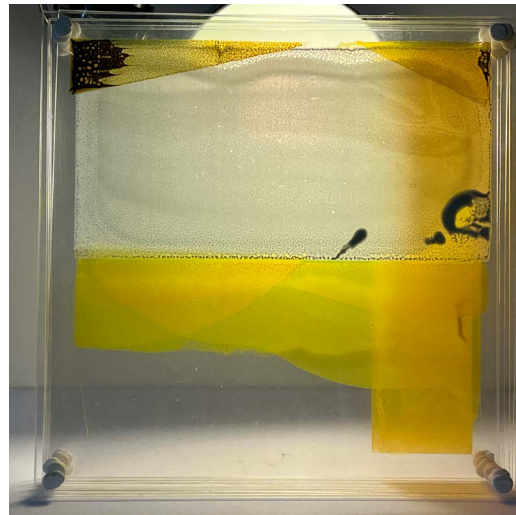
024
Layer 4 180°



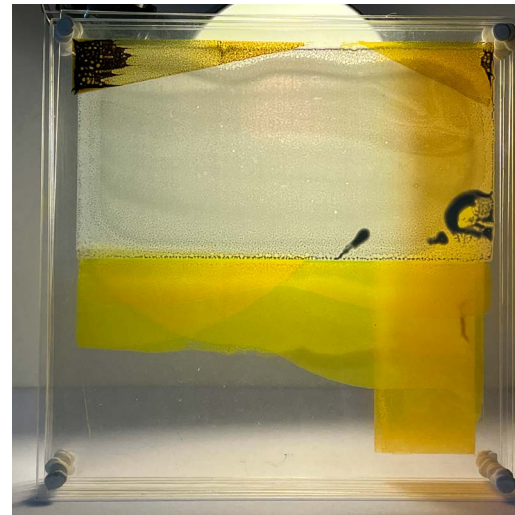
025
Layer 5 180°



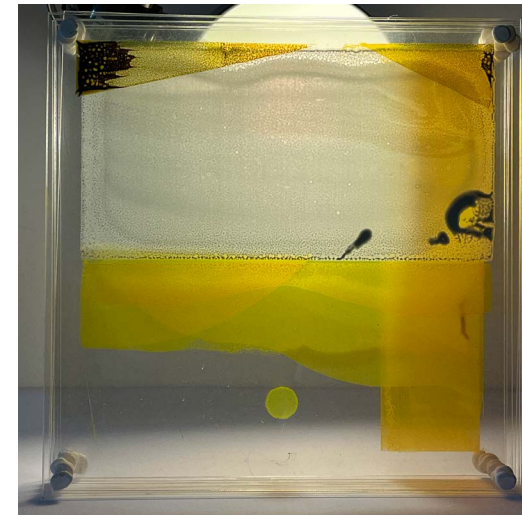
026
Layer 6 180°



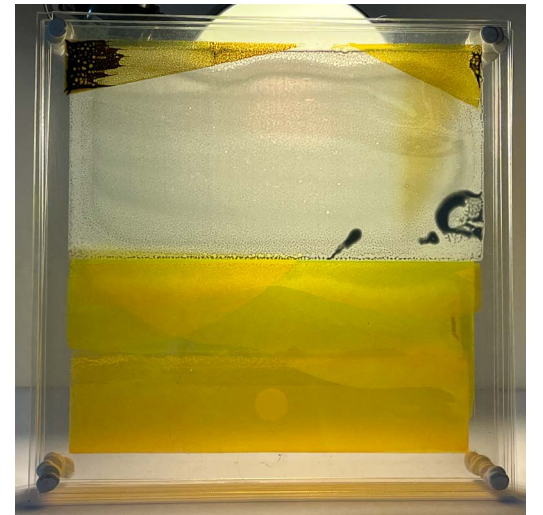
027
Layer 7 180°



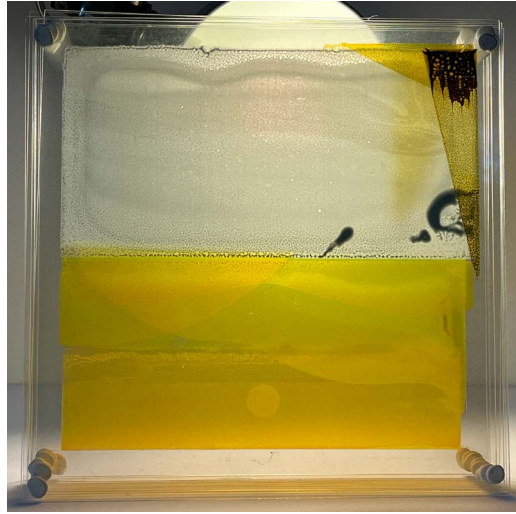
028
Layer 8 180°



029
Layer 9 180°



030
Layer 10 180°



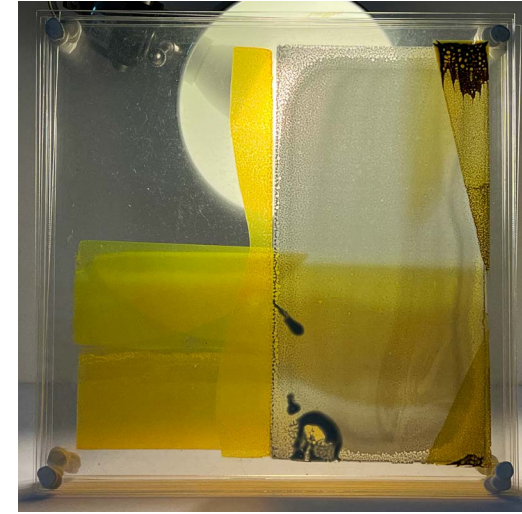
031
Layer 1 270°



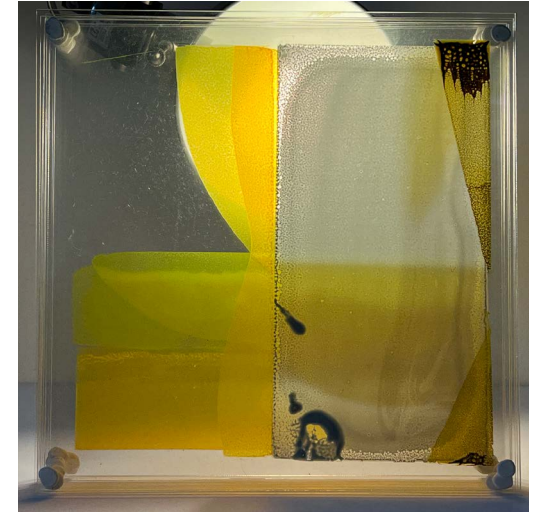
032
Layer 1 270°



033
Layer 1 270°



034
Layer 1 270°



035
Layer 1 270°



036
Layer 1 270°



037
Layer 1 270°



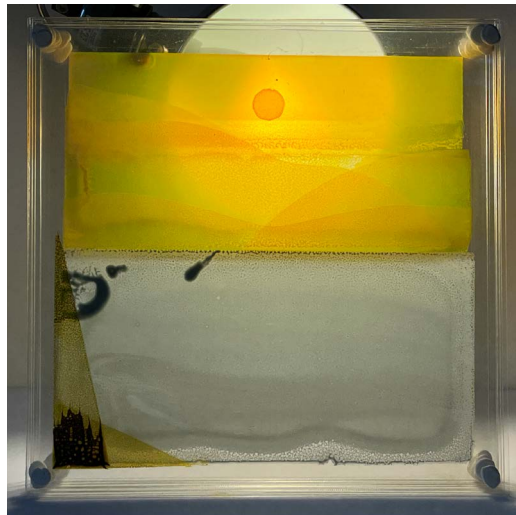
038
Layer 1 270°



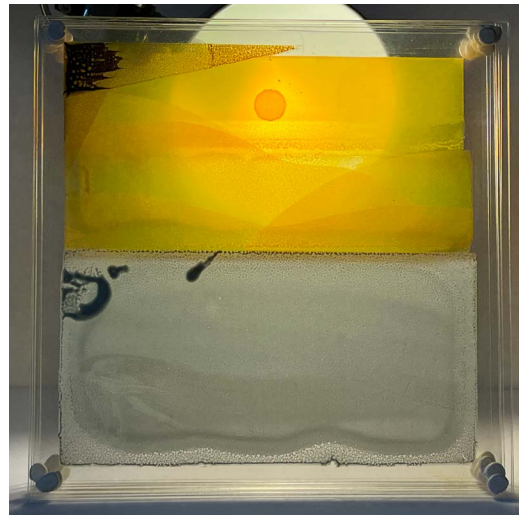
039
Layer 1 270°



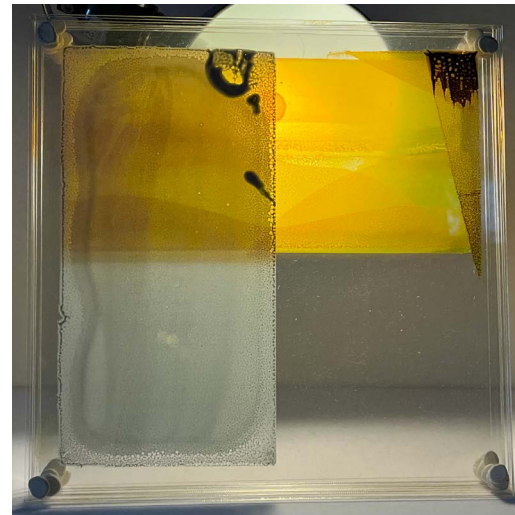
040
Layer 1 270°



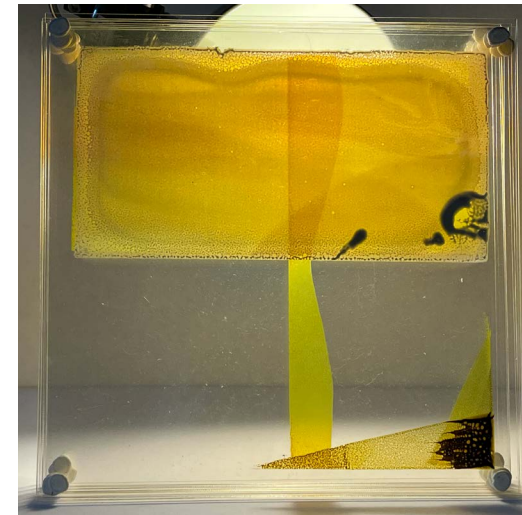
041
Accumulative 90° turn



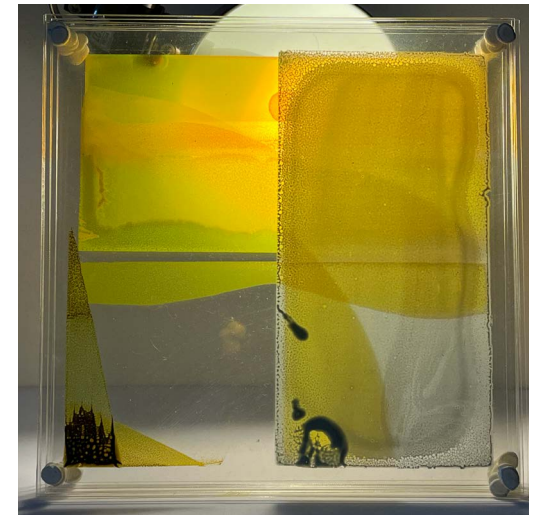
042
Accumulative 90° turn



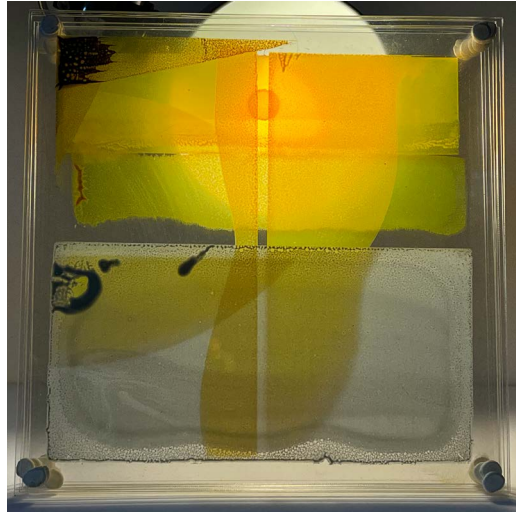
043
Accumulative 90° turn



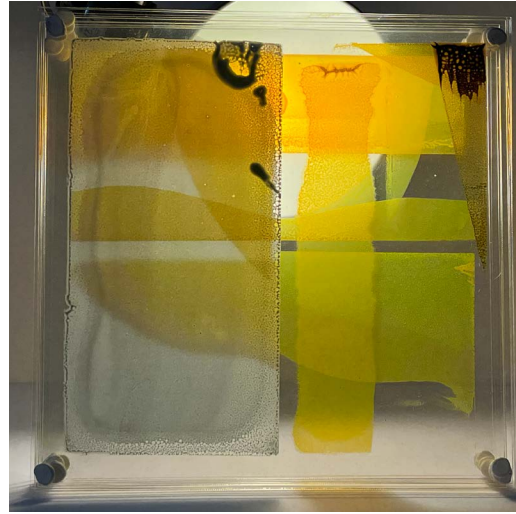
044
Accumulative 90° turn



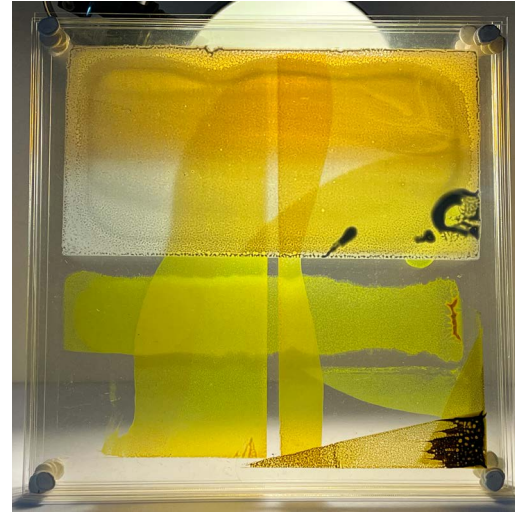
045
Accumulative 90° turn



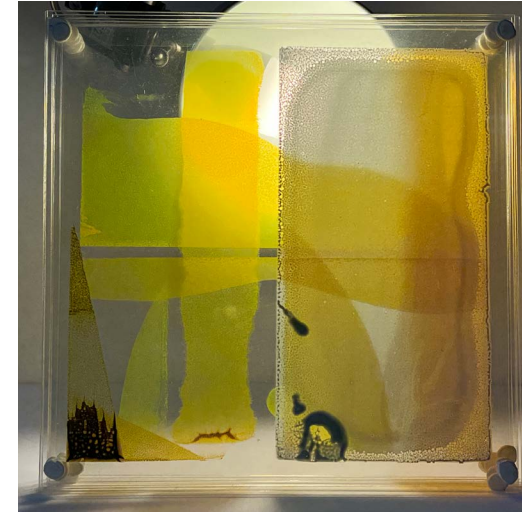
046
Accumulative 90° turn



047
Accumulative 90° turn



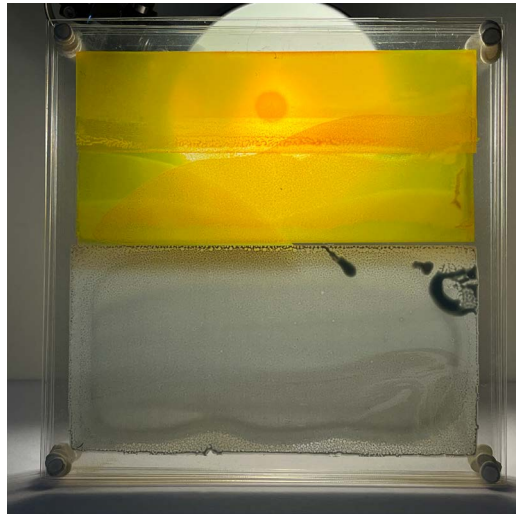
048
Accumulative 90° turn



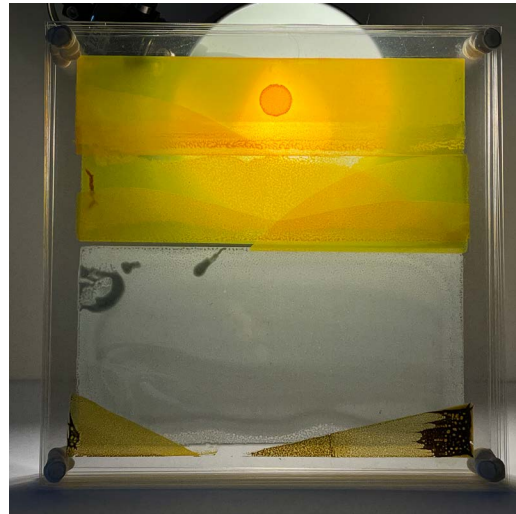
049
Accumulative 90° turn



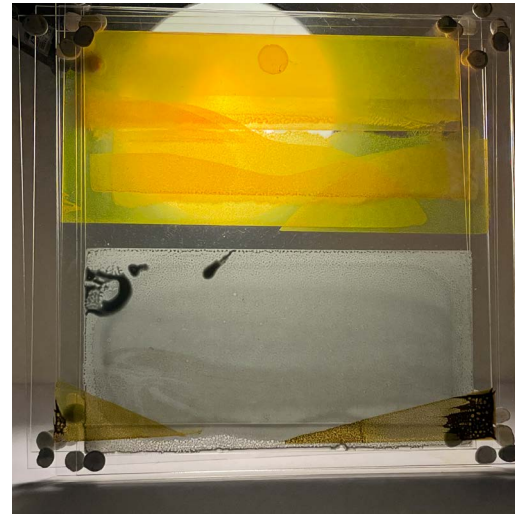
050
Freestyle



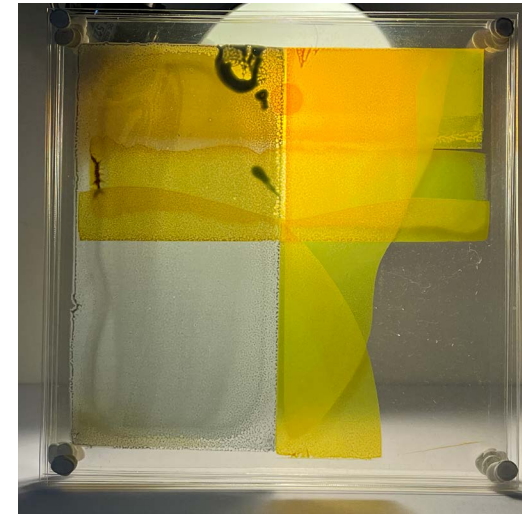
051
Extrovert



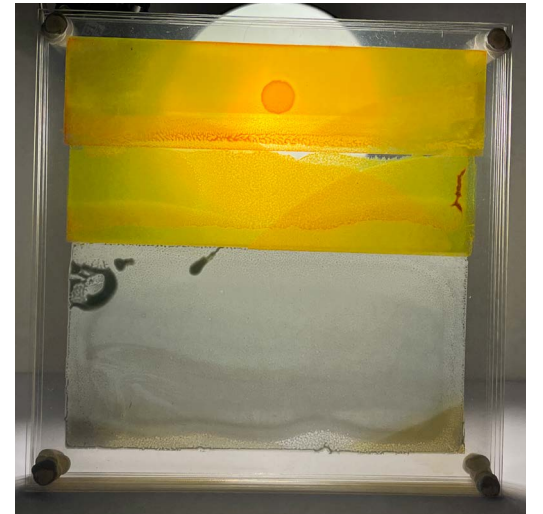
052
Introvert



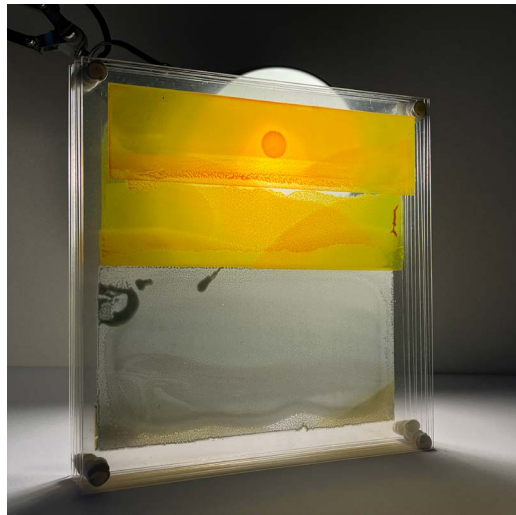
053
Offset



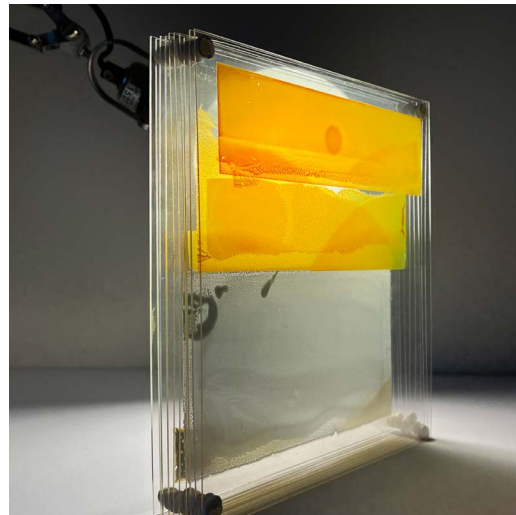
054
Turn Every Other



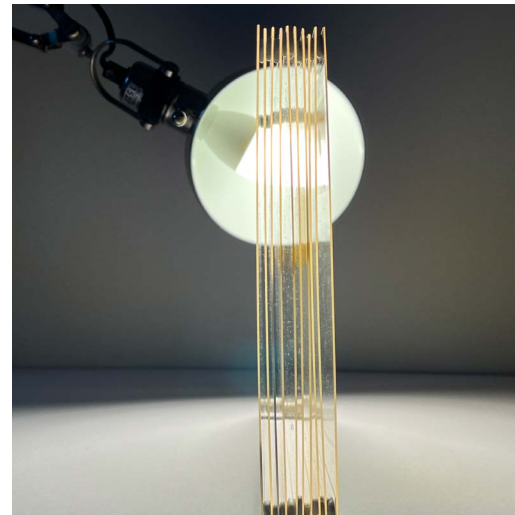
055
Revert



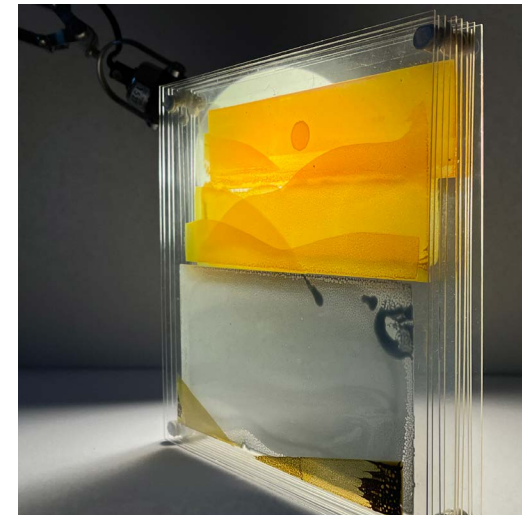
056
36°



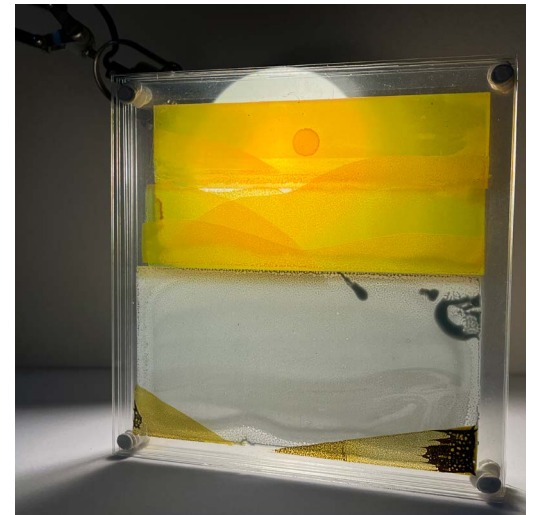
057
72°



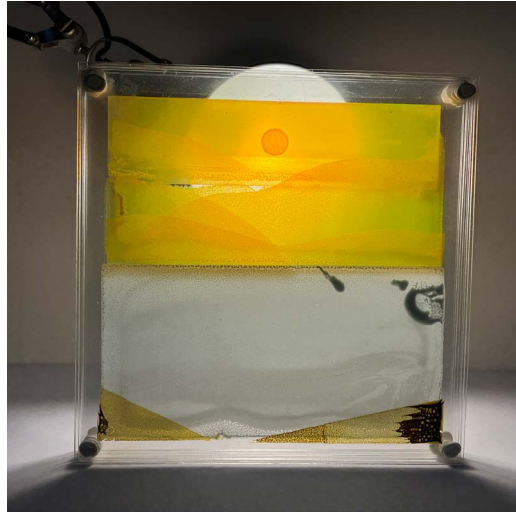
058
90°



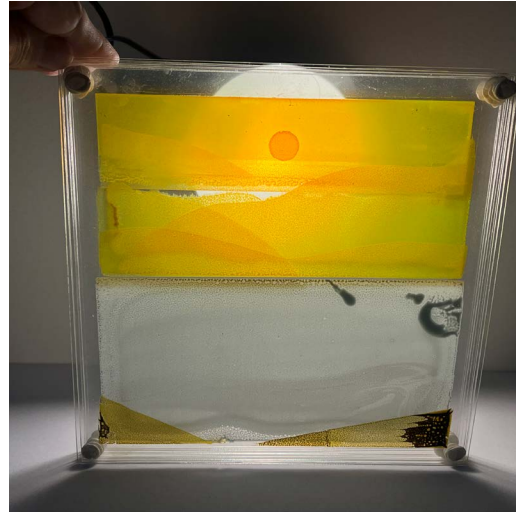
059
126°



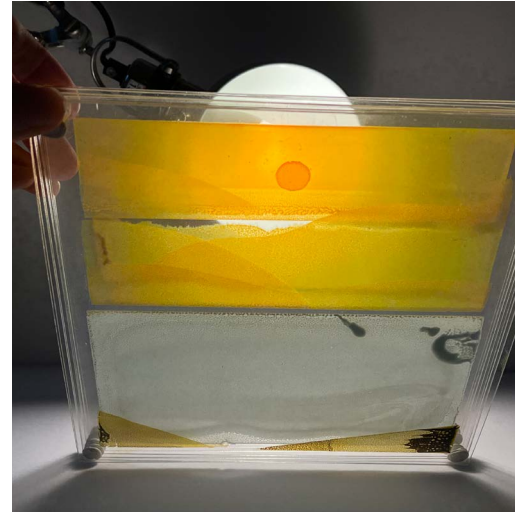
060
162°



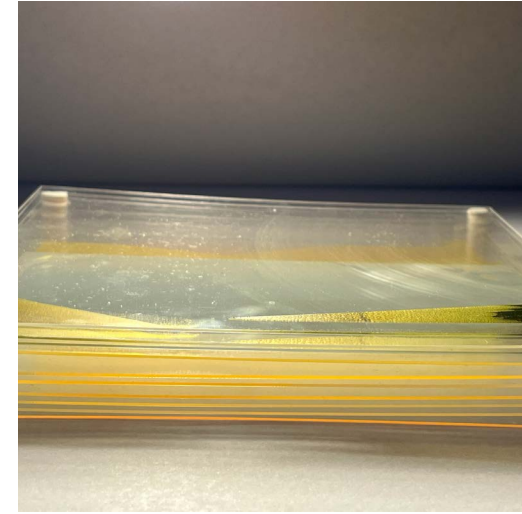
061
180°



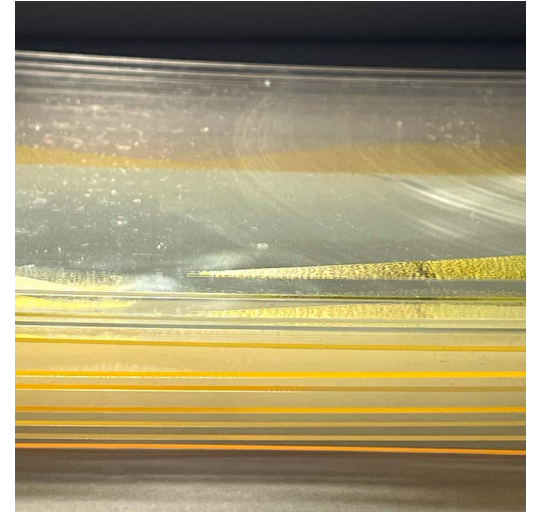
062
Forward



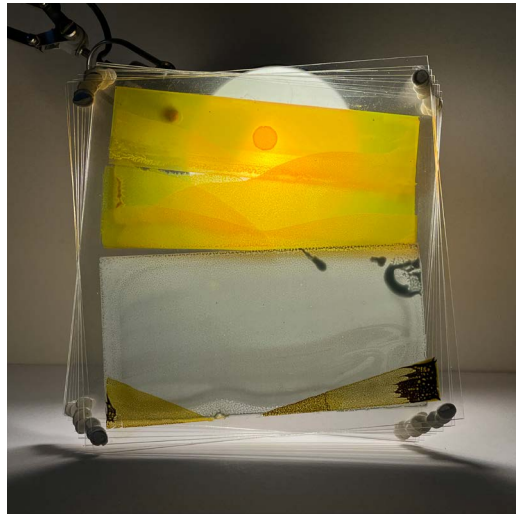
063
Forward more



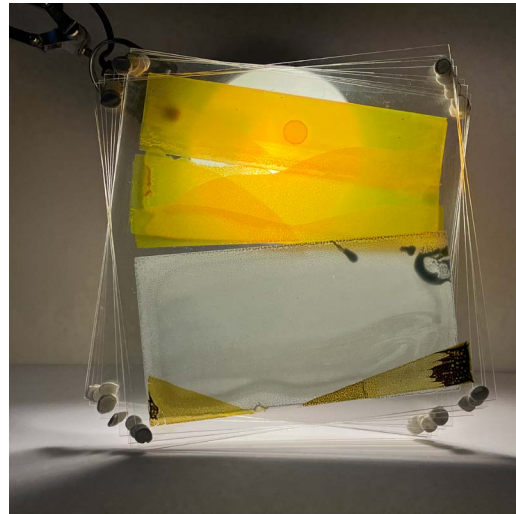
064
Flat



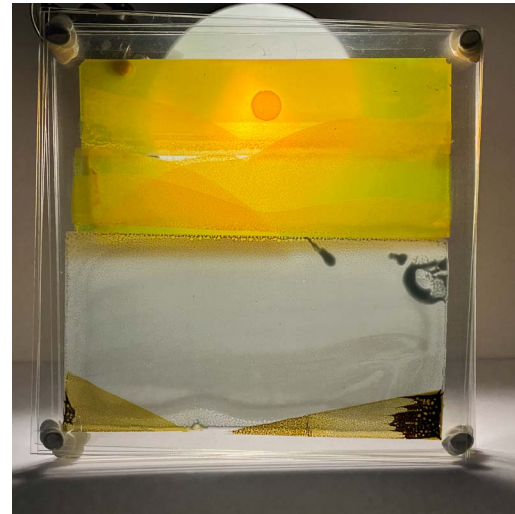
065
Flat close up



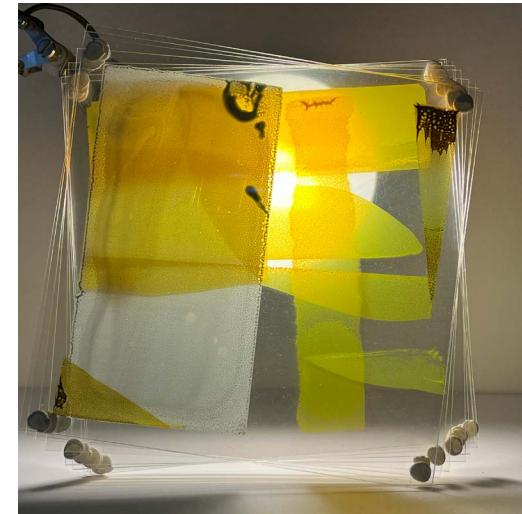
066
Skew right



067
Skew right more



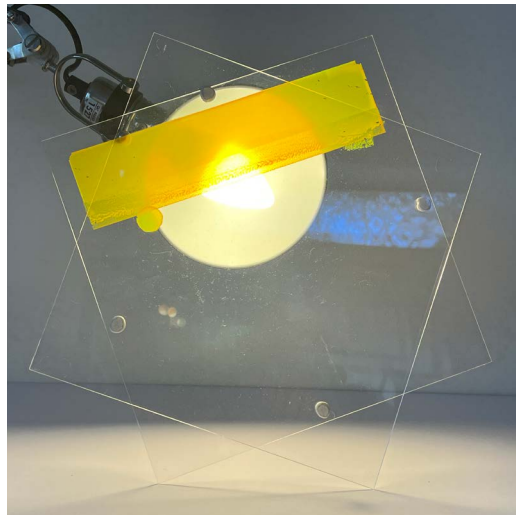
068
Skew left



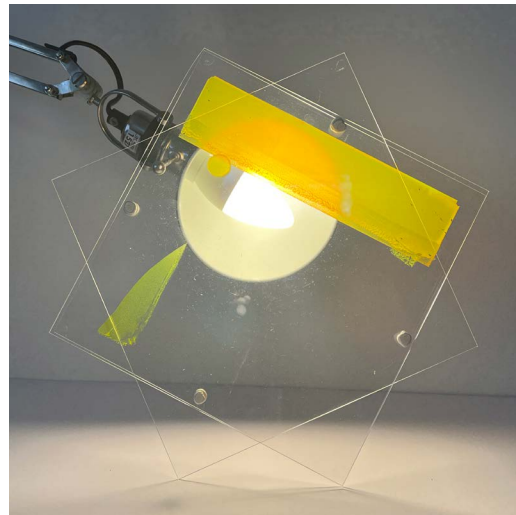
069
Skew Reverse Accumulate



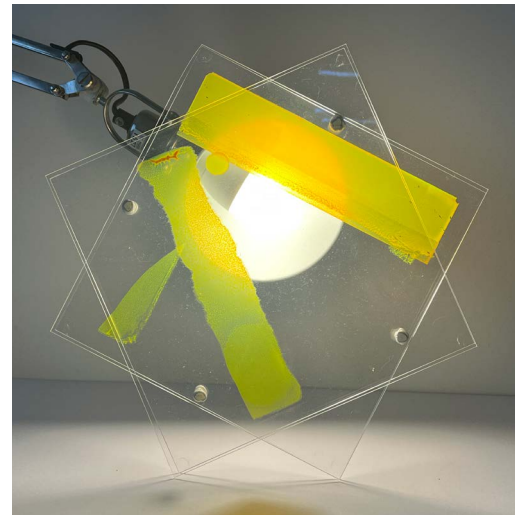
070
Skew Reverse Accumulate Flipped



071
Star formation
2 Layers



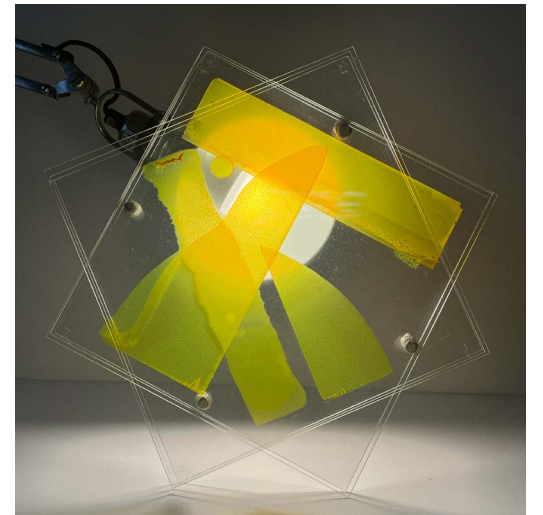
072
Star formation
3 Layers



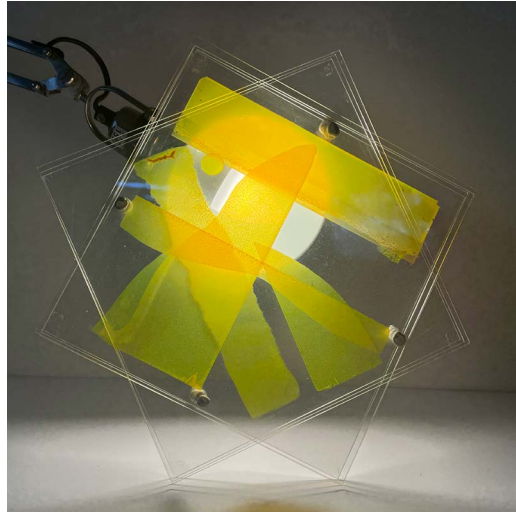
073
Star formation
4 Layers



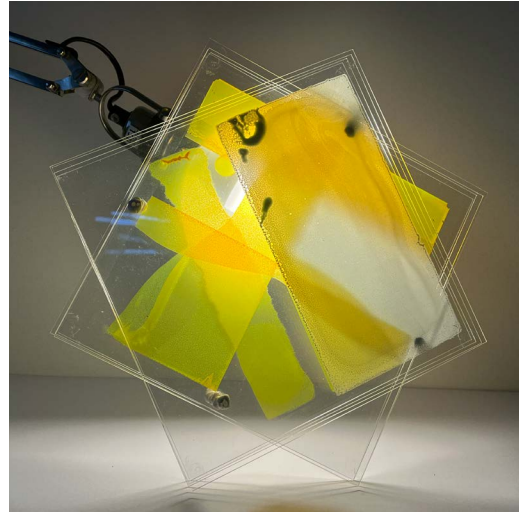
074
Star formation
5 Layers



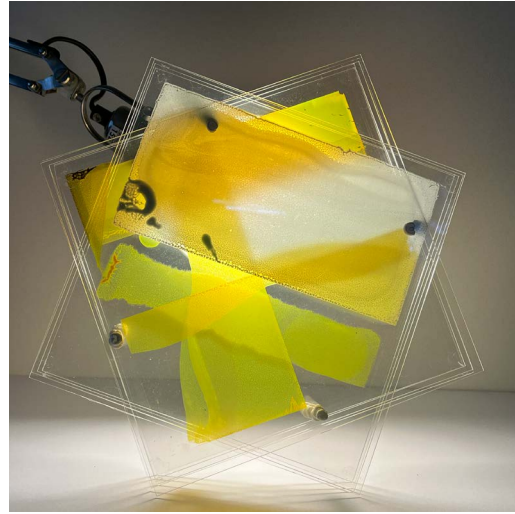
075
Star formation
6 Layers



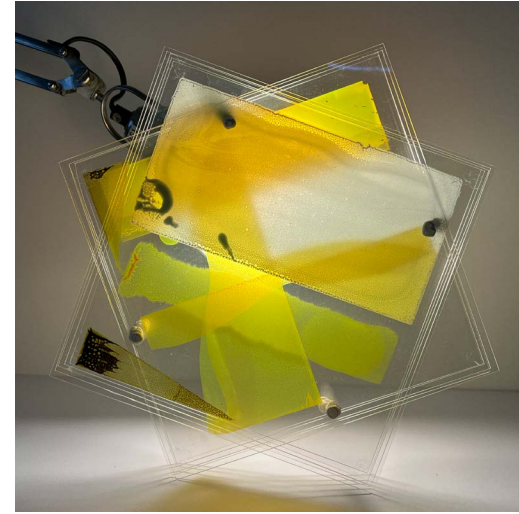
076
Star formation
7 Layers



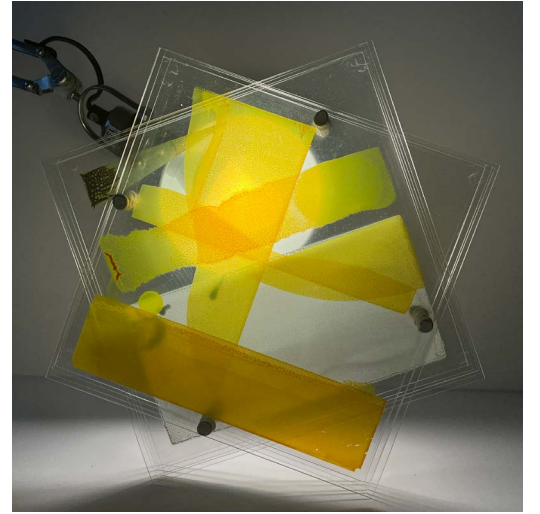
077
Star formation
8 Layers



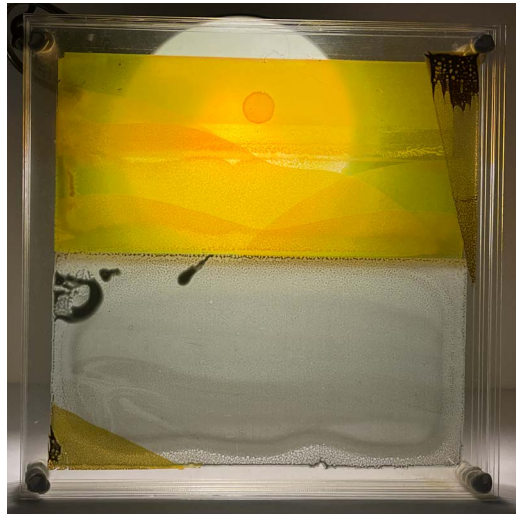
078
Star formation
9 Layers



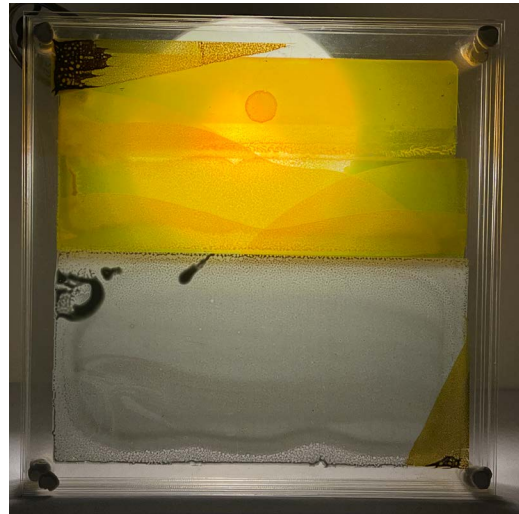
079
Star formation
10 Layers



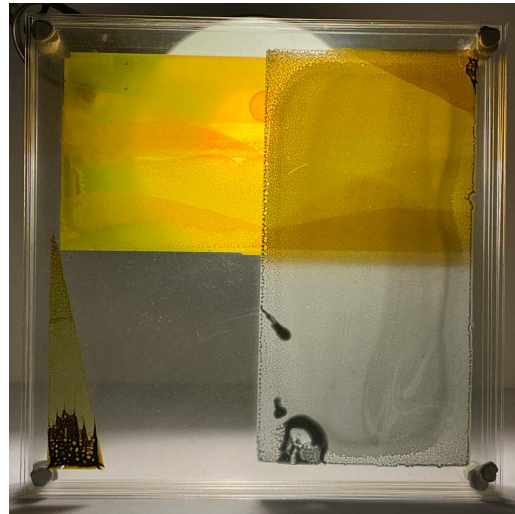
080
Star formation
Reverted



081
Reverse Accumulate -90°



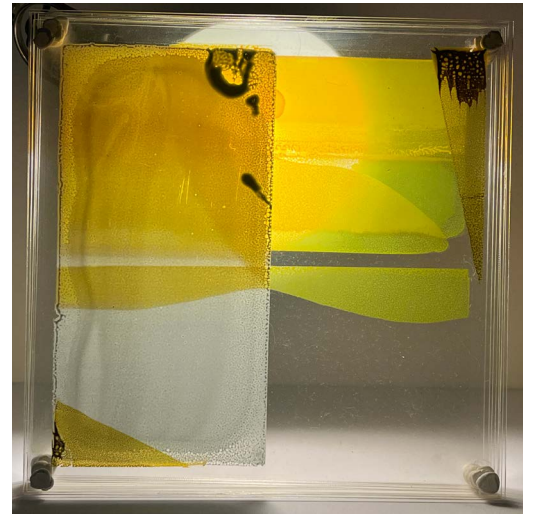
082
Reverse Accumulate -90°



083
Reverse Accumulate -90°



084
Reverse Accumulate -90°



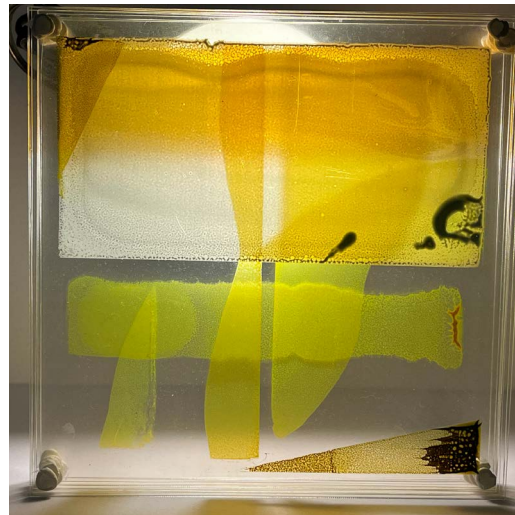
085
Reverse Accumulate -90°



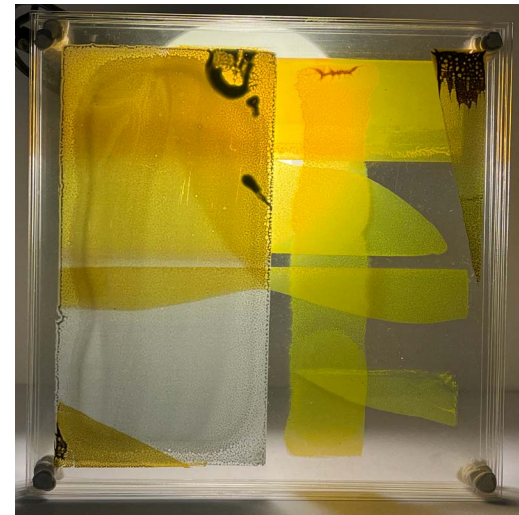
086
Reverse Accumulate -90°



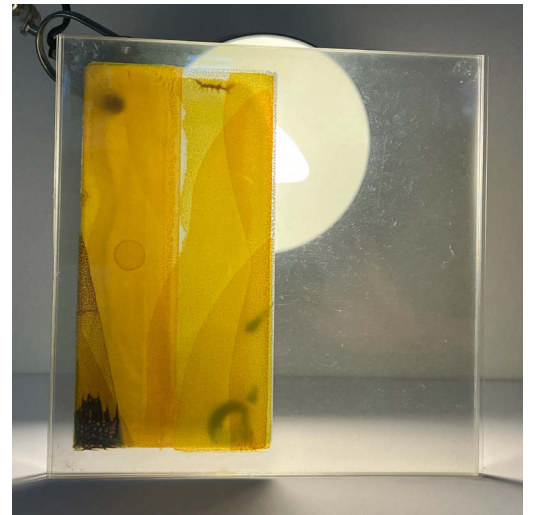
087
Reverse Accumulate -90°



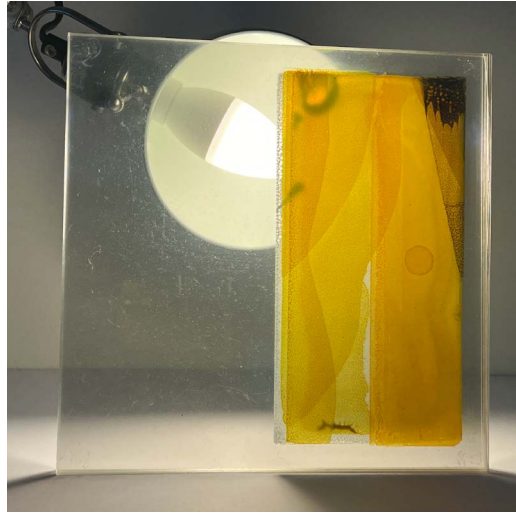
088
Reverse Accumulate -90°



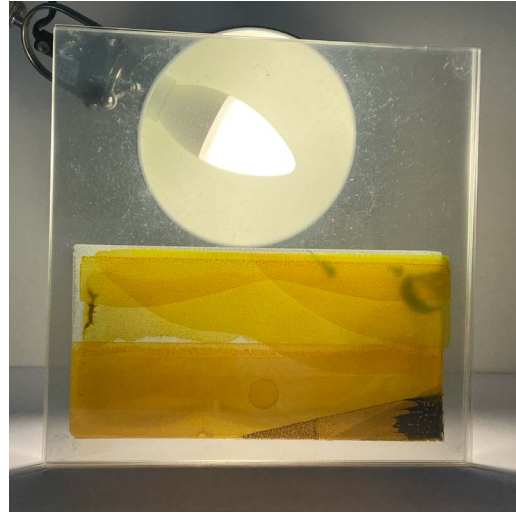
089
Reverse Accumulate -90°



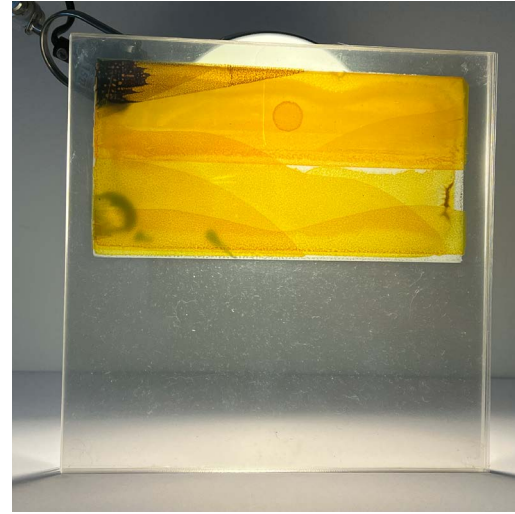
090
Align Left



091
Align Right



092
Align Bottom



093
Align Top



094
Align Top Flat Stack



095
Top Flat Stack Reverted



096
Flat Stack Remove Backgrounds



097
Flat Stack Orange Sky In



098
Flat Stack Remove Foreground



099
Flat Stack Swap in Blue Background



100
Flat Stack Blue Background with Foreground Top

100 Iterations Findings

Practice Findings:

I liked the slight angle where you could see the layers waterfalling.

I liked the subtle, but strong image when I removed the white tack, and it recreated itself in half the space.

Wider Practice of Graphic Communication Design:

I liked how the process disrupted the traditional notions of screenprinting and expectations of a screenprint.

The forms that were created from turning the layers challenged the expected form of a recognised form - a landscape - even though the elements were the same.

This led me to think about graphic communication design as a process and how the choices of where designers place elements will always have an effect on the form even at a very basic level, and in turn affect the reading of the output.

I developed that line of thought further through the lens of Walter Benjamins 'The Work of Art in the Age of Mechanical Reproduction' (1986).

- Benjamin describes film as 'reality' equating proximity to the subject as reality.
- From my process of iterating, I clearly found the form altering, despite the content being the same 'reality' through changes in orientation, direction and formation.

- I'd argue film is a series of iterations (rehearsing, filming, editing to name but a few) which led me to conclude that anything that is iterated it becomes a 'version' of itself and so is not its pure/raw/organic, or real, self?
- I'd also argue that a director has influence on how something is filmed due to their own discourse, affecting what is being filmed as an iteration of their imagination rather than a reality.
- I then applied this logic to graphic communication design and I do think designers take a little something of themselves into each project that is inherent in their design style.
- Which ironically is something Benjamin says himself of painting having an 'aura' of the time and space in which they were created that is impossible to capture in a reproduction.

End²