UNIT 1: BRIEF 4: HAZEL GRAHAM

Iterations³

Iterations³

To develop my practice further I will continue to interrogate the use of layers in screenprinting and further hack the printing process by systematically, rigorously and continually iterating.

I propose to take an image that doesn't require layers to create it and subvert it by making it into layers. I will challenge all the things I have learnt about how to make a 'good' screenprint. I will challenge how layers are suppose to be utilised. I will not use registration marks to align any prints. I won't use a sharp vector image to expose. I will not clean my screen between layers, I won't let the image dry before printing the next layer. I will experiment with using alternatives to a squeegee - my arm, hand, a sponge, whatever is to hand. I won't wash my hand after doing this. I will not always keep a frame on my work. I will print off the edges of the medium. I will use only one colour.

Whilst I am interrogating the process in this way I will think about my work through the lens of Walter Benjamin's argument in *Art in the Age of Mechanical Reproduction*. Of how original pieces of art are created in a time and space that is pertinent to the piece that creates an 'aura' that is completely absent in mechanical reproductions.

Challenges

Time:
- It takes a long time to prep a screen and everything you need for screenprinting that there isn't much time to do the priniting. The time constaint of also having to produce a second piece meant there was less time to iterate
- The studio is only open 10-1 and 2-5 so physical access is limited
- If its busy your station gets nicked when you're washing up

Screenprinting:
Things that went well:
- Freedom to experiment
- More confident with the process now so could experiment more
- I was really systematic and rigorous in my preparation in ink, paper, materials
- I could of carried on forever

Things that didn't go so well:
- They black ink had ran out, so I used an different type that went very sticky which got messy
- A technician gave me an alterantive ink that was very runny and dried really quickly which was challenging in aligning by eye
- I tried to do too many things in too little time

Face systematic distortion

To logically and systematically interrogate screenprinting by iterrating I started with the full face aligned by hand, feature by feature. I was going to move them in and down and round to see what happened and how this affected form, but quickly realised I wouldn't get very far.

So I started with the features stacked vertically to immediately interrogate layering, alignment and texture in the tool of screenprinting. I systematically moved the features down on each pull to experiment with form, and experimented with different materials to create each print.

INTERROGATING PRINTING MATERIALS

CLOSE UP
I like how dark you can print but there
is still texture on the edges from the
lower res / high contrast image

CLOSE UP
I like the texture and depth of
overlapping two layers creating depth

CLOSE UP
I like how the eyebraow starts to look
like a biological form or fur. Both
naturally forming substances... The
texture almost makes it feel like its alive

001
Layers: Vertical stack
Print: Squeegee as you are suppose to (flood screen up,
          pull ink down)

002
Layers: Vertical stack moved down one place
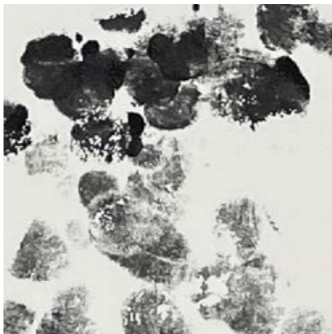Print: Stop / Start Jaggedy Pull

003
Layers: Vertical stack moved down one place
Print: Reverse Pull

INTERROGATING PRINTING MATERIALS

CLOSE UP
This texture made the eye look the least like an eye that I managed. It starts to look like animal textures

CLOSE UP
I liked the irregularity the close up shows and the textures

CLOSE UP
I like how this does look like cloth or material. A really tactile feel to the image

004
Layers: Vertical stack moved down one place
Print: Fist stamping / wiping

005
Layers: Vertical stack moved down one place
Print: Finger tips

006
Layers: Vertical stack moved down one place
Print: Paper towel / Cloth
          Circles / Stamping
   Smooth cloth / Scrunched cloth

INTERROGATING INK

EYES 01
My first attempt at re-pulling the same screen to assess ink drying and how it effects the print.
I realised I had ink on my squeegee which kept giving me strong prints. Which was interesting as I wasn't flooding the screen each time.

EYES 02
My second attempt I wiped the squeegee off before pulling a series of eyes from one flooding. The ink ran out quickly (it was quite a fast drying ink anyway). On the last one I caught a bit of ink on the side, which gave this motion effect that I wasn't expecting, but liked and felt this could be developed further.
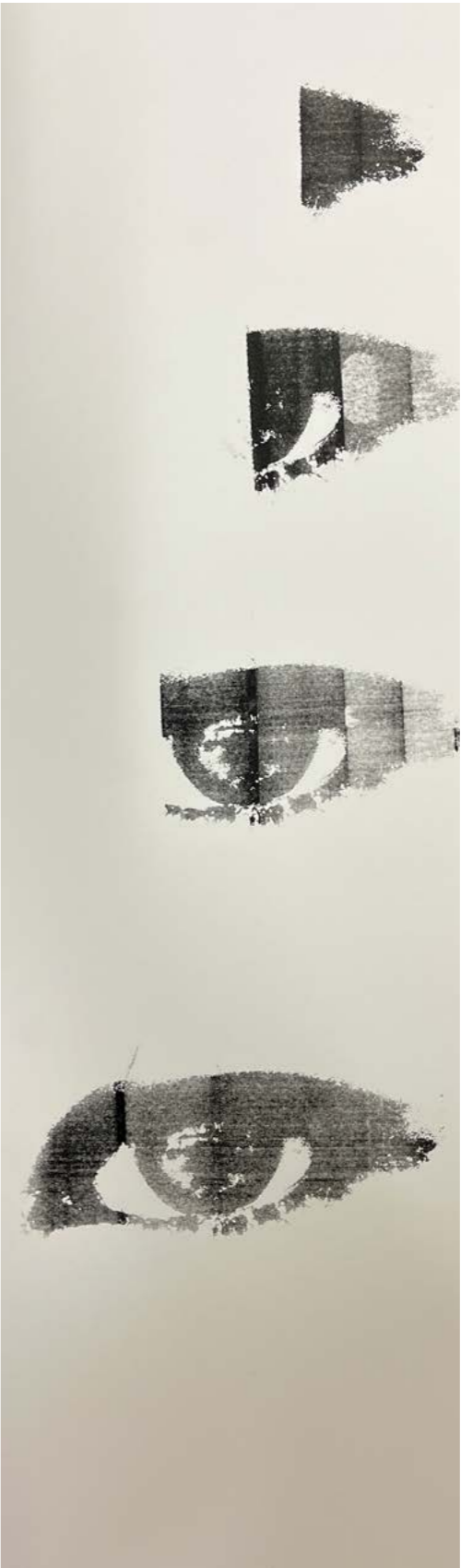
EYES 03
I flooded the screen once
I pulled 1/5, then 2/5, 3/5, 4/5, whole without reflooding each time which gave this jagged effect I had tried to create earlier, but failed to materialise.
I feel there is lots more to explore in this approach.

INTERROGATING ACCIDENTS

FACE
I created a face by aligning the features by eye, as a master copy, but I accidently slipped when pulling the right eye which gave this gap in the eye which I liked so I tried some other prints creating gaps in the layer (on the next page).

FACE
I also liked the left eye which I can't remember if I stopped, went back, then continued or if it was left over ridges on the screen from where I had gone off the edge of a piece of paper onto the newsprint to print off the edges and the lines remained.

INTERROGATING GAPPING

NOSE GAP 001
Vertical gaps in the nose make the nose look unlike a
nose, with quite sharp edges on the parts which I find
interesting. It's like I blocked out parts, but actually just
lifted the squeegee.

NOSE GAP 002
Horizontal nose repeat 1/4, half, 3/4 overlapping pull. Like
where this is going and how lovely straight, but textured,
lines are forming. I feel there is more to develop here.

EYE GAP 003
Close up of accidental eye gap

INTERROAGTING EDGES

EDGES 001
I wanted to print off the edges of the paper as you are not suppose to and leave the centre empty. I wanted to print parts of the elements of the face so they were unreognisable as features of a face. Ironically despite doing this very spontanously when I looked at it after it looks like a face! Ohh I'm going to turn it...

INTERROAGTING EDGES

EDGES 002
Still a face

EDGES 003
Less face, still eye

EDGES 004
More face, something about the eye being near the nose at a certain angle that is face like?

INTERROAGTING REPEAT PATTERNS

EYE PATTERN 001
I printed a single eye on a small square. I like the eye.
I wanted to see if I could make mosaic inspired patterns
with just one element of the face and to interrogate how
recognisable it is in a different form. I wanted to separate it
from its other and its whole.
I love how this feels like its watching you, like its alive. An
alive eye. Just the one.

INTERROAGTING REPEAT PATTERNS

EYE PATTERN 002
I tried to align by eye, without my screen drying and becoming unprintable, a pattern inspired by the workshops highlighted in 'Conditional Design Workbook' from Conditional Design Manifesto (Maura et al 2013), by joining one line to another, in this case one eye to another, but in a more systematic pattern. This was subverting screenprinting by aligning with eye not registration, not waiting for each layer to dry, to print off the edges of the paper, and to continuously print until there was no paper left.

The dark lines through some of the eyes were the residue of when I had printed off the edge of the paper onto the newsprint below. I was printing on quite heavy stock so it cause a lip that created this effect, which I really liked. I also like how I got the eyes upside down sometimes and my misalignment, which makes the print more personal, bespoke and not machine like.

Could I do this again to to continue to over print the print to see what happens?

INTERROAGTING REPEAT PATTERNS

EYE PATTERN 003
I tried to align by eye a circle of eyes. I printed as I printed EYE PATTERN 002, without letting layers dry and aligning by eye. The lighter eyes are where it took me longer to align the paper so the ink was dryer, which gives a lovely texture and depth. The smudges are where the ink got on the underside of the screen as I didn't let it dry after each later which adds improvisation and chance, which felt like the eye was having an input, into how it prints rather than me. I was quite pleased with how this came out, but it still looks like an eye. Could I try this with other elements?

INTERROAGTING REPEAT PATTERNS

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NOSE REPEAT PATTERN 001
I rather hastily printed the nose, moved the paper, printed the nose, moved the paper, printed the nose repeatedly and didn't really think much more of it...

INTERROAGTING REPEAT PATTERNS

NOSE REPEAT PATTERN 002
When I imported the repeat nose image into this document for the presentation
it imported upside down. I know this as I numbered my prints to try to be
systematic and interrogative in the subverting process. Now I look at this in this
frame I see long necks of birds, geese or flamingoes, in a flock, with their beaks
up sniffing the air, getting ready to migrate. I say this as there is a felt feeling of
imminent flight. The consistent specking through the image from using the same
source and repeating it, somehow really draws this image together.

INTERROAGTING REPEAT PATTERNS

NOSE REPEAT PATTERN 003
When I the same repeat nose image into this document to present it came in at this crop which I just love. It reminds me of the ocean and waves and spray. It drew my attention to the patterns within the pattern that I hadn't noticed previously. There is so much energy and movement in this image, to me. Could this be an advancment in my approach that I can try on my other prints?

ONE PULL PRINT 001
I was nearing the end of my time in the studio and I wanted to create what was in my head, quickly and spontaneously, as my compositions of my first 001-007 didn't come out as succinctly as I had hoped. With what I had learnt in the process of creating this set of prints and interrogating screenprinting through subverting, I aligned by eye, printed and output this print, subverting the approved process of layering, drying, aligning by registration. I was pleased with the result in that I had finally created a consistent print, that I only knew how to print through all the things that had gone 'wrong' in all my previous prints.

ABSTRACT 001
In this new found way of working I wanted to see if I could create a print with the features of the face, that subvert the tool
AND create a form that wasn't recognisable as a face. I created this by combining what I learnt in this process of subverting
and combining it with what I learnt in Iterations[1] of orientation of paper and direction of pull; Iteration[2] 'verting' or turning the
perceived image to create new forms, I have created this which I think is like a baron landscape, or cactus type plants growing.
I feel the eyebrows and nose are not recignisable, the mouth maybe more so, but maybe because I know what it is, maybe not.
I would love to continue this interrogation of abstracting faces using my materials methos of 001-007. I feel there is endless
interrogation to be had here. How many ways can I combine the elements to make varied arid landscapes?

Iterations³
Findings

Practice Findings:

Through this process of subverting I have learnt:

- how to create **texture** and **depth** through **subverting** the **material** of what you use to pull a print

- how to work **quickly** and **efficently** (if not correctly) to get varied, but desirable results

- how to **align by eye** and print quickly and **spontaneously**

- how important it is to **look at your work after** it is created, to look for other things

I discovered my 100 ierations in iterations² has accidently entered my practice of iterations³ which has made me question myself and my practive of how I should look at **the combined process of interations¹, iterations² and iterations³** that have influenced and affected the outcomes of this final project, and if this almost theory can be applied to my other work and projects.

Through this process of interrogating iterating, systematically, rigorously and continuously, I can reflect that I learnt in **iterations¹** about a *felt* sense in art. In **iterations²** I learnt about turning to see things differently.

In **iterations³** I learnt about texture and challenging the process can create new things. All from subverting screenprinting through layering, materials in pulling and process of printing.

Actively thinking about my chosen reading of *The Work of Art int he Age of Mechanical Reproduction* in my prctice led me to look at what I was doing differently. This sparked a **connection between my practice and myself.** It made me think more consciously about my practice and why I am doing it.

Simultaneously to this iterating process, **reading** *Adhocism*, 'Conditional Design Workbook' from *Conditional Design Manifesto*, *The Work of Art int he Age of Mechanical Reproduction*, as well as linked influences of *The Great Debate*, 'The Politics of Translation' from *Translation*, and popular culture influences of Pop Art, aprticularly Lichtesteins work, and the film *Poor Things*, have all combined in this final project.

Iterations³
Reflections

Wider Practice of Graphic Communication Design:

When reflecting on my work in Iterations as a whole body of work I find it linking to the wider practice of graphic communication design

- I feel iterations³ deepened my argument from iterations² whereby the placement of elements by a designer do have an affect on the reading of the piece

- I feel iterations³ has taken this argument one step further through this idea of 'aura' described by Bejamin

- With Benjamins lens in mind as I undertook this iterrative, systematic, rigorous and continuous process I felt a feeling as I was printing and I feel this became encapsulated in the work. This 'aura' or *felt* sense. This was my values and frame of mind when I was printing, that ultimately any designer has when creating a piece of graphic communication design. This is because we are human, not machines, and this elusive thought transcends into the piece being created, whatever that thought maybe.

Iterations³
Reflections

When reflecting on my work in Iterations as a whole body of work I find it intersting that my initial interest was in machines v human theme and the felt sense or space in my original artists work.

I tried to look at my work through the lens of a different reading from the reading list, and although did this mildly successfully in iterations2, I was drawn back to my first thoughts in iterations3.

Iterations2 I found mechanical and logical and I didn't really enjoy it. Iterations3 I felt more free and in being challenged to actively look at my practice through a differnet lens, was immediately drawn back to a machine v human theme and space.

I didn't combine this well in my final draft. The time and word count pressure made me freeze, and I was unable to think straight.

I was really looking forward to iterating, but it has been hugely challenging. The time it takes to prep and print is huge, the time the studio is open is limited, and not knowing the process was frustrating.

I have though, in my final written response, created a screenprint from start to finish by myself and within 3 hours. I am beginning to see patterns in my mistakes and am beginning to see how I can use them as techniques.

My final set of prints I love and I feel I could iterate these forever and never get bored and never stop finding new ways.

Its raised more questions for my practice. Can I develop the freedom of the squeegee in pulling through shape making, across images that are recognisable, that become unrecognisable by the parts that get printed. In mono to begin, and then in unexpected colour.

Can I take my prints into the computer to play with scale, orientation and cropping as this part I accidently came across in creating this presentation and was the most exciting part. Could I use the computer to research this, then frame the original print in that form as I feel the original 'authentic' print with its 'aura' is so special, as discussed at lenth by Benjamin.

I feel I could now write my essay far more succintly and effectively and I might just do that.

And I will definitely continue to screenprint.

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End²