UNIT 1: BRIEF 4: WRITTEN RESPONSE: HAZEL GRAHAM

Iterations³

Iterations³

I rendered my written response with the approach I had developed in my practice.

As iterations³, I took a single image that didn't need to be printed in layers (my essay) and broke it down into paragraphs to expose onto the mesh to create a stencil, that I would then print as layers, to continue the interrogatation of subverting the tool of screenprinting. I placed one paragraph back to front so the wrong side was exposed to subvert the exposing process.

I decided to print the entire essay as printing small text in a column format is defintely not the primary use for the tool and I felt this could deepen my subverting of the tool.

I printed the essay in four iterations.

1. As the frame I exposed: To expose the prints to create the stencil you lay the pieces of each layer under the screen, expose the screen, wash it out, then print each section separately. To subvert this process I pulled a print of the entire screen, with all the paragraphs placed so as to work independently as images, not as running text, to juxtapose the format of the content and print the extarcted layers as one layer.

2. I printed each 'layer' (paragraph) on a spearate piece of paper, without alignment, registration or a practice print, so each paragraph was its own element in no way connected to a whole, unless you had the complete stack infront of you.

3. I printed each layer (paragraph) onto a clear piece of acetate without alignment, registration or a practice print, which I could then play with how to put it together, layer it, overlay it, to see what forms were created.

4. I printed the entire essay in the correct order on one long piece of paper, aligning by eye.

Written Response 001

This is the screenprint screen as exposed in it's entirety. The process would have one isolate each part to print as an aligned, layered print, to build up the full image.

Subverting the process by printing it as laid out for the above purpose it mixes orientation, layering and order of the essay as well as printing strongly, weakly, back to front and upside down.

It is still clear what the title is, and there is a clue in the essay as to the order the paragraphs should be read in. The drop caps spell out Bella (the core analogy I used in the essay, reflecting the analogy driven text I was looking through the lens of).

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"I'm a changingable feast, as are all of we."

(Bella Baxter, Poor Things 2023)

Written Response 002

Each paragraph on a separate piece of paper
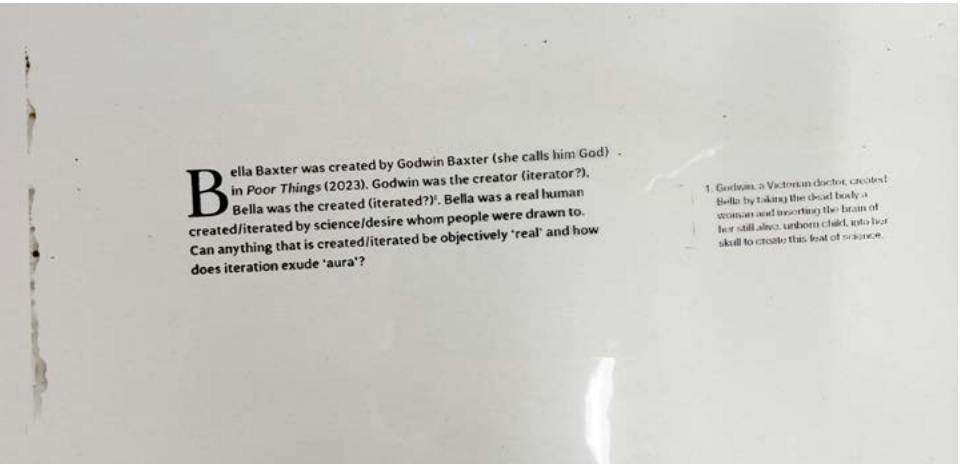
Written Response 003

Each paragraph on a separate piece of acetate so the layers become jumbled and illegible. You can still identify the title though. Interesting... Conventions?

Top: with the sheets laid out so you can see the name BELLA spelt out in drop caps.
Top Middle: With the portrait pieces and landscape pieces aligned
Top Right: All turned to fit as an A4 Portirat pile
Bottom Left: The heading printed on acetate with its tracing paper backing
Bottom Right: First paragraph on acetate against white

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"I'm a changingable feast, as are all of we." (Bella Baxter, Poor Things 2023)

Bella Baxter was created by Godwin Baxter (she calls him God) in *Poor Things* (2023). Godwin was the creator (iterator?). Bella was the created (iterated?). Bella was a real human created/iterated by science/desire whom people were drawn to. Can anything that is created/iterated be objectively 'real' and how does iteration exude 'aura'?

Written Response 004

As one long piece aligned by eye, with the intentional reverse paragraph and accidental upside down References at the bottom.

Iterations³ Written Response Render Reflections

My prints were full of technical errors that would render it a 'poor' screen print - inconsistent ink, the black blob at the top, a range of tones of printing, back to front and up side down parts, I didn't wash out the exposure well enough so the small text is barely legible...

I feel these poor qualities give it humanity, connection and a real-ness that I can't quite put my finger on or articulate. It has a 'human led value' that I feel deepens the connection with the reader. It is something that feels cared for, invested in and considered. That it is more than words. There are secrets hidden in the not-readable-text, there is atmosphere and stories woven into the "silence in and around the words" (Spivak, 2020), but also in each individual letter; the spaces between the dots of ink in each letter, the partial forming of some letters. This is heightened by the literal space in and around the paragraphs that adds to this feeling.

The analogy I use in the essay is of *Poor Things* which is set in the Victorian era and this has an air of that, that is magnified by this process. The serif typeface (chosen specifically for this purpose in Interations²), when screenprinted seems to gain more history, more mystery and more errie-ness. The words feel like they have more value, are older, have more intrigue.

The text rendered in this way I feel has added value and meaning woven into its very being. It showcases each letter more profoundly and offers a tactile quality that deepens a human connection with it. It amplifies the tone and feel of the words and the content.

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End³