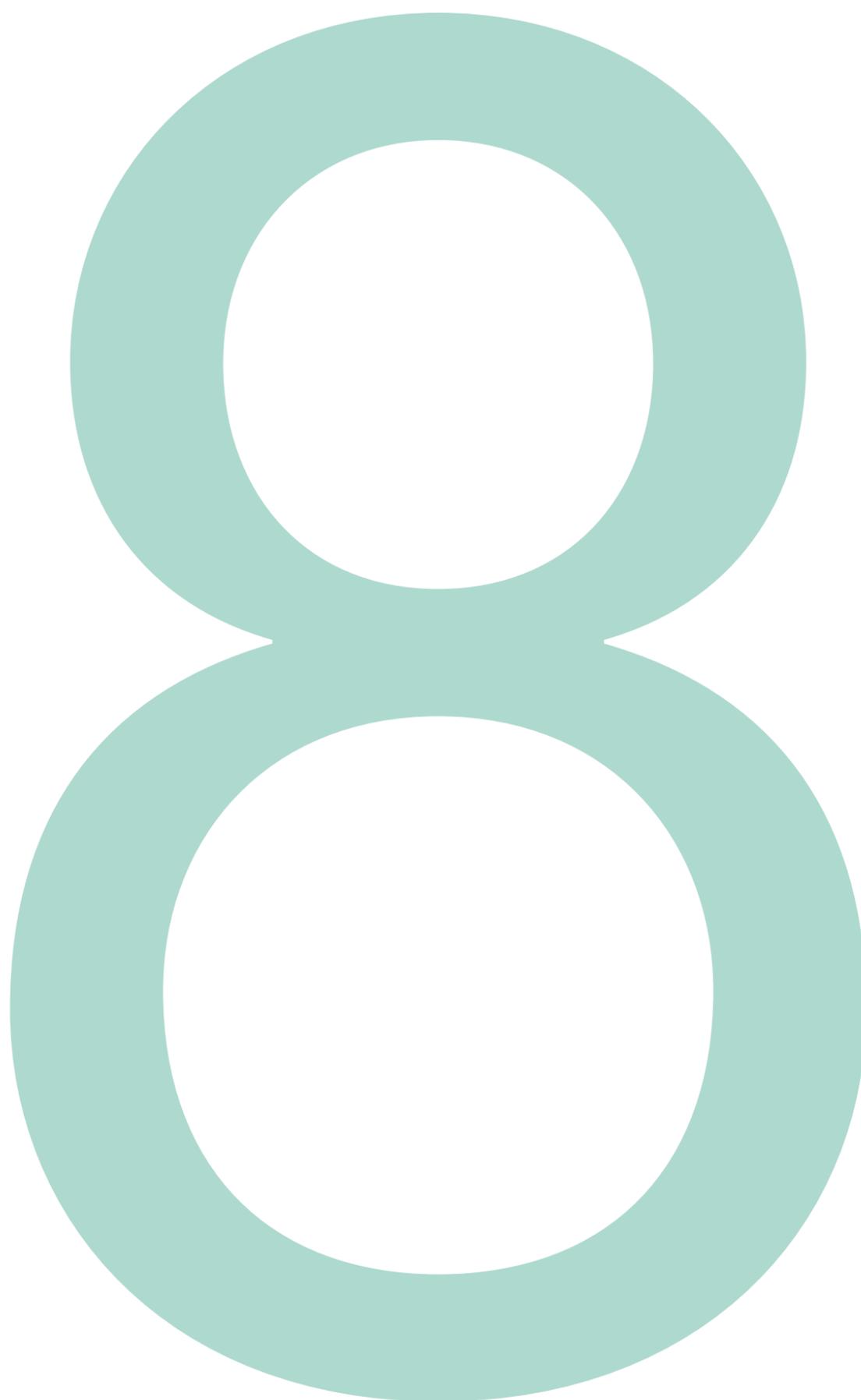


Drawing Paper



Introduction

Welcome to Drawing Paper 8.

This edition has been edited collaboratively with Amanda Ravetz, Kate Genever and Anne Douglas. We met them through their practice-led research into drawing, part of a larger research project, *Artists' Legacies*, led by Kate Pahl (Sheffield University) and funded by the Arts and Humanities Research Council's Connected Communities programme.

DP# 8 is about drawing as connecting. Because of this, as well as the usual drawings, it contains a variety of other images such as the photograph on the right, taken during the day-long workshop *Drawing as Connecting* at Castlefield Gallery Federation House in Manchester. Other featured works are from our individual and collaborative practices as well as from invited artists whose work and ideas compliment our thinking.

We all have a history of working collaboratively with drawing, and the question of connection is of particular importance to us. Does drawing have its own special way of revealing and catalysing the continuity between ourselves and the human and material world? To answer this, we have tried to slow drawing down, reflecting, amongst other things, on the experience of drawing together.

As a result we propose that instead of seeing drawing as a technique, a handy way to bring people together, we could understand it as something that reveals our *existing* connections with the world of materials and with one another. Gregory Bateson wrote of something like this when he talked of 'extended mind'. He illustrated this idea with the image of a blind man who, in feeling his way forward with a stick, goes beyond the visible edges of his skin.

Drawing we suggest is an example of extended mind; as such, it is also a way of giving and receiving. It is not a prescriptive way to make something happen, or a skill that belongs only to artists, it is a disposition. Artists, however, can bring focus to this disposition, helping to amplify drawing-as-connecting. DP8 takes this proposition as its central theme.



Drawing as Connected workshop 2015, participants Anne Douglas and Jon Barraclough. Digital photograph: Huw Wahl.

Credits

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Kwong Lee and staff at Castlefield Gallery for use of Federation House for the AHRC *Drawing as Connecting* workshop, Huw Wahl, photographer at the *Drawing as Connecting* workshop. Fellow researchers on the *Artists' Legacies* project. Tim Ingold, principal investigator of the *Knowing from the Inside* research project.

Keep in touch

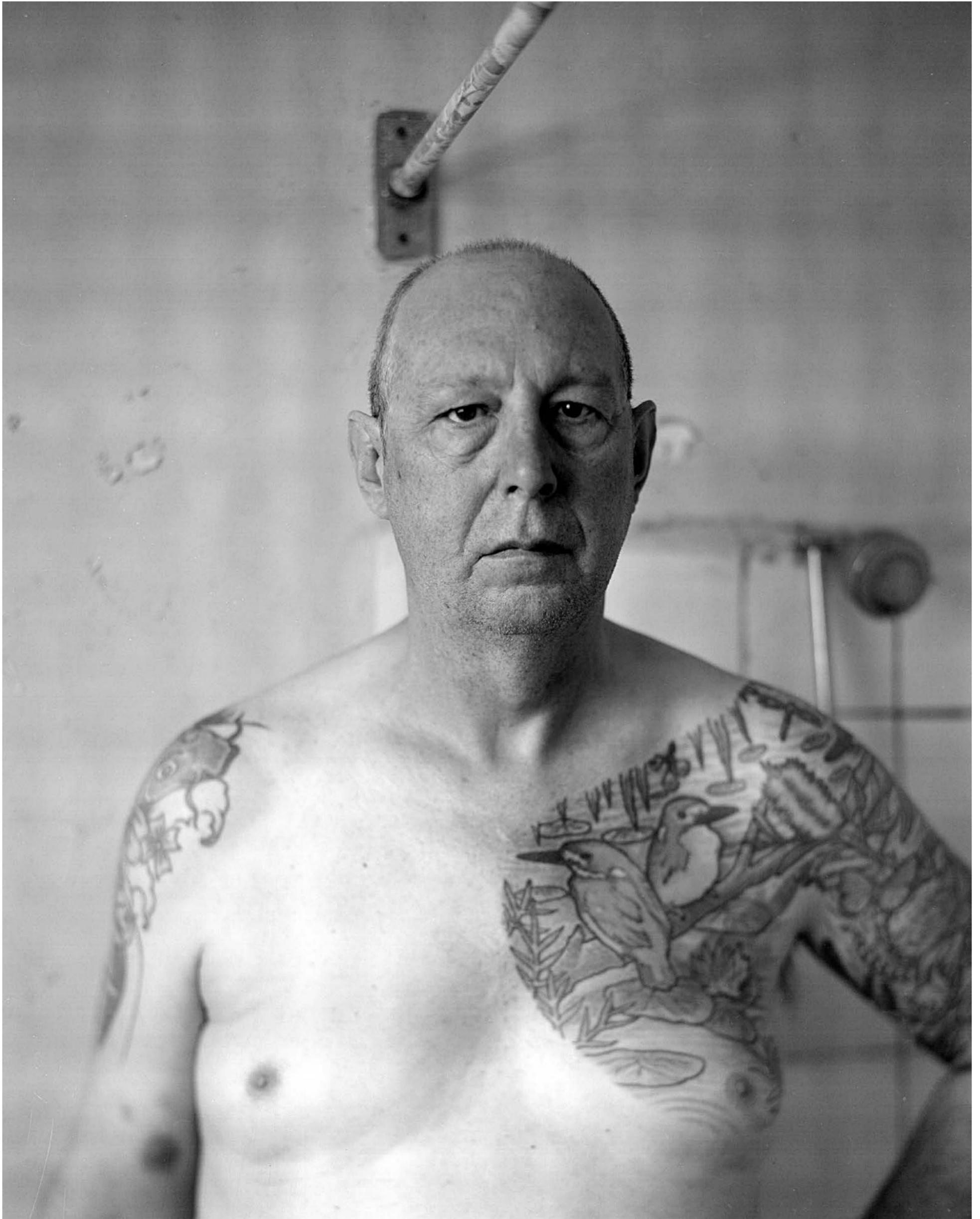
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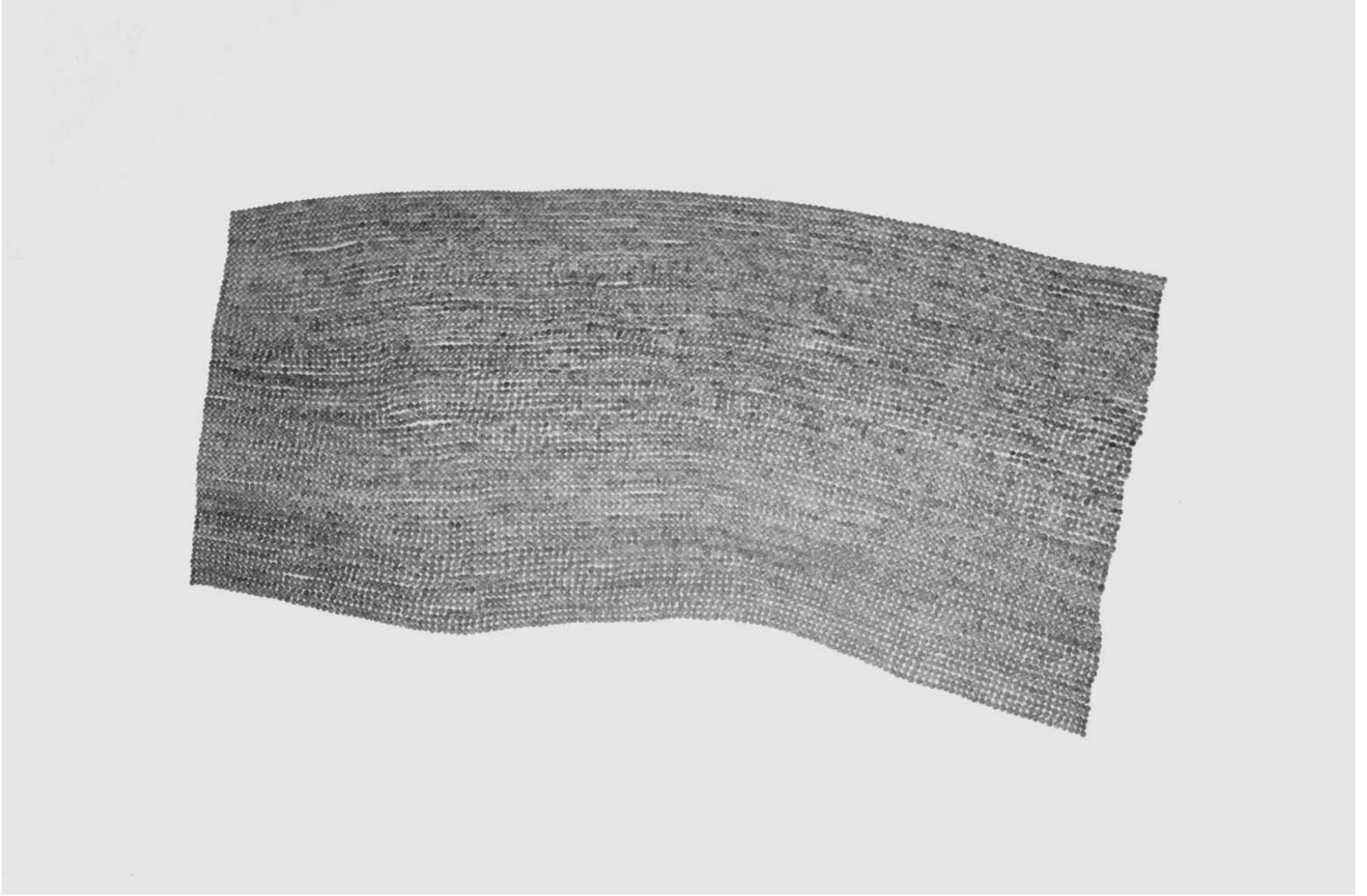
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Drawing Paper 8 is supported by:







David can you describe how you get to church and then back to home?

“...I wait for the traffic and then tell Pablo to find the step, it’s a drop kerb. I feel the step to my left, the dog moves to the left and I follow, we move forward, the path has a slope at this point, I know we are in right place and on the next part of the path when this ends and I can feel the tree branches touch my head. I can feel the dog moving left, further on we mind the litter bin, then he goes back to his left using the wall as a guide. Next I feel the smooth tarmac and slope and after that count 30 steps and I’m on the tactile crossing. We cross from tactile to tactile I guess, or kind of sense the width of the road. We turn left and find our way... I know we are near the end of the path as the gravel is rougher, I walk over the drain I can feel it with my feet, then two steps up... straight on past the end of the field, I reach out and touch the chain link fence to know I am on the path and not the road then straight on...”

Are you visualising what it looked like, because of the memory you have of when you could see?

No, I am concentrating all the time on what’s under my feet or the movement of the dog or the cues like the trees to remind me of my position. I am not consciously aware of what it looks like just what it feels like.



Amanda Ravetz, *Flowerman*, 2015
Risograph 'beak' book interior



Take men with you, blindly
and on horseback, wildly
down, with half a net.
Rest for wondering my
cycloped in my
Small had; tomorrow?
before I fall
into a hollow,
will you? ~~know~~
me know? But
soon before ~~the~~



Sleeping in you
I hold my breath
~~holding the unbreakable~~
~~in~~
You slip your poetry
under ~~me~~ us
the ~~whole~~
the sweat.
We washed up in the
Underworld, (yet)
Drowned but not ~~water~~.



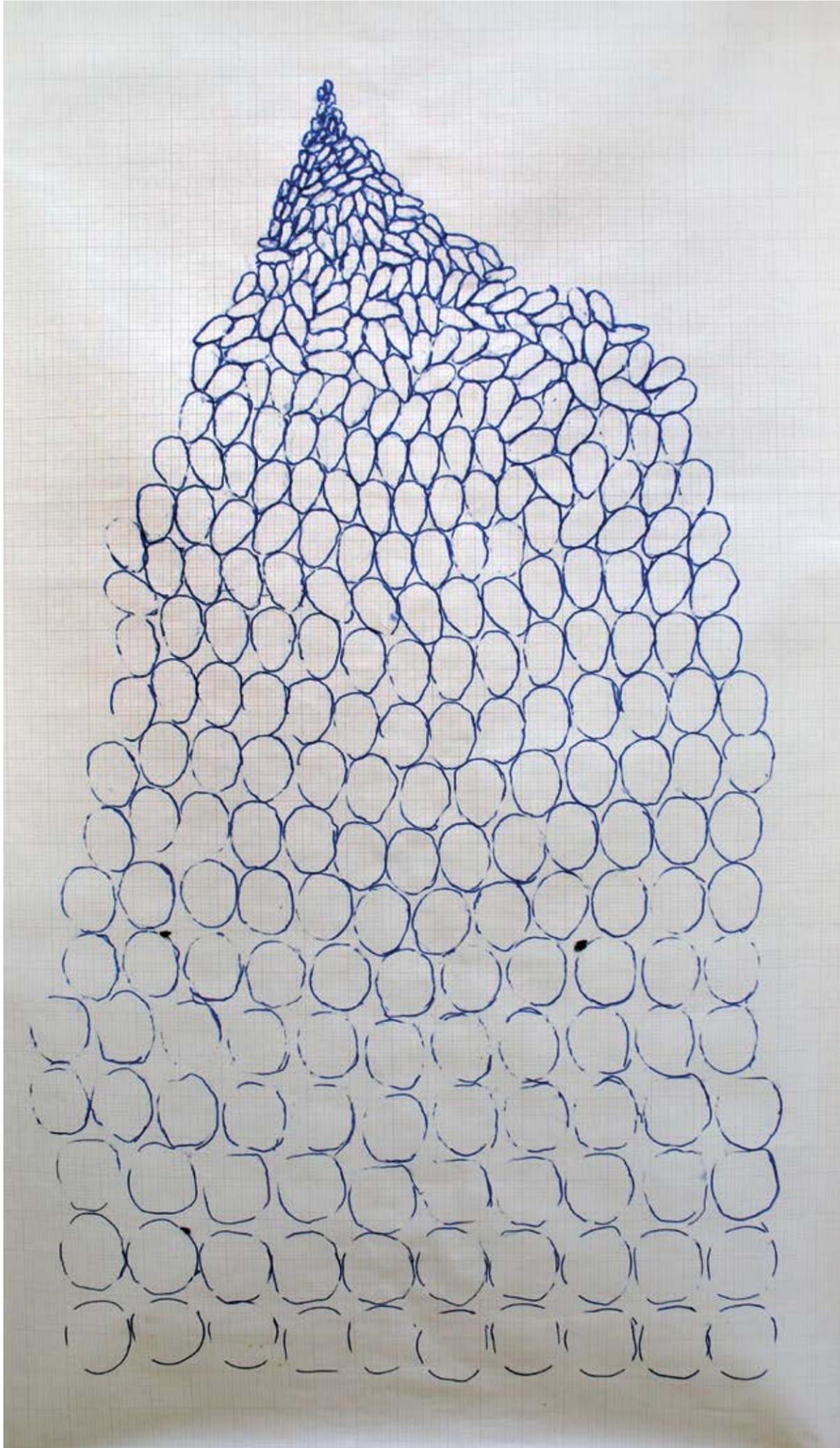








Greig Burgoyne, *Squares to circles*, 2014
Flipchart pen and post-it note on graph paper



Kate Genever
Doorstop from Archive, 2007– ongoing
Ink and paper



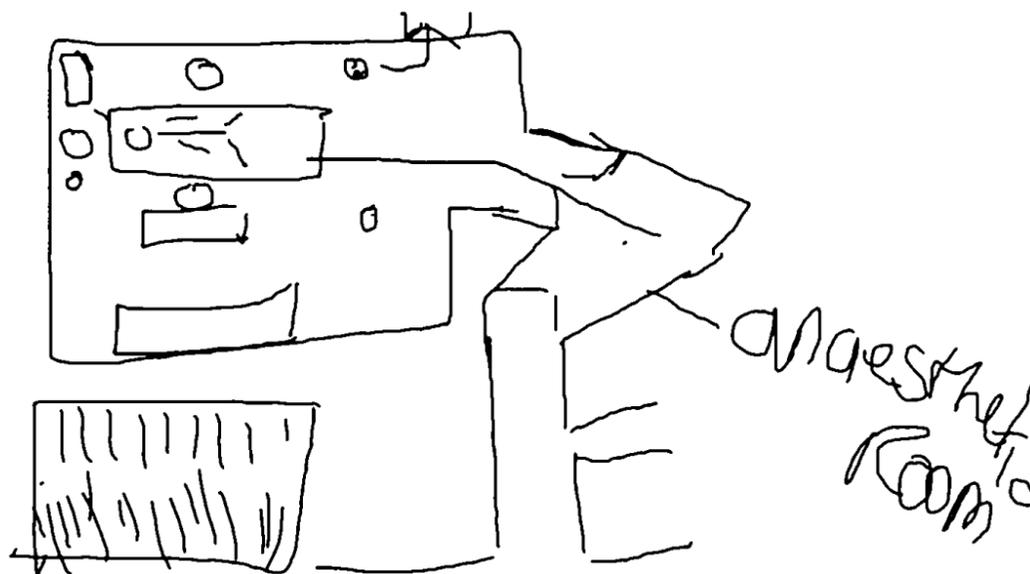
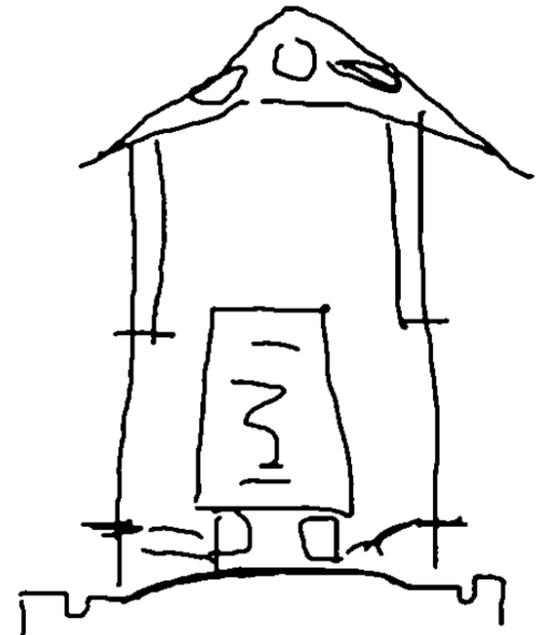
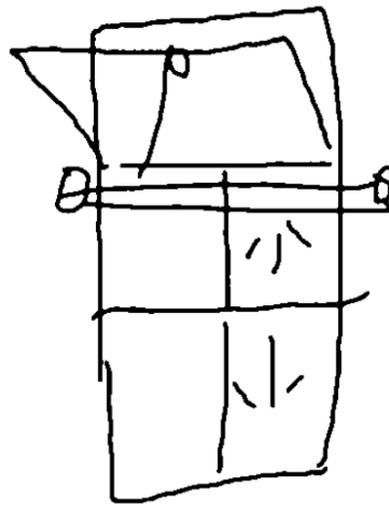
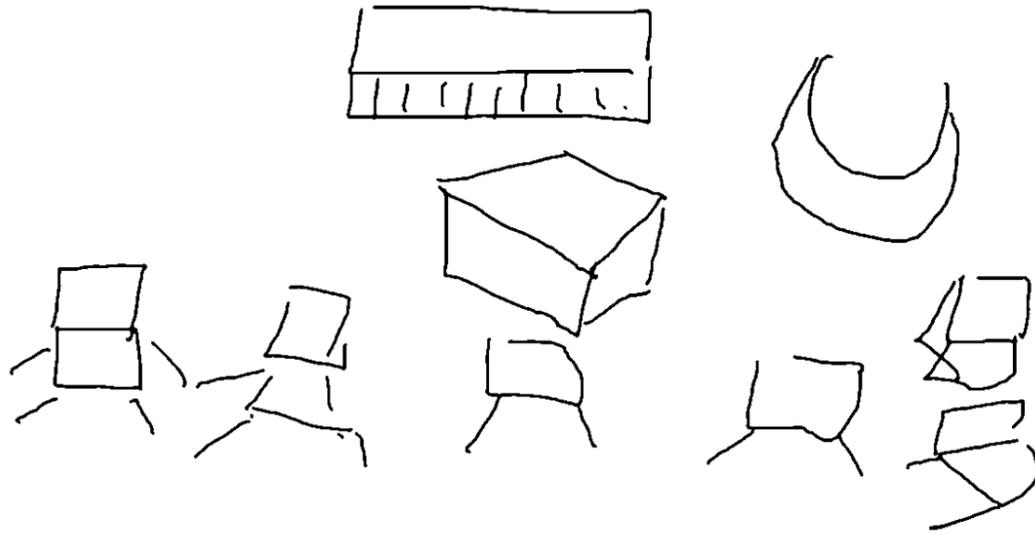
Rob Van Beek
An object from the *Objectworld* exhibition, 2013
Photography: Sookyung Huh



Robbie Bushe
Widening Anticipation, 2014/15
Mixed media on MDF

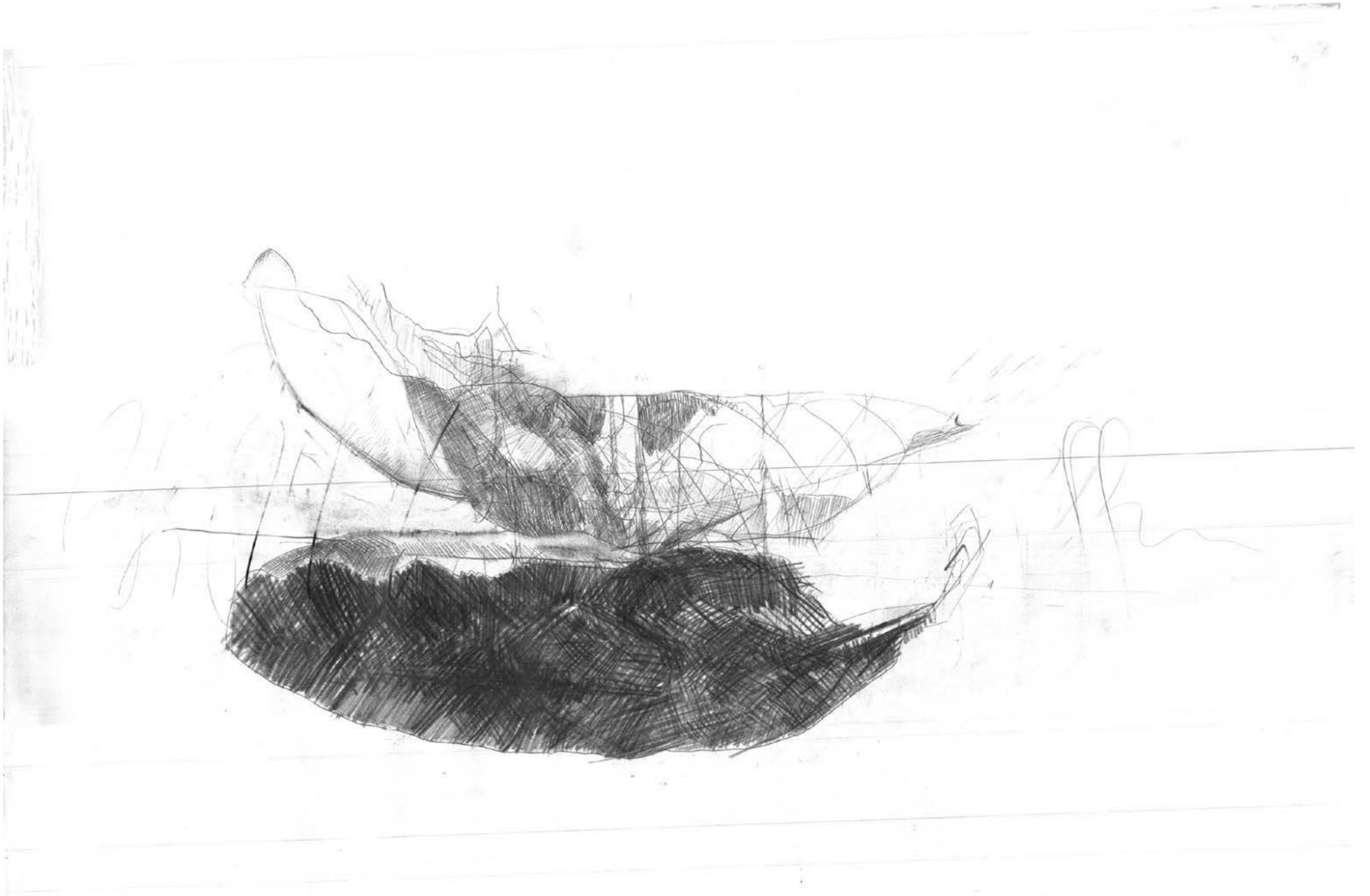


Annie Harrison, stills from *Drawing Back*, 2014
Fr. Dave Egan – St Mary's Chapel
Graham Galloway – Hospital Window and Corridor with Trolley
Gill Heaton – Operating Theatre



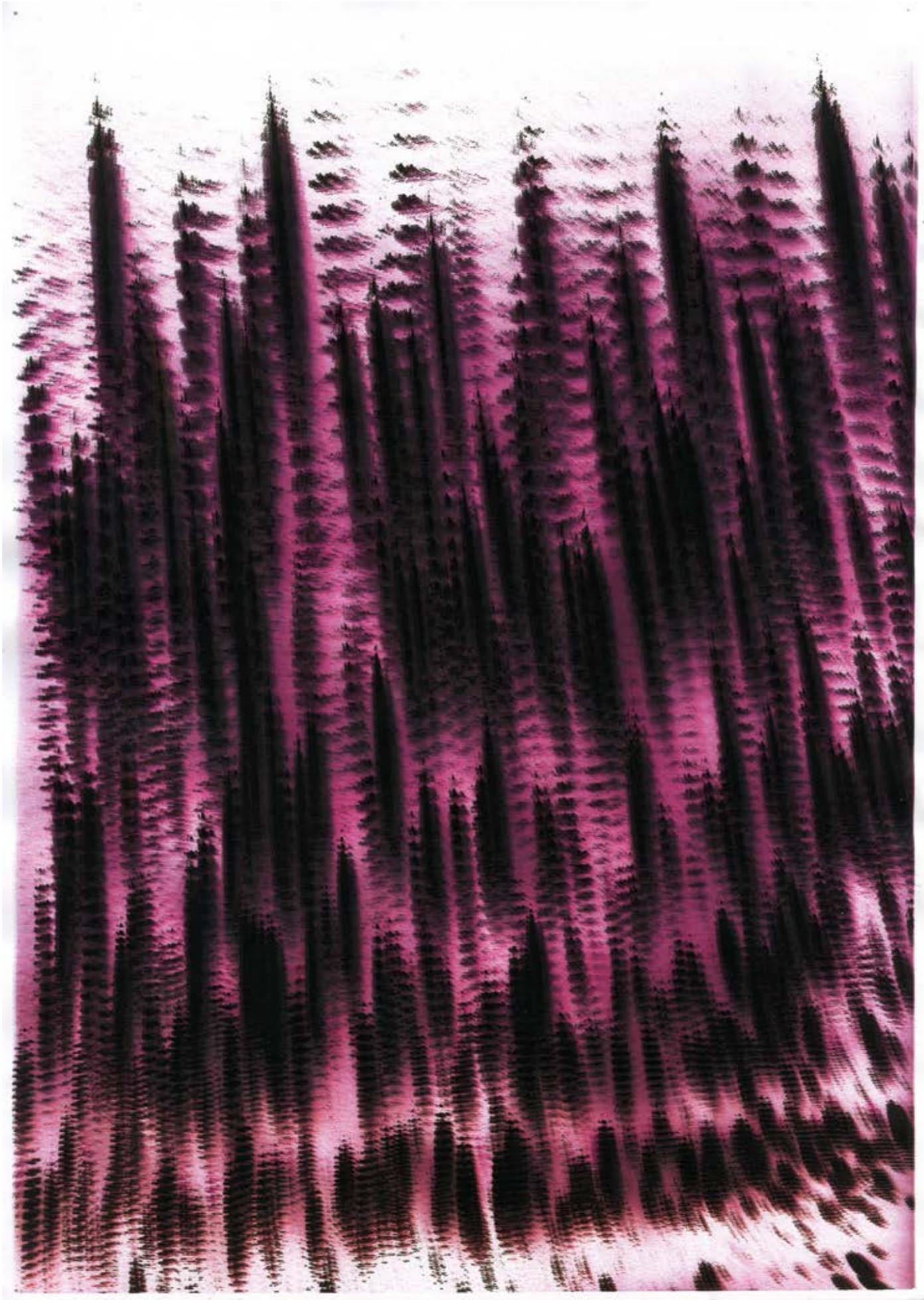


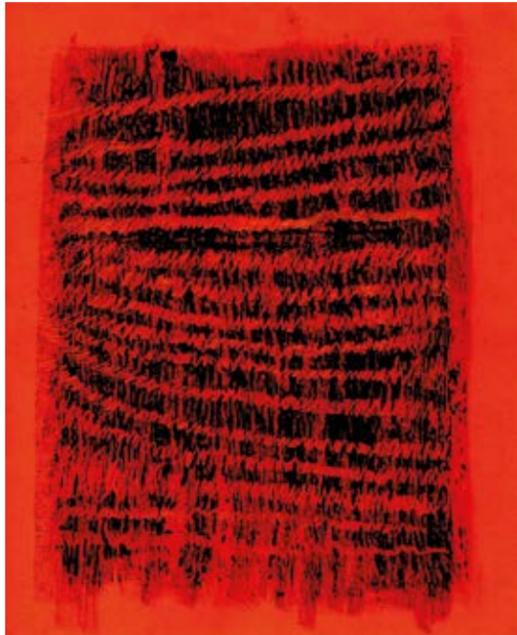




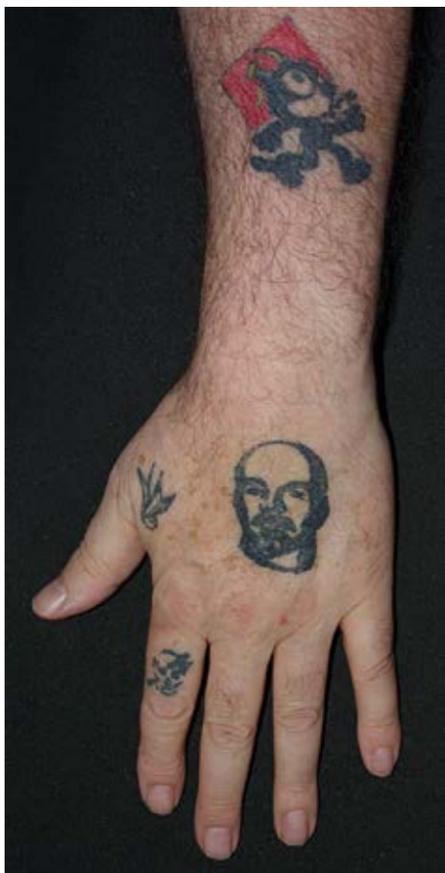
Jon Barraclough, *Room 2D*, 2014
Graphite and layered varnish onto plastered walls







About



Richard Wahl

Richard Wahl (page 3)

Tattoos for a long time were potent symbols of exclusion/inclusion. Tattoos were useful for people who wanted to show solidarity with each other, or be able to recognise each other, or who wanted to stick two fingers up to society. Sailors, military personnel, prisoners, criminals...

Tattoos have become much more popular over the last few years and have lost much of their power to indicate 'outsider'. It pissed me off that my ability to express my antagonistic attitude towards bourgeois society (and my outsider status as a person with a mental illness) was being eroded by tattoos becoming trendy.

The self portrait shows my professionally-made tattoos. Recently however I began doing my own tattoos. I chose my hands because that is still somewhat provocative – "nice" people tend not to have tattoos done there, they want to be able to hide their tattoos if they think showing them would be disadvantageous. The execution is crude but suits the purpose.

When designing them I had in mind Russian criminal tattoos, but for the loose "layout" I was more influenced by a book called *Fleurs de peau* where the art seems to have accumulated on the subjects' bodies in a much more haphazard way than the Russian stuff which is about rigid hierarchies and being 'hard', or the Japanese Yakusa tattoos (as seen in Sandi Fellman's book, *The Japanese Tattoo*) which are heavily influenced by Japanese woodblock prints.

James Steventon (page 4)

My practice concerns drawing (verb) rather than drawing (noun), which can manifest itself as a public or private performance, or as the residue of performance in the form of an autotelic object.

Independent of the need to result in drawing (noun), the success of drawing (verb) is tied to inhabiting a fleeting mental state of operation loosely defined by Csikszentmihalyi as 'Flow'. Strategies for achieving this include both endurance running and endurance drawing. That the intention for each strategy is the same, the methods are considered alike: running is drawing.

Any resulting drawing (noun) may offer a glimpse into the experience of drawing (verb), without which there is no need for drawing (noun).

The drawing is 129.8 cm x 98.2 cm
The drawing was 15 hours
The breathing was 15 hours

The drawing is the residue of *the* drawing
Breathing is the residue of *the* breath

Experiencing the drawing is not experiencing *the* drawing
Experiencing breathing is experiencing *the* breath

The location of the drawing is not *the* drawing
The location of *the* breath is not breathing

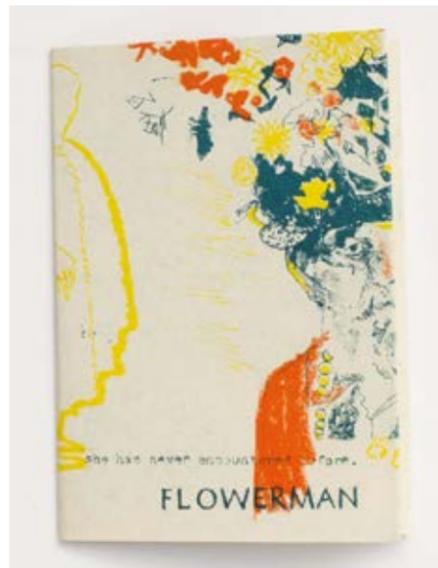
The future of the drawing is not *the* drawing
The future of *the* breath is not breathing

The drawing is not breathing

www.jamessteventon.com

Mike Carney (page 6)

This 'finger drawing' is from an ongoing body of work exploring the possibilities of drawing using an iPad. I enjoy the super-clean, ultra-immediacy of the medium. Pushing and pulling the pixels into perfect positions, every gesture and decision is infinitely undo-able and editable; a process of making and undoing that is unique to the medium. It's a form of thinking, rethinking and un-thinking. Unless printed out, these drawings do not exist as objects in the real world and as such can be created and shown 'in the box'.
www.mikesstudio.co.uk



Amanda Ravetz

Amanda Ravetz (page 7)

This small book began with a dream I had in which a man made of floral blooms appeared at the top of my stairs. When our eyes locked I saw a kind of wildness in his that I hadn't encountered before. It seemed both extraordinary and familiar. I woke with a very clear memory of the 'otherness' of this shared gaze. The outside of the book tells the story of the dream, but the inside is a waking reverie in which men who wear flowers for various cultural performances around the world gather in a kind of floral advance, a slightly menacing idea. Drawing first, then using risography to translate the drawings into print and finally making this very simple book was an elaboration of the initial unsettling connectedness I felt in the dream, a link to something both real and unreal, part of me yet seemingly autonomous, an unknown aspect of myself.

www.amandaravetz.co.uk

Sally Morfill and Ana Čavić (page 8)

This work comes from the series *The Naturalness of Strange Things* (2015), a collaborative project that takes the rhythmic, gestural lines of Henri Michaux's drawing, *Alphabet* (1927), as its starting point. Key to the project was the idea of setting up a permutational system involving the repeated translation (or migration) of Michaux's lines into forms that could articulate new meaning. Our collaboration was about two things: translation as a strategy for reading and misreading an image or text, and blurring the line between drawing and writing.

Sally redrew Michaux's asemic 'characters' then de-composed them; pulling apart and rearranging digital versions of these 'redrawings' to create a series of constituent individual strokes. This 'kit' of lines was cut multiple times from a sheet of adhesive vinyl and became our source material.

Each sheet of cut vinyl produced two outcomes. Ana used the lines to create poems; but a by-product of the 'weeding' process (the removal of the unwanted, negative shapes) was a series of accidental sculptures. These in turn became the subject of Sally's pencil drawings.

Each poem is made from a new set of the same vinyl lines and each sculpture is made from a new set of the same 'weeded' remnants. Ana used a full set of vinyl lines for every poem, but as the lines are not letterforms, their limitations made it increasingly difficult to write/draw a 'good' poem. Usually the poems begin with at least one line that is pretty clear and tend to deteriorate thereafter.

"Making unpredictable and risky 'text' with no possibility of turning back has been the most challenging part of the process and one of the reasons the poems sometimes look less like 'words' and more like a squashed spider... Making sense out of nonsense and nonsense out of sense is an ongoing preoccupation of mine; surprising the reader is another." – Ana Čavić

The resulting works are a series of literal and figurative translations: from medium to medium (from drawing to vinyl and returning to drawing); and from image into text, drawing to writing.

Take me with you, blindly
and on horseback, wildly
down, without a net.
Rest your wondering (my
cyclone) in my
small lap; tomorrow?
Before I melt
into a hollow,
will you? Let
me know? But
soon before _ _ _ _

Sleeping in you
I hold my breath

===== (illegible)
You slipped your poetry
under me us
the melody
the sweat.
We washed up in the
Underworld.
(yet)
Drowned but not / \ wet.

Naomi Kendrick (page 9)

My recent work is about inhabiting the drawing fully, exploring the experience of making a drawing and trying to reflect that in the finished work.

Ghost began life as a response to live improvised music using white chalk and pens on black paper. It was made in the moment with energy and abandon. Looking at its progress one day I was struck by an overwhelming tiredness and a realization that we cannot exist in a permanent state of high energy and expression; afterwards comes heaviness, reflection, a slowing down. With distance, out of the haze, what do we remember about those moments where we connected with some otherness, journeyed somewhere... what remains of those feelings and actions? What is kept and what is hidden?

Moving onto the sound drawing on the floor I began a series of processes one straight after the other. I began by 'penning in' the marks I had made in response to the sound with a chalk line, containing them.

Then I cemented them further with thick areas of chalk all around the edges of the drawing, followed by a final lengthy delicious act of smoothing the chalk over the surface repeatedly with the palm of my hand – slowly veiling parts and letting others remain according to my own logic of what deserved to stay (which parts on this journey where the most significant, important enough to remain?). As with the original drawing this was done in one sitting. I was acting out a sensation, one of heaviness and reflection commenting on the explosion of energy beneath. The result is an almost sculptural surface of slightly crumpled black paper and the ghost of the original marks made in response to sound, which has become almost bodily (after the sound drawing was made, I had screwed it up and then thought better of it and uncrumpled it).

I am having a conversation with the drawings, literally drawing back in and revisiting after the act to show the viewer more directly what is happening within the drawing experience.

www.naomikendrick.co.uk



Naomi Kendrick

Shelley Burgoyne (page 10)

Drawing is a way of thinking and sifting through ideas. It takes me on a journey where I can play with possibilities.

In the early stages of my *River Reed Project* I collected reeds from the river bank. I observed them; drew them; made them into drawing tools; made multiple forms and marks with them. I cut them up and re-built them. I used the reeds as a tool, exploring their inner shapes and forms. In this way I began to build on my imaginative thoughts about the reeds and river.

Pick Up Sticks signals a point in time where I felt ready to go forward. The line qualities produced as I drew in the air with the reed structures brought a celebratory punctuation to the process.

Whilst walking through the reed beds along the River Severn I connected two 'experiences'. I saw the tall reeds reflected in the monumental architecture of Gloucester Cathedral. This was an intuitive inspiration for me. The *River Reed Project* explores the visual possibilities of this connection between the architecture and the natural forms. I am continuing this research connecting water, nature and architecture during a residency at The Venice School of Graphic Arts in the autumn of 2015

www.shelleyburgoyne.co.uk

Ant Riviere (page 11)

I work with remnants from everyday life which have become precious through association and memory – the clothing of a long dead parent, the sloughed skins of childhood and adolescence, household linens soft and tender from long years of use; things that have exhausted their first life but which retain their bonds and attachments.

The work involves improvising with available materials to mend, patch and transform, while acknowledging the importance of traditional craft practices. I'm particularly interested in the details: buttons and button holes, facings and labels, the worn, faded and stained areas, and the way the minute details of print and cloth construction appear differently when the fabric is cut and twisted. These textile markers narrate a history of careful mending, making do and domestic crafting. The collected fabrics are reworked into new contemporary forms such as bags, shawls and wearable pieces using colour palettes that reflect the source materials.

My intention is that each piece emerges as a refined and beautifully made contemporary object that holds echoes of its past material life and owner. I'm touched by the connection with the people who've worked with the materials in the past and those who've worn or used them. I regard the objects I'm making as biographical, their titles hint that there is meaning beyond the object and its practical use – my own memories are contained in the fabric of the objects, but the meaning is permeable so that viewers bring their own thoughts and memories. The suggestion is that the cloth itself has its own ineradicable history that we can only guess at.

www.antriviere.co.uk



Troy Mendham

Troy Mendham (page 12)

For me the appeal of drawing is in its immediacy and of course the line. These two things make any kind of drawing seductive.

This body of work sits on the boundary of painting and what most people would consider drawing. They were made by applying a black layer over white and then while the black was still wet (I use acrylic so depending on humidity I might only have a few minutes to do this) scratching the black with a box cutter to reveal the white layer underneath as lines. Then reworking the layers until I arrived at a final image I was happy with. I always considered these as drawing-paintings and the method used, the way of holding the box cutter, the action and the linear characteristic felt the same as any other kind of drawing would.

This image in particular is a favourite. In the background is Australian Galleries, one of the longest running commercial fine art galleries in the country. It was the first time of what I call Ambush Exhibiting which I started doing as an alternative way to disseminate my work. I'm impatient and the whole gallery system was too slow for me. So I decided to have a show without a gallery.

Nowadays I stick a note next to the works explaining the concept and post the location immediately on Instagram. This first time I wasn't so overt. I just signed the works and put a post on facebook (this was before I discovered Instagram). Thinking that if anyone was interested enough to take a work home then surely they would be intrigued and do a search on the net. That didn't happen though. Much later that night I was out drinking and telling people about this show I was having without a gallery. This guy who was sitting at our table wanted to see some of the pictures, he looked at one of them (this one) and said 'that's fucking brilliant I'd love that in my house' so I said 'well you can have it, it's sitting down the street'. By this stage it was about 2am and we'd had more than a few, so this guy and I stumbled down the street and I showed him where it was. He was perplexed that I was giving it away. Many people are.

www.troymendham.com

Greig Burgoyne (page 13)

Entitled *Squares to circles* says what it is. Process led and rule based, these drawings are an ongoing activity that extends a taxonomy of thinking and contingent agency of markmaking. I use office materials as I am intrigued by what happens when their regularity, consistency and logic meet repetition, endurance and accumulation. Oddly enough these elements go together; office life can indeed be all these things. Here a single post-it note is repeatedly drawn on with circles. After each circle is imposed, the post-it note is moved and repeats the process and so on. The shift from *Square to circle* evolves. In doing so, the very act of establishing the circle sees the circles' manifest shifting from marks in the beginning to circles then ovals until only the area around the finger holding the last vestiges of the post it note remain. A distant abstract system becomes under a finger a finite entity then nothing.

www.greigburgoyne.com

Kate Genever (page 14)

My work celebrates everyday creativity and radical thinking, and has a focus on drawing. I build on drawing's ability to create opportunities for deep looking and skill in bringing together and revealing existing connections. In the past I have worked with farmers, artists, craftsmen, places, anthropologists, collections and school children.

My interests and practice are further extended through a longstanding collaborative practice with Steve Pool. We work together as *The Poly-Technic*, which draws people together who are looking for viable opportunities for change.

www.katenever.com
www.poly-technic.co.uk

Rob Van Beek (page 15)

Artwork and Objectwork

All the work involved in making art is not *artwork*. Some is preparation, some is administration, some is procrastination... But some, a small percentage perhaps, is *artwork*.

One of the virtues of drawing, is that it settles you down and lets you do *artwork*.

Artwork is not quite like 'labour'. It is 'work' in the sense that Freud called dreaming 'dreamwork'.

There are problems with *artwork*. The performances of art and design tweek and spin the global economy of objects.

Therefore, understanding *artwork* must become part of the politics of containing the object economy.

The object pictured here started life as a commercial product. Later used in a project called *Objectworld*.

Objectworld tried to untweek and unspin objects. It practiced a kind of agnosticism about objects – understanding them without their mystique.

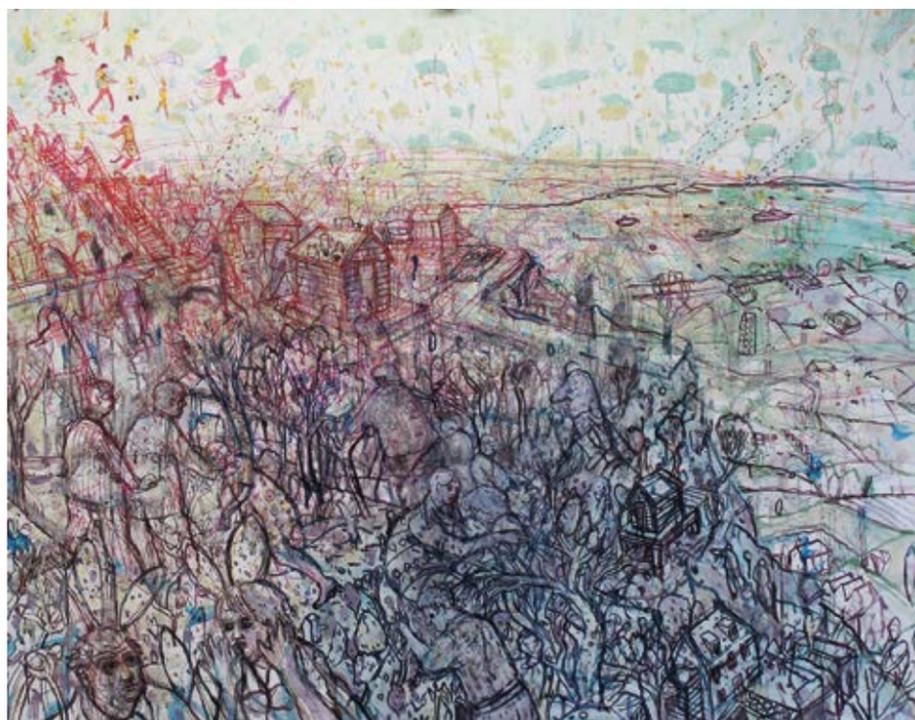
In practice there is really no *objectwork* that is entirely free of *artwork*. Even the most austere products (Shaker furniture perhaps?) are rhetorical and persuasive.

The object reproduced here was used as an *illustration*. Illustrations are forms of persuasion ("Look at the link between x and y...")

To me, this object lives in a box with the other objects stored from the *Objectworld* project.

Here it looks as if it has won the lottery.

www.facebook.com/rob.vanbeek.77



Robbie Bushe

Robbie Bushe (page 16)

Drawing has always been at the centre of my practice: a marriage of daydreams observation and reconstruction. As a child I would build, demolish and rebuild miniature road networks in our garden and then on wet days I would do the same as drawings. My dad would drive me 20 miles each day to and from our rural home to school in Aberdeen and I would take a mental note of the road infrastructures and the road works. My dad said I would grow up to be a civil engineer but I never possessed the academic rigour (nor did I know what it was). However, who would have thought that these activities would become early research for my artwork I made in my 50s, some 40 odd years later? My current drawings take as their starting point the unfashionable 1960s suburban estate Oxbgangs in Edinburgh. I follow exactly the same path I did in garden earth as a child and create hills, forests, streams and valley – and slowly add, buildings, people, narratives and the occasional Dalek... Many of the drawings emerge as a cathartic exposition of the lack of real opportunity and barriers to higher education which I am heavily embroiled. These drawings are just the start of something and I am looking forward to seeing where they take me.

www.robbebushe.co.uk

Annie Harrison (page 17)

In my art practice, I often work with what Christian Boltanski calls 'small memories'¹, the disregarded and unrecorded things which make people unique. These memories contribute to turning space, undifferentiated and anonymous, into place, familiar and endowed with value². So what happens to these memories when a place changes beyond recognition?

I explored this question at the site of the old Manchester Royal Infirmary, which has gradually been demolished and a new hospital sprung up in the ruins. Walking interviews in the new site, with current and retired staff, were not very effective in helping them to remember the old hospital. A chance reading of an article on performative mapping³ led me to explore whether drawing would help people to recover lost memories. I asked participants to draw maps and plans of places in the old hospital, and to talk as they drew. For some, as the lost places reappeared, they began to tell stories of events that they had seldom recalled. Drawing extended the reach of memory and brought the past back into consciousness. I captured the drawings using digital technology, and made a film that was shown in the new hospital. It illustrated small memories of a lost place and helped other hospital staff to recover their own lost memories.

¹ Semin, D., Boltanski, C., Garb, T. and Kuspit, D. B. (1997) Christian Boltanski. London: Phaidon.

² Tuan, Y.-F. (1977) *Space and place: the perspective of experience*. London: Edward Arnold.

³ Perkins, C. (2009) *Performative and embodied mapping*. In Kitchin, R. and Thrift, N. (eds.) *International Encyclopaedia of Human Geography*. London: Elsevier

www.annieharrison.co.uk

Andy Parker (page 18)

Recent writing on the subject of postcard art has focused on its position as a public work of art. It is true of course, and this directs my attention more to the nature of that public than the work of art itself. It is an art whose public is the postal system whose interest and engagement would be fleeting at best. The spacial navigation carried out (or implied) by the postcard artwork is crucial in it's reception. The unknowing fingers that picked up the card, that franked it, that retrieved it from their sack, whose legs, lorries and planes moved the card from one location to another – these are the fingers that transformed a 6x4 bit of board into this artwork. The 6x4 card becomes drawn out in space as a navigational marker. It is one element of a collaboration of sorts and perhaps there is the hope that the postman has a quick look as she wanders up the garden path, understanding that she is part of making this thing a thing. The hope that she thinks its really rather good.

This is part of what I was thinking as our cards whizzed back and forth and I wondered about drawing, and about people. I thought about systems of movement, or travel, and about people and objects and how we need little gaps to be able to use all those elements to give us agency. The postcard is 24 square inches of freedom that we are allowed within a (corporate) system – a short collaborative public art show that costs 60p. I'm not sure what this means for drawing in a wider sense, but I'm for these gaps, these cracks that are closing all around us. These surfaces which fleetingly appear amongst our progressive lives are the places where drawing can happen beyond art. From the margins of a found shopping list to the back of a dirty van these are ephemeral public exposures that allow the hand to work and the language to rest.

www.andyp.co.uk



Andy Parker and Kate Genever

Hannah Leighton-Boyce (page 19)

In September 2014, I led a project in which a thread of 3300 yards spun from local wool in different locations around Helmsshore, was passed by residents along the mapped lines of the tenter frames which once stood on the land above Higher Mill. This land now houses the residents of Hyacinth Close, Narcissus Avenue and Anemone Drive. As the thread was passed, from hand to hand back along these 'Tenterlines', it traced an historic line over gardens and fences, weaving through houses, in and out of letterboxes, windows and doors, around lamp posts and across roads, joining the frames into one sculptural line and temporarily connecting different lives and times, people and places. The collective activity of passing the line of thread was done not to memorialise the past, but to reflect on the present, and on the way history is woven through our lives today.

www.hannahleightonboyce.com

Anne Douglas (page 20)

Two Leaves (2012) is one of a number of drawings in which I explore drawing and time. In 2012–13 I was working alongside musicians and visual artists from Scotland and Belgium in an experimental project *Sounding Drawing*. This project was part of a larger inquiry into time and community – *Time of the Clock, Time of Encounter*. We discovered that there was a simple way of mimicking the one modality, drawing, within the other, sounding or vice versa. We somehow wanted to move beyond this, grasping perhaps that sound and the visual are incommensurable. In their encounter, a tension is created that is not simple, but conflicted. It is this tension that prompted us as individuals to reach deeper, to find ways of opening up to each other, attempting to bridge the difference while respecting the distance. This experience helped us to imagine 'community' differently, as a similar sustained effort to connect across difference.

www.ontheedgesresearch.org/sounding-drawing
www.timeofencounter.org



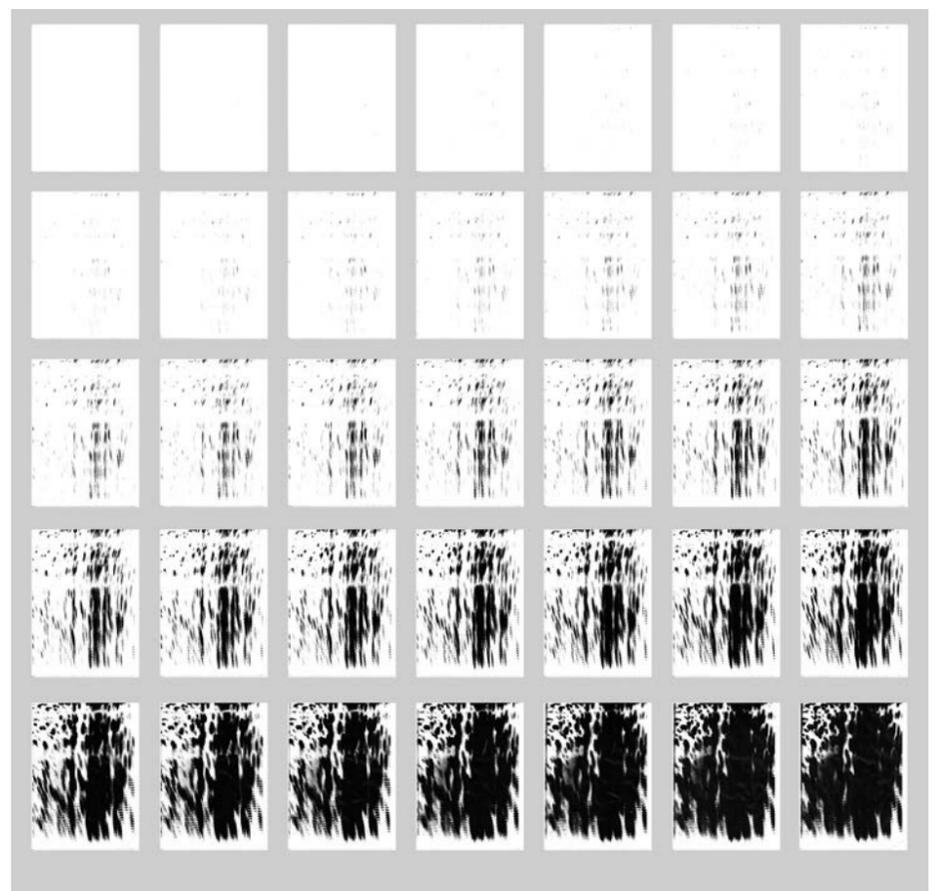
Jon Barraclough

Jon Barraclough (page 21)

A site specific drawing installation at the Carlton Arms Hotel in the Gramercy/Flatiron area of New York City. Created over a three week residency at the hotel, curated by Alexandra Wolkowicz as part of her themed season of rooms based around the idea of Magic.

The Carlton Arms Hotel has been a hotel for over a hundred years. It has seen the comings and goings of many residents and has been witness to a remarkable century of New York City's history. When I first spent time in the room it soon became clear that the drawing would just emerge from the atmosphere. I just had to act as the note taker as I felt the friction of all those residents, imagined their stories and circumstances, highs and lows.

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John Stell

John Stell (page 22)

Start with two blank sheets of standard A4 office paper. Using a basic inkjet copier/printer copy from one blank sheet onto the other; then swap the two sheets and repeat the process. As the copying is not perfect and as random imperfections are accumulated, an image is created through the repetition of about 30 or 40 copyings. Apparently the process creates an image out of nothing. However, it is actually a faithful portrait of the copier itself; the image arises from the way the machine works. Each time the process is performed a different result is obtained as the image depends on random features that cannot be controlled. These pieces are part of a series of works in which I have been exploring the idea of images whose only subject is their own process of creation.

www.johnstell.com

