

GOOD BAD, HAPPY SAD ?

So what's up with this stuff?

Hello and thanks for coming to my thesis defense. This body of work contains three main sections.

1. Intaglio plates printed on spray painted canvas
2. Intaglio plates printed on BFK
3. Risograph 'copies' printed on found paper, tracing paper, and graph paper. Then combined into a large coil bound books.

Each section uses different strategies for abstracting an original image.

In the first section I am using a non-traditional substrate. Canvas' thread count is low compared to finer fabrics, this causes a loss in detail. Due to the line width used for making the face the original image is not lost but the grain of the aquatint is. The spray painted faces on the canvas distract from the original image, making it harder to read as a single face.

In the second section I play with non traditional plate shapes. This is a less obvious but still experimental way of playing with print. Traditionally speaking an intaglio plate does not show its shape. The plate itself is meant to act solely as the matrix of an image. By using the whole of the plate and not wiping the edges I expand the image to the entirety of the plate it is etched into.

In the third section the images from section two were photographed and recreated using electronic parts found in obsolete test equipment. These little parts were copy and pasted hundreds of times to create loosely put together patterns. These synthetic reproductions were then put back together in the form of a book. These books contain the same information as the original plate from section 2. However they have been filtered through various print processes which have added their own character to the source imagery.

Besides these three main sections have also decided to include various pieces of influential material and junk that relate to some of the core concepts of this project. Every piece in this body of work contains something that has been fragmented. This can be read as a kind of playful interpretation of what multiplicity means in print. Usually this is related to editioning, recreating a print the same way to look the same multiple times over and over. By avoiding the sameness of editions I make each print an individual but still a part of a whole. The 'big picture' is never seen but still resides in each piece, connecting all of the work through an aesthetic root.