

112 Print: Repurposing Text and Image

Zach Muir

PRINT PROJECT INTRODUCTION

WEEKS 1 AND 2: 25 sept - 8 oct 4 classes.
individual work

WEEKS 3 and 4: 9 oct - 20 oct 4 classes.
group work.

FORMATIVE FEEDBACK: end of week 2 - ~~Feb~~
end of individual work.

FINAL SUBMISSION: 19 October (Thursday) 9pm.

IM AIMING FOR
AT LEAST 6 ARTIST
MODELS.

experimentation + iteration is important.

have at least 4 different prints.

have at least 4 different found surfaces to print on. the design printed on these does not need to be different again. different surfaces as of 2nd week.

text must be repurposed from another source. cite this source in workbook.

The focus is on the text as an image and what it communicates. (semi-opposite to 'Actions + Ideas' project.)

places i'll most likely to pick text from:

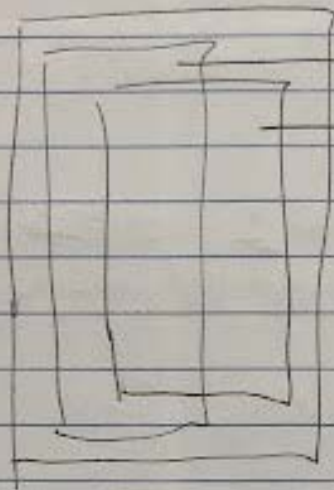
- internet
- books
- film
- magazines
- poetry

→ my pinterest board dedicated to words/phrases + poetry, like i enjoy.

STUDIO 2

PRINT HOMEWORK - 29/09/23 MONDAY W1.

SELECTING A TEXT - at least 3 different sources.
- think about length + meaning



list of negative traits in red.
list of good traits in black
overlap.

PINTEREST 2

"Power-hungry, shallow, delus, vain, possessive
mean, horrific, bloodthirsty, kafkaesque."

Probably too many words to be usable.

"Is this, finally, my life?
do I hold it with both hands" - TWO figs on tumblr

→ "I want to go home &
even when I am home I want to go home" - Seashellironan on tumblr

→ "I care if I am guilty!
I care if I am guilty..." - Frank bidart
(via photo on pinterest)

"I'm hungry and the tea is cold
and the hell is a hell no matter
who I am." - unknown author,
Pinterest.

"I am a divine thing" - divine things, Jonny bolduc

→ "the play is the tragedy 'man'" - The Conqueror
worm Edgar allen
Poe.

29/09/23

SELECTING A TEXT. CONT.

good quotes from The Secret History - Donna Tartt.

→ "clear, pure sentence"

"Psychology is a terrible word."

"warms + homos"
(abt. the classics)

"I am nothing in my soul if not obsessive"

"Love is a cruel + terrible master"

→ "'to live.' 'to live forever'"

↓
"without malice
without empathy"

→ "drink, drugs, prayer + even small
doses of poison"

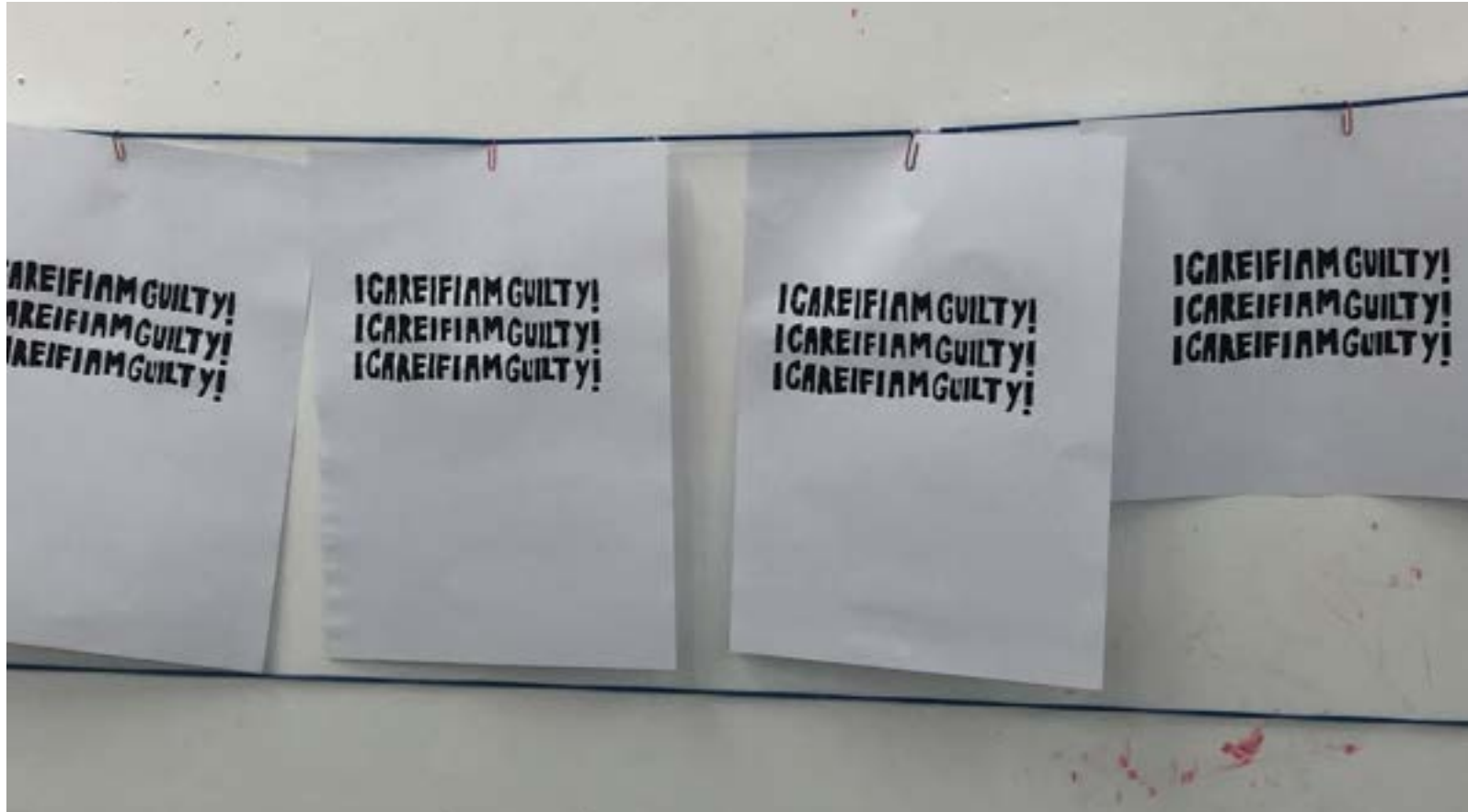
"Just once... just once I'd like to"

"how quickly he fell
how soon it was over"

"Colours so bright, they nearly broke my heart."

RED = ONES I'VE CHOSEN TO CONTINUE WITH.

The different found surfaces relate
to their respective passages + convey
variations on meaning.



28/09/23

The text used was found on Pinterest (see left). This, and some of my other selected texts can be seen at this [link](#).

When finding something on Pinterest, often the context of the original is lost. Often but not always there is a link back to the original context of the photograph. I prefer to think of Pinterest as a jumping off point rather than it's own source. After a quick google search I found that the text is from Frank Bidart's poem collection *Half-light* (1965-2016). The text is, as I assumed, poetry.

The other problem with using this text is how attached they are to the meaning originally intended by the author. While I don't see this as a problem for this work, continuing like this makes it more difficult to achieve the brief of the project. For my other texts, I will be trying to use things that can be used more by me to my own ends rather than simply repackaging someone else's meaning.

My choice of font, spacing, and colour all work together to reflect and further the meaning already there in the text. The font is not quite a font at all, my handwritten letters, giving a personal touch to such a personal statement. I chose to omit the inside of the a's as that would give a cleaner feel which I was not going for. The lack of spacing relates to how the phrase would be said out loud, one big shouted word, not said carefully, but forcefully. Initially I debated between red and black. Black won over as it provided less of a distraction, and more legitimacy than the anger red would convey.

PRINT ARTIST MODELS



ROSE NOLAN - Help me to do things differently, 2001

The form that this work takes is important in conveying its meaning. The first thing I think of with this are those flags American university/college students get + put on their walls. Those all read the same + encourage the monolith of the university as important. Using this same material to convey the opposite meaning strengthens the message by drawing attention to how it can also be used to promote a group. This also applies to all flags, used to convey one's allegiance, to country or ideology, to encourage or to protest.

A call for help is different than stating you will be doing something differently. It calls the audience to think on whether or not they will help, as well as to think on what the situation could possibly be that resulted in this artwork. It also questions the viewer as to what they need to change, whether they need to reach out for help, or to help others themselves.



BETTY TOMPKINS -
women words,
phrases, and
stories, 2002 -
2015.

This series of
Tompkins' work
takes submissions
from people all
around the world
of words/phrases

used to describe women. the works are displayed together
cluttering the wall. It takes the viewer longer than usual
to read/view all of the works, confronting them over
and over. the wall of words also speaks to the prevalence
of these kinds of sayings in society still, something that
women have to wade through everyday.

the words on each ~~part~~ work are printed seemingly
individually, as they flow organically across the
page rather than being correctly aligned with
each other. Some are colourful, some are not, without
much of a reasoning as far as I can see (not co-
ordinated with pos/neg. comments). While there
are positive comments present, many are negative.
all of them are printed in similar font size, with
all being given the same space. Some are arranged in
sort of groups that have common themes. eg. "talking,
talking, talking" and "Will she ever shut up." This
helps the viewer ~~see~~ recognise common themes.

overall from a distance the wall of work looks happy and
colourful, but more is revealed the deeper one looks.

happy as
the world
a clam
is my
oyster

RONI HORN - Hack
wit-clam world, 2014

"happy as a clam"

"The world is my oyster"

↓

"happy as the world"

"a clam is my oyster"

(and others)

In this work, Horn takes two well known sayings and mashes them together to create something similarly confusing as the originals. He recombines these well used phrases into a sea

themed work. It draws attention to the bizzarinity of the original phrases, as well as to how we take the meanings of certain things for granted. We use these expressions because they are easy to reach for, despite being so far removed from the original contexts in which they were created.

The colour and disjointedness of the words also adds to their meanings. The blue speaks to the sea theme (clam, oyster). In other works similar to this one, Horn uses somewhat relevant colours, although none so direct as in "Hack wit-clam world". The words of every work in this series are distorted in some way, relating to the distortion and cut + paste nature of Horn's use of these words and phrases. The paper these works are printed on are also manipulated to be similarly disjointed.



#TYLER SPANGLER -

Pain IS Part of the deal,
2023

Spangler has many works that take similar forms to this work - colourful text in a traditional-ish font with a background of what we assume to be stars.

The contrast of the phrase with the very positively colourful text makes it seem like some cosmic commandment, something that is a simple fact, yet one no-one wants to confront. The pain of simply living life is inherent to the human experience. Without suffering one would not know what it is to be happy, and vice versa. It presents this confronting message in a positive way, which makes the audience slightly more accepting of it.

The context in which a phrase is come across/presented is integral to one's experience and understanding of a work. This is important to remember when finding phrases, as well as presenting them in my own work. The amount of what is shown, and why it is shown is important to understanding a text. However when repurposing and giving new meaning to a text it becomes less important than the new context it will be given, and seen by viewers.



MICHEL MAJERUS -
what looks good today
may not look good
tomorrow, 2000.

This work refers to
the world of advertising,
Corporate design,
Comic strips and Computer
games. (these are
places, excluding
computer games, where

Print has been prevalent. despite this, Majerus was a
Painter).

The Colourful circles remind one of Sale stickers/signs.
thus, Combined with the chosen text gives an anti-
Capitalist/Consumerist message. Keeping up with trends
in any Capacity is not sustainable, and even the point
of keeping up with them (to be seen as cool + with it) will
be non-applicable again within as soon of a time as
tomorrow. the text in the black sticker - one of
a non-advertisingly-bright circles reads "now's the time".
an encouragement to live in the moment. Not to
do what Society would think to be the most hip, but
to be the most you, the most in the moment. to just
experience life. the way the black stands out from
the colours designed to stand out from the crowd
encourages the viewer to also do so. break out from
expectations + do things you know you will look back
on fondly.

A CRUEL BUT ANCIENT LAW
DEMANDS AN EYE FOR AN EYE.
MURDER MUST BE ANSWERED BY
EXECUTION. ONLY GOD HAS THE
RIGHT TO TAKE A LIFE. AND WHEN
SOMEONE BREAKS THIS LAW HE
WILL BE PUNISHED. JUSTICE
MUST COME SWIFTLY. IT DOESN'T
HELP ANYONE TO STALL. THE
VICTIM'S FAMILY CRIES OUT FOR
SATISFACTION. THE COMMUNITY
BEGS FOR PROTECTION AND THE
DEPARTED CRAVES VENGEANCE
SO HE CAN REST. THE KILLER
KNEW IN ADVANCE THERE WAS
NO EXCUSE FOR HIS ACT. TRULY
HE HAS TAKEN HIS OWN LIFE.
HE, NOT SOCIETY, IS
RESPONSIBLE FOR HIS FATE. HE
ALONE STANDS GUILTY AND DAMNED.

30/09/23
JENNY HOLZER -
one of the series
"Inflammatory essays",
1979-1982

I particularly enjoy the
strength/aggression
inherent to the design
of this work. Black and
red set the mood, and
the capitalised nature
of the text gives a sense
of a raised voice when

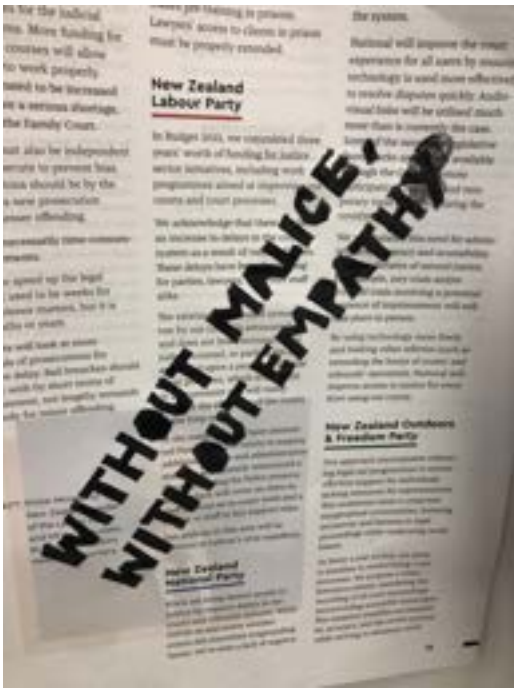
one reads the work through. Not exactly yelling, but
speaking with conviction. The block nature of the layout of
the text also adds to this. It is unfriendly for the
viewer, makes it slightly harder to read through,
invoking a slight frustration before getting to the point
of the writing.

After reading the work through, the viewer's frustration is
channeled by the work's call for justice. You want to agree
with it, no matter how complex these things can get
in real life.

I admire how this work invokes passion in the viewer.
While it is quite long, making my own version/including
this style in my own work would be interesting.
However, a lot of the meaning in this work stems from
Holzer's choice of words. I would be limited in this regard
by having to use preposposed others' words, rather than
my own.

Prints made 02/10/23





“Without malice, without empathy.” From *The Secret History* by Donna Tartt

This text comes from one of my favourite books, which I previously used as a reference point for some of my highschool art projects. The phrase in question is about one of the characters, describing how he looks at the narrator. The two parts of the phrase feel like they

should be mutually exclusive, yet they aren’t. It illustrates the simple lack of care the character has for others.



When finding things to print on, I came across the LawTalk magazine’s Election 2023 special, which contained many pages about political parties’ stances on issues. This reminded me of the phrase. My view on politicians in general is pretty bleak, so to me the phrase and pages I selected went together well enough. It would have been better to have material from political parties that I have a particular distaste for, but this was what I had.

The choice of a light black/dark grey to print the words with was a compromise between printing over the dark suit (image 3) and over

the predominantly white of the page of text (image 1). However, I didn’t quite get the balance of white and black quite right, and it is still a bit dark over the suit. My choice of font (again handmade, rather than printed out) was to accentuate the strength/solidity of the lack of care that the phrase demonstrates, like a particularly heavy rock that will not be moved.

Image 2 was my last print of this series, and I decided to experiment with printing twice, both to see what would happen, and to see the effect of repetition. I knew because the ink was still wet It would probably distort, but I tried anyway. The effect is interesting, distortion becoming clearer as you read. However I think it also demonstrates that repetition would be effective, if done when the first print was dry. This would create a wall of text and use the choice of font to it’s fullest extent.



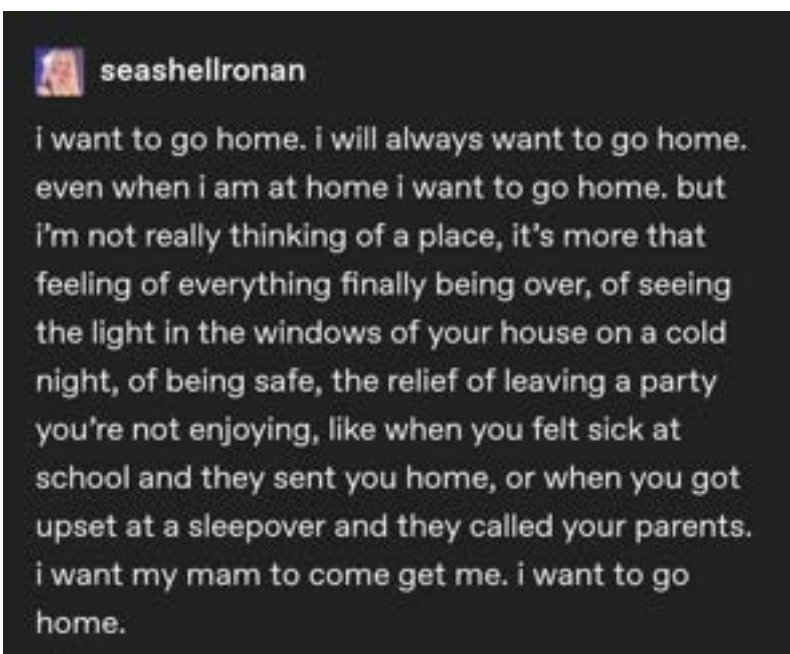
"I want to go home. Even when I am at home, I want to go home."
By seashellroan on Tumblr (see image 5 for original).

I found this text on Pinterest, however this one helpfully had it's author in the picture. I think also the context of finding things on Pinterest is that it conjures up images in your mind more readily as the site is primarily image-focused. Finding this at it's original source, Tumblr, would not provoke as much contemplation or give the same impact. Someone going out of their way to post this on another platform speaks to how much the original spoke to them personally.

I decided to go with a large spacing between the two lines of this text for some variation, as many of my other prints are quite cramped or small. Perhaps it would have been better to put the two lines on different screens, as that would allow for better positioning depending on different backgrounds.

For example in image 1, the sentences are slightly too far apart, and the white text blends into the white background rather than staying within the images. I should have checked this when I was cutting out the plastic.

The backgrounds (images 1, 2, 3) all relate to the home in some way. However I think the most effective are image 2, and image 4. Image 2 conveys the lostness of moving in somewhere new. It is your home, but the feeling is not there. Image 4 I think is effective for technical reasons: the colour and spacing work well.





"Clear, pure silence."

From *The Secret History* by Donna Tartt.

I chose this text as it is an example of Donna Tartt's great writing style. I also thought it was something shorter that I could play with the font more so than with my other screens.

The backgrounds to print on here were more magazine pages, from the Listener (images 1,3) and 66 Magazine (image 2). The two

landscapes particularly spoke to me for this text. Image 2 is of a statue created by AI fed by old masters of sculpture. While I am not a fan of AI being used in art and in general, the enormity of the warehouse behind the sculpture seemed fitting enough.

When it came to designing the text, I made the two descriptors big, and stretched them out so they looked roomy and like the words, rather than cramped. 'Silence' I made small, mimicking what the word means. It is small and quiet. However after printing I realised that this design looked a bit like the logo of Red Bull's F1 team logo (image 4), of which I follow and am a fan of. I don't think this is too much of a problem. The choice of using white ink was straightforward, the colour is symbolic of clear and pure things, and would be readable overtop of the more colourful backgrounds.



Out of all my prints, I think that image 2 is the least effective at conveying any meaning. It also does not help that I misaligned the screen and the paper, cutting off half of the words. The other two prints speak of New Zealand landscapes, a breath of fresh air, an escape from the city.

drink, drugs, prayers
+ even small doses of poison

drink,
drugs,
prayers,
+ even small doses
of poison

"To live."

"To live forever."

5/10/23

My process for preparing and cutting the plastic.

1. Figure out what layout I want for the words. This is done in a thick marker to get sizing right from the start. See image on left.

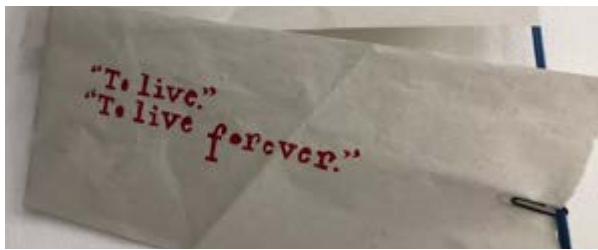
2. Figure out what font to use, and lay it out properly. Repeated elements don't need to be repeated, as when transferring the design they can just be gone over twice. Angles also don't matter so much yet as the plastic can be moved around to keep the words in a straight line. See image below, left.

3. Transfer words onto plastic with a small ballpoint pen to get the most precise design. To cut out after this I use the backs of the refill pieces as a background so I can see the black pen marks instead of against my red cutting mat. See image below, right.

drink.
drugs.
prayers.
+ even small doses
of poison.

"To live."
forever

drink.
drugs.
prayers.
+ even small doses
of poison.



“To live.” ‘To live forever.’” From *The Secret History* by Donna Tartt.

This is one of the most pivotal quotes from the book. I would say it would be instantly recognisable to anyone who had read it in any depth. While this does have its benefits, perhaps it is also overused.

I chose to leave the speech marks in, mostly to differentiate between the two speakers, but also to add more visual interest, to draw more attention to the words nature as a quote.

The ‘forever’ part would have been in italics, as it is in the book. However I am not confident in my writing of italics by hand, and the typewriter font was a priority. The font was picked as it fit the vibe of the book, as well as to give my own work a more vintage/meaningful look. I picked the red as it goes with the other warm colours in image 2, and the aggression in image 3.



Image 2 was my favourite and most meaningful of the three prints here. It speaks to how humans have always been people, we can always see how their hands shaped the world, through archeology, through paintings, tools, etc. While the images are for a whiskey brand and Bently collaboration of some kind, they still convey this idea, with a romantic flair in the warm tones and close ups on hands crafting.

Image 3 is less meaningful but as someone with an interest in true crime, the phrase reminded me of how people will go to any lengths to be remembered. This can also be related back to the classics, which are a core part of *The Secret History*. The idea of *Kleos*, being remembered and spoken about forever, nevermind what you are remembered for.



Feedback: The ideas are complete before I make the work, and so are a bit too ‘perfect’. A suggested answer to this was to continue it as a series, so that the works work/rhyme with each other. The other of the two I presented was similar, however this work was more successful as the writing is clearer in the blank white space. This would be a good thing to

continue with other works- to design the text around what the background is.

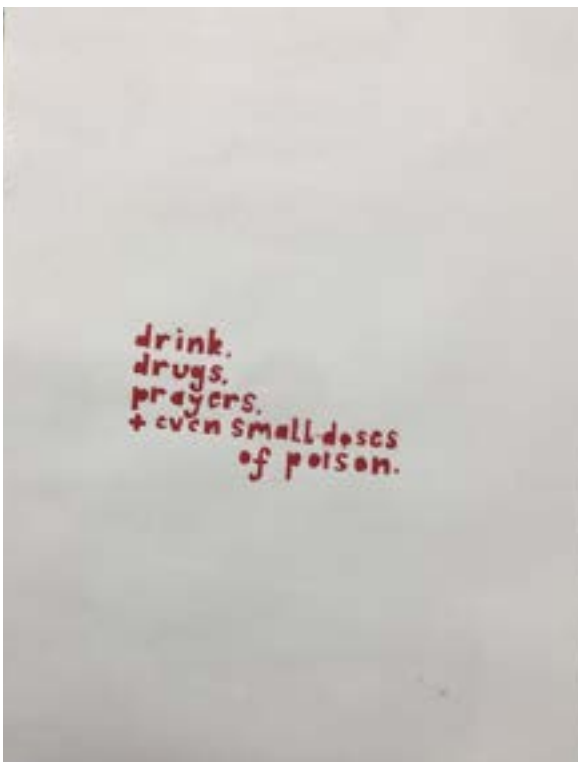
“Drink, drugs, prayers & even small doses of poison.” From *The Secret History* by Donna Tartt.

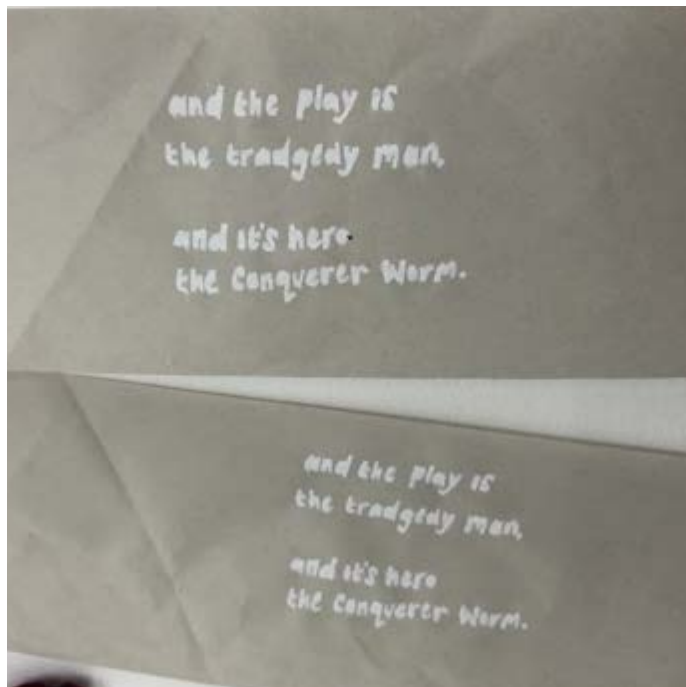
I thought this was a good punchy quote that wouldn't require tons of context to make it meaningful and impactful. It could also be paired down to just a list of four words if I wanted to develop it later.

I chose red for this because of the content. It printed very well on the white. However it doesn't show well on the blue of the two images below. I think if I had mixed in a bit of white to the red the ink would have shown up a bit better over the different colours, and looked less dark.

The found backgrounds of the two images below are not the most meaningful or successful. Image 2 simply demonstrates the point of the phrase, and image 3 goes for contrast. Again, my problems with not spending enough time aligning my backgrounds show (image 3). I had high hopes for this image, going for an intense sense of contrast and even a bit of discomfort. However this does not come across as half of the words can't be seen.

While the text, colour and layout are successful on their own, they do not work together with the found backgrounds well enough. This can be remedied easily enough, by finding something with a clearer place to put the text.





and the play is
the tragedy man.

and it's here
the Conqueror Worm.

and the play is
the tragedy man.
and it's here
the Conqueror Worm.

“And the play is the tragedy man, and it's hero the conqueror worm.” From the poem *The Conqueror Worm* by Edgar Allen Poe.

This piece of text is from my favourite poem of all time. Published in 1843, the poem is about the terribleness that seems innate to humanity. It still speaks true to things that are happening to our world today, which is what I wanted to convey when I was looking at what materials to print the phrase on. People living on the streets, and then my own pet peeve of the growing reliance of AI which has never seemed like an incredibly good idea for the masses to have at their fingertips.

For this text I wanted to go with more of a handwritten feel for the font. To speak to the humanity of the phrase, as well as how it would have been written by Poe (although I was not so ambitious as to do proper cursive).

The white made the most sense to print for image 2. However I think the words would have had to be much blockier and larger to be more legible, no colour would have made them show up more. What I think of in these situations is to have two screens, one as a white outline of the words, and one as a black centre, as this look makes most words legible on any background. However this is a bit ambitious and would be frustrating to align properly by hand.

The main problem I faced with this print was the ink, I believe it was too liquidy for the shiny magazine paper to absorb. This gave it a weird texture, made it more translucent, and allowed the edges of the letters to blur more than I would have liked. My first two tests (image 1) worked well enough on the more absorbent butcher's paper, so I did not see this coming.

I believe image 2 would have been very successful if the ink consistency was correct, and if I had positioned the words slightly further down, over the empty space instead of having to compete with the light from the streetlight.



and the play is
the tragedy man.
and it's here
the Conqueror Worm.



and the play is
the tragedy man.
and it's here
the Conqueror Worm.



"I care if I am guilty!" From Frank Bidart's poem collection *Half-light* (1965-2016)

I reused my first screen to print on some found material.

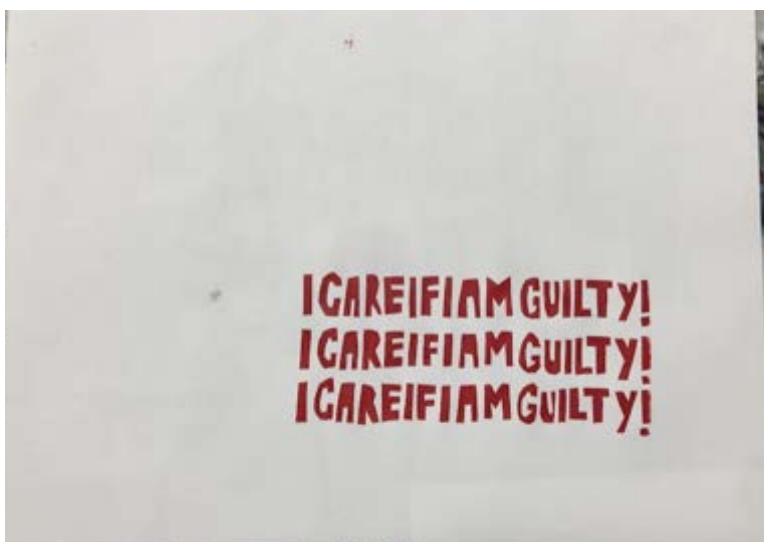
In these cases I changed what feeling I was aiming to convey, from something quiet to something louder. I used red to do this as well as printing again and again on the same pieces of paper to further emphasise the repetition. The distortion that comes with this also adds to the overall feeling of desperation.

In the image below on the left, I tried playing around with the placement of the text within a larger paper. This gives the impression of a single voice in a void, yelling even if no-one else can hear. This could be further emphasised if the sheet of paper was even larger. However, I think I have better designs that could take this form.



Similarly to this in image 4 I used an image of a galaxy to give the shouting into a void image. This could have been more successful if the universe image was larger, and the words were proportionally smaller, as if they were coming from one of the stars, again a small voice in a big world, a big feeling.

In image 1 (above, left) I used a picture of happy old people to create a sense of contrast with the overwhelming amount of words. This can relate to the guilt and suppression a lot of the older generations were taught to feel about themselves and their actions.



Formative presentation of selected prints. My works below.



16/10/23 Finishing individual work - Series



I chose to not use my previous list of found phrases for the rest of my individual work, but rather look back in one of my notebooks for phrases I had collated for 'Ideas and Actions' back in semester one. The phrases in image 1 and 2 are from somewhere on the internet, image 3 is my own writing, and image 4 is from an article in an art magazine.

These phrases were chosen because they fit the same vibe/feeling of the previous two I was going to build the series off.



I used more pages from the same magazine, looking for ones with appropriate images for each phrase, as well as ample white space to fit text into. Finding good images was a bit of a task, given that the magazine was a car lifestyle magazine, which does not lend itself to melancholic art very well. I also tried to keep a warm colour palette.

Final individual works/series

You and Me



When I was creating each individual work I did not think about how they would relate directly to the other works in the series. However, when deciding what order to put them up in I found a thread of narrative to follow, an order in which they make the most sense when reading left to right. It feels like one side of a conversation or relationship, with similar themes of wanting and loving, even if it's one sided.

To make this more successful I could have used the red ink again, perhaps in the 'Love me now' work. This would have helped to tie the whole thing together, rather than to single out the 'To live forever' work.

Group project: Zach, Hjordis, Latamai, Cyaki.

GROUP PROJECT

10/10/23

our idea is to install both a video on a TV, as well as prints on a wall.

The video will be a combination of stop-motion and video of us printing works.

The prints will be of our selected phrases. some over images. We will then print over these again in black, like censorship, redacting certain phrases that people don't want to hear.

The themes are around protest/revolution, and how people often want to suppress this. our phrases will be either aiming for revolution, or about being happy in being different, which often aggravates bigots.

We also considered doing a public installation of our redacted prints. however, we wanted to do the video, too. the public context of seeing the work would further the meaning of the work to what is publishable/acceptable to the wider public. it would also engage a wider audience.

Things to do before Thursday.

- each find phrases
- each find images that may relate to phrases
- research artist models of groups/collectives.

ARTIST MODELS

10/10/23

FLUXUS 1960s - 1970s

Mostly New York City

International + interdisciplinary: artists, composers, designers, poets. intermedia, Conceptual art, video art, performance

Fluxus very helpfully have a manifesto that tells us a lot about their approach to art + their practices. It was written in 1963 by George Maciunas.

The most important idea is the idea of 'Flux' as in the group's name, to be in constant change, to do away with established norms and revolution against the old in both art and life. They were against bourgeois "intellectual", professional + commercial art. They were for a revolution in art, to expand the ideas of what art can be, and to unite all cultural, social + political revolutions into a united + active front.

I personally also believe in these points, and I believe the majority of my group for this project would too.

This is a uniting point of any kind of group - to have similar views. These do not have to be political, but often are. I also believe in minority groups uniting against common oppressors, and supporting each other.

(I do not get how one can be in a minority + yet have other minorities. Your experiences are very similar!)

I believe queer themes will be seen in our work, as well as feminist, ~~and~~ anti-racist and anti-faust themes, as these are uniting topics in our group.

ARTIST MODELS

10/10/23

SUPERFLEX 1993 - Present Denmark

founded by Bjørnstjerne Christensen, Jakob Fenger, Rasmus Rasmussen Nielsen. Many different collaborators for works. Very contemporary in what forms their works take.

This group was founded as an "expanded collective". a collective is a group of artists working together to their shared aims, sharing in the expenses (materials, studio space, etc.) this takes the pressure off individuals and invites creative discussion and collaboration. an "expanded collective" can be presumed to be a collective that allows people to join on a less permanent basis? this allows more community building in local art scenes that would not usually occur. this also applies to those that artists collaborate with from different disciplines (gardeners, engineers, etc.).

This group's focus is on how our societies/cities interact with the environment. This can be seen in the outcomes that they have created: infrastructure, plant nurseries, energy systems, public spaces, etc.

solicit

The group also works to ~~incorporate~~ ^{solicit} specialists' and the community's input on their works, aiming for a new urbanism that includes everyone's perspectives and participation. by everyone, they also include animals and plants, as they also live in "our" spaces. They want to move towards "interspecies living" - giving respect to all living things.

ARTIST MODELS

10/10/23

ET AL 2002 - Present

Mainly New Zealand

Network of artists + collaborators. Works take many forms - film stills, painting/multi media, installation, etc. Their website does not have a helpful 'about' section.

This group is not a collective or movement, but rather a "network" of "artists, identities, and collaborators."

The group provides a way for artists to begin collaborations etc. Many of their outcomes are sculptural and installation-based. I also assume that the group provides connections so that artists have links to galleries where they can show work + further their ~~career~~ careers.

There doesn't seem to be a continuous ideological theme to the group's works, little to no information on who they are and how they operate.

However, the group is successful, exhibiting all around New Zealand, as well as overseas (Netherlands, Switzerland, Australia).

Research

<https://en.wikipedia.org/wiki/Fluxus>

<https://filmslie.com/fluxus-film-george-maciunas-manifesto/#:~:text=Maciunas%20wrote%20the%20Fluxus%20manifesto,a%20revolution%20against%20the%20old.>

<https://etal.name/>

<https://ocula.com/artists/et-al/>

<https://superflex.net/about>

Group's homework from 09/10/23

Zach

I pray nothing kills me for the crime of being small.

Love me now! Love me now! Love me now!

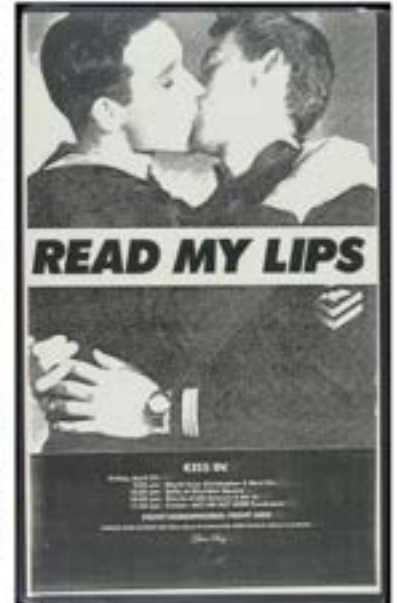
The dilemma implicit in silence as a strategy for survival.

The art of kissing.

I've always been on the other side of ruin to you.

You've never known anything else.

I have never been allowed to be holy.



Hjordis Ideas

MARK
MY
TERRITORY

*You are only
'special'*

if they want you

To abuse
To impale
To not go to Jail

"Imaginatively she is of the highest importance; practically she is completely insignificant." - Virginia Woolf, *A Room of One's Own*

Innocence is sexier than you think.

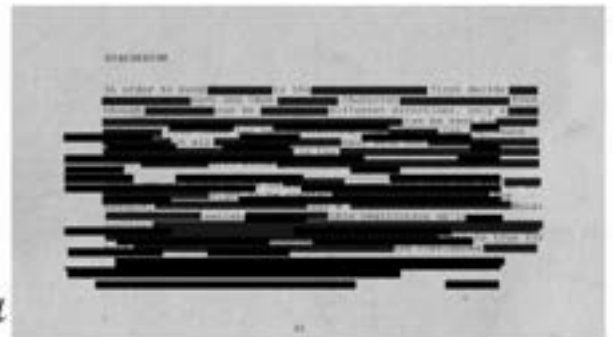
To avoid being robbed, own nothing at all.

TURN

DON'T
GIVE THEM
THE SATISFACTION

<https://youtu.be/JNJv-Ebi67I?feature=shared> : Bachelorette Music Video

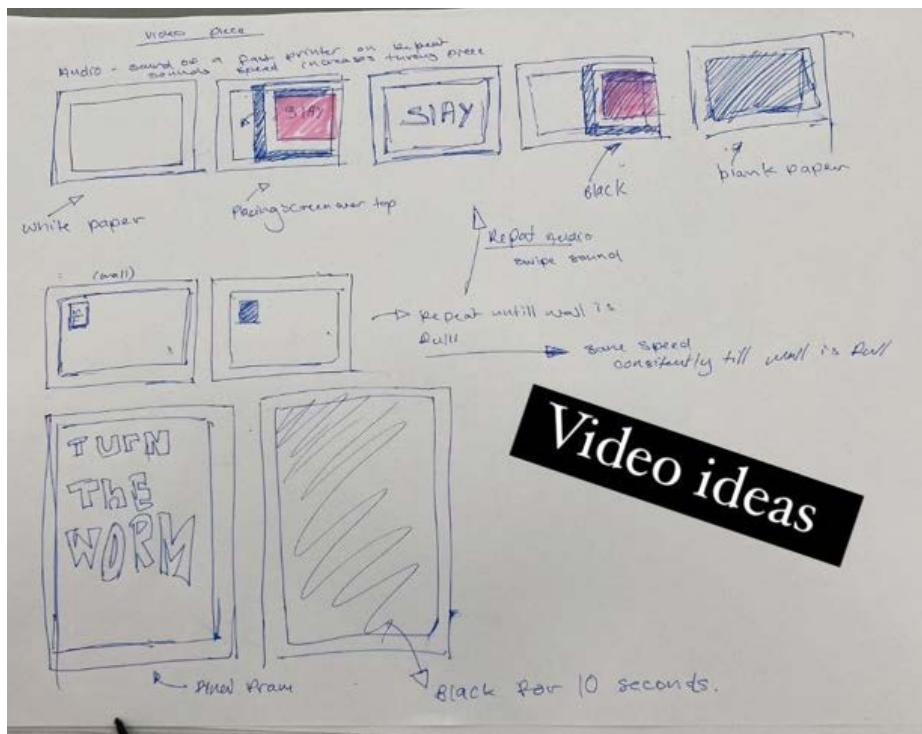
THE WORM



Cyaki

- 1-Even you are old , I still love you.
(the book)
- 2-3D (digital,dimension,detective.)
- 3-unlook'd for joy in that I honour most-(Sonnet25)
- 4-touch of nature's gentle flower
(in the TV)
- 5-sing with me
(my virtual angel)
- 6-wildfire's rage (misinformation)
- 7- click the like button

Latamai's brainstorming:



11/10/23 group meeting



Planning out the presentation.

We will need 20 prints to fill the 5x4 grid. The group of 4 pages on the right will be a TV in a portrait orientation. To fill these 20 prints, each of the group members needs to print 2 images (about revolution/agency/change), and 3 phrases stencilled by Thursday so we can begin printing and filming. We plan to have a first draft of the film portion done by class on Monday.

12/10/23 printing and filming



Complete each step

1st attempt/ iteration of editing (Plan)

Putting stencil on (downing clay on bits of ink)

Swapping

lift (shorter compilation) bringing out each print

- first words,
- then photos

Swapping ink off works hanging up

blackening out photos (as trying on wall inks to this)

Remember to unlink audio.

Need clear sands for final



12/10/23 printing and filming

This class we turned up half an hour early to prepare our screens and start filming, as what we wanted to do was going to take a while. We made 3-4 prints off each stencil, and each person also sent in two photos about revolution/protest (forgot to specify portrait- something to improve on for the final presentation), which were then printed over/redacted/censored. This was a production line effort, with washing and drying screens, hanging up work to dry, and the team printing and recording.

We were aiming to have everything done and mostly installed by the end of class (minus the TV/video), however we underestimated how long the process would take. Installation would be done on Monday before class started.

I left class a little early as I had a headache and was tired from morning classes. However, after a nap, I began on the video editing. I edited together the clips into the chronological order of how prints are made, putting the stencils on, putting ink on the screens, doing the actual printing, bringing the print out, scraping ink off, etc. After this, I put the clips of our prints on the wall and then us printing black over photos in various ways (straight on the wall, through the screen, with a spatula thing, etc).

16/10/23 Presentation



Feedback:

- make the video less narrative driven, more repetitive sequences.
- Use space better- make the wall less crowded, perhaps use both sides of the wall
- Perhaps use our misprints/extras and put them in a pile at the end of the wall, joining both sides together?

18/10/23 Group Meeting

Today we printed more of our stencils, then printed censor lines over top. The way we chose to censor them allowed certain words to poke through, giving the piece a new meaning. I was especially inventive, using the lines to make my works work in a portrait orientation. The photos we also censored in various ways, letting some elements be seen, such as wording on posters, or certain groups of people. This also distorts a message, especially with photos that people so often take at face value.

The other focus when printing today was to get two kinds of shot for the video: the swiping of the squeegee on the screen, and the peeling of the photos after they had been printed over. This was to take into account the feedback we got about making the video less about narrative and more about the repeated actions. When editing I also took this into account, cutting and sorting the clips into three categories: the squeegee going left, the squeegee going right, and the peeling. I put these into order with clips from the previous filming session (that fit into the categories). While there is less narrative there are still a couple of clips that link each of the categories together.

Also taking into account feedback, I learnt how to change the video into black and white in Da Vinci Resolve. This was done in order to reflect the black-and-white nature of the rest of our works in the presentation, the nature of traditional print. The video did look quite warm and slightly out of place when we presented it in colour.

Link to the final video:

<https://youtu.be/YRBfRXFSezY>



always

ruin to you.



WATCH WHAT YOU SAY

LOVE NOW
love NOW

SURVIVAL

19/10/23 Final Presentation (more over page)



First image: front of wall. Second image: back of wall.
Third image: stencil on top part of the 'T' of the wall.

19/10/23 Final Presentation (cont.)



Above image: Separate wall. Front of first wall can be seen on the left.