

FA222 Printmaking Assessment 2: Synthesis

Zach Muir

RESEARCH & IDEAS FROM THE FIRST HALF OF SEMESTER

My initial ideas as to where I want to take my final project are around screenprinting onto clothes. This is similar to where my practice is evolving to outside of Elam.

Maggot Death t-shirts <https://www.maggotdeath.com/>

I've been following Maggot Death on [Instagram](#) for a while and have really enjoyed their designs. They bring together found images and text to create eye-catching and provocative designs.



These are obviously inspired by Vivienne Westwood's print t-shirts, which I will talk more about on the next page. They even reprint some of her designs, most notably the Two Cowboys one. They feel more punk than Westwood ever was to me despite using the same visual language, mainly because they're not "using" the genre to make capital like Westwood was.

All of these shirts I've shown example images of have multiple layers aligned with each other. In most of the images I've provided, they have around four colours/screens each. They use bright colours, and sometimes use more than one colour per screen. This is mostly for backgrounds in the t-shirts in the leftmost image, as less strict visible detail is required there. If this was used for the parts that are currently black, it would be less legible.



I particularly like how they use the "whole canvas" so to speak. These days t-shirt designs are printed on the section of the front that can clearly be seen. Here the design wraps wholly around the front half of the torso. This allows the design to be seen (partially) from more angles, and becomes more a part of the shirt itself rather than a design on top of it.

They don't shy away from the materiality of print. The fidelity of the images is not high when they're printed; you can see the Ben Day dots quite clearly, and in the *Velvet Underground* shirt you can see the white background has been rolled on, leaving a textured, uneven level of white under the screen print.

It would be interesting to use this look as a jumping off point to make my own eye-catching t-shirts that operate in the grey area between art & design, and art objects & everyday objects. As well as what role these things play in communicating identity.

Vivienne Westwood's print t-shirts

Both have multiple colours/screens used, though in the top one the reprint of the purple in black is purposefully misaligned. Similarly to Maggot Death, the designs are full coverage.

For both Westwood and Maggot Death, the shirts themselves are not 'normal' cuts. These days t-shirt sleeves are longer, and singlets have deeper armseyes and different necklines. While Westwood's shirts are from the 80s, the choice of shirt is an important aspect of how fashion communicates identity. A tight white shirt says something different from a flowy teal blouse, even without screen printing on top of it.

Westwood's t-shirts in the 80s very clearly communicated the identity of the wearer within the culture of the time. Since then fashion has become less of a true identifier than it once was. Many people dress as if they are part of a subculture, and then hold none of the values of that subculture. Not to be annoying, but there are a whole lot more posers these days. Or maybe not, I wasn't alive in the 80s, what do I know? I do know that wearing anything "out there" then was much more of a social risk than it is now, which I feel weeded out more of those in it for the look.

Westwood's t-shirts make me ask; how is identity communicated? What role does clothing play in that? What role does design play in clothing, in communicating identity? This is something that I could explore in my final project for this class.



Artspace turns 21 (2011) Harry Armanious

Another avenue I'm interested in exploring is small prints on large paper in relation to distortion and quality. I am inspired with this idea by Hany Armanious' print for Artspace's [Artspace Turns 21](#) print series, which I have a copy of myself.

It's printed with I think two colours and really commands the viewer's attention with its use of the given paper size, as well as simplicity of colour and choice of image. The image quality is noticeable as it only has so many dots to convey information/the image at that scale. It's incredibly bold despite being understated.

It does not seem that Armanious does much other print work except for this untitled work from [this sales website](#), where no other information is given. His practice seems mainly sculptural.

The colour scheme in this second work is similar to the *Artspace Turns 21* print, and there is a similar emphasis on the quality/legibility of the image. I'm not entirely sure what the image is of, but it's interesting to see how the print interacts with the wiggly lines already part of the dish cloth. The eye reads it as one, except for at the edges where you can realise what it's printed on.



Ways of Seeing, Essay 1 (1972) Jon Berger

I finally got around to reading *Ways of Seeing* after being recommended it in year 12, and read it a bit with printmaking in mind. This book also references the following book at one point, which prompted me to get a start on the reading list.

The bogus religiosity which now surrounds original works of art, and which is ultimately dependent upon their market value, has become the substitute for what paintings lost when the camera made them reproducible. Its function is nostalgic. It is the final empty claim for the continuing values of an oligarchic, undemocratic culture. If the image is no longer unique and exclusive, the art object, the thing, must be made mysteriously so.

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23

The book is focused around oil paintings, but I thought this passage had some relation to printmaking in the relationship to 'originality' and reproduction. Printmaking functions in a grey area between art object and reproduction. It doesn't function in the same traditional oligarchic structures of buying and collecting art that classic oil paintings do, as there are so many copies of a work, there is generally no singular one-off original. But it can function in the slightly more democratic capitalistic sense of having more things to make money off that were made for relatively cheap, and the audience having greater access to art.

The Work of Art in the Age of Mechanical Reproduction (1935) Walter Benjamin

This was a much less enjoyable and easy read than *Ways of Seeing*. My main conclusions were that Benjamin was more concerned about photography and film rather than the act of printmaking and so was less relevant to this course, and that he liked the sound of his own voice (or the sound of his typewriter).

Since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was accelerated so enormously that it could keep pace with speech. A film operator shooting a scene in the studio captures the images at the speed of an actor's speech. Just as lithography virtually implied the illustrated newspaper, so did photography foreshadow the sound film. The

vision. Secondly, technical reproduction can put the copy of the original into situations which would be out of reach for the original itself. Above all, it enables the original to meet the beholder halfway, be it in the form of a photograph or a phonograph record. The cathedral leaves its locale to be

Speed and reproduction go hand in hand, and are some of the more important parts of why I enjoy the medium conceptually. Print as a means of quick communication is incredibly important politically, in terms of spreading a message or organising. It's quick communication is largely down to its great proliferation. Print allows greater access for the everyday person to endless amounts of 'originals', from artworks to essays. Also, in a way like Benjamin is saying here, it has foreshadowed short form content; that's the quickest way to spread a political message these days.

Black Star Press (2005) Kelley Walker



This series uses a limited colour palette. Walker prints the image, then makes interventions in it with the splatter and squiggle motif that can be seen across this series, as well as Walker's other works.

He references a variety of 20th century art history in the material, form and process of this work.

[Artnet article on Kelley Walker:](#)

“Walker’s work – variously dubbed “appropriation art,” “neo-appropriationist” and “secondary appropriation” – has inspired regular references to artistic past masters of controversy: Marcel Duchamp, France’s mack daddy of Dada delirium; Jackson Pollock, America’s splashy purveyor of “action paintings”; and almost necessarily, Andy Warhol, Mr. “15 Minutes of Fame.””

[MOMA clip on Black Star Press:](#)

“Kelley Walker in effect separates the different layers of Warhol’s initial work: The appropriation of the image, the process of the silk screening and the subject matter, which is the confrontation of black and white, into three different material registers.”

While the top articles I read about *Black Star Press* discussed Walker’s references to art history, they talk less about the contemporary readings of the work, especially the readings of those sidelined by art institutions. The work has been widely discussed and critiqued due to the historical image used, and Walker’s identity as a white man. The image is of a black man being attacked by a white cop with a dog in a 1963 civil-rights protest in Birmingham, Alabama.

[Robert Leonard on Kelley Walker’s controversy:](#) “While they deal with a heavy historical subject, these works are clearly also art about art, juggling art history: 1940s–1950s abstract expressionism (Jackson Pollock), the 1960s pop art that superseded it (Andy Warhol), and 1980s appropriation art (Richard Prince and Sigmar Polke). The Warhol connection is pointed. Walker is riffing on Warhol’s Race Riot paintings (1963–4)”



“black artist Glenn Ligon had already overturned this objection. Writing on Walker in 2010, he asked the obvious question: it has a black body in it, but is the Birmingham photo really a ‘black image’? Not only does it also include a white body, it is a mainstream-press image, a dominant-culture image, a ‘white’ image. It speaks of white as much as black; it speaks of ‘America’. Ligon went on to write, provocatively: ‘Walker is a good American boy, because he, like many other white Americans, has a healthy, wholesome, complicated, troubling, and troubled obsession with black people, an obsession that I confess I happen to share ... let us think of Kelley Walker’s “negro problem” as an American dilemma”

The elements of *Black Star Press* that I’d like to take into my final screen print moving forward are the layering found images and original designs (a more hand-written and -drawn element), and a set colour palette. Potentially for my final project I would also like to use more provocative images.

Print as other, the future is Queer (2013) Richard Harding

https://www.academia.edu/7674001/Print_as_other_the_future_is_Queer

The basis of all print mediums is its facility to reproduce itself from an original matrix such as a plate or block. During the printing process the artist aims to produce an edition or set of

prints that are the same. ”

traditional edition is usually rejected or used for another purpose. It is this search for sameness in the print edition that I align with gender sameness and the scrutiny of difference with sexual orientation through the hetero/homo binary.

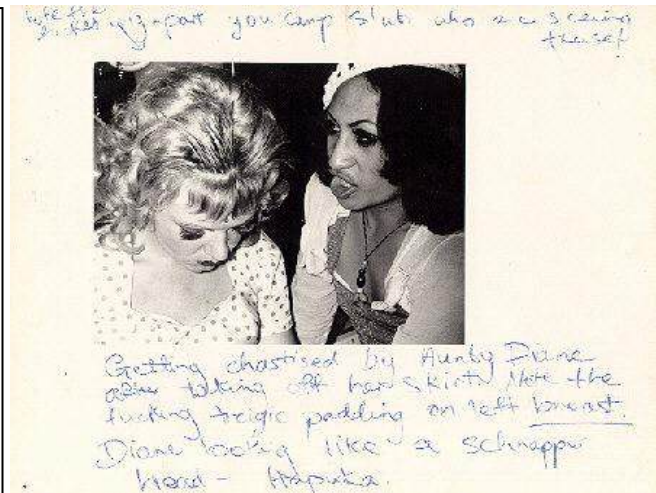
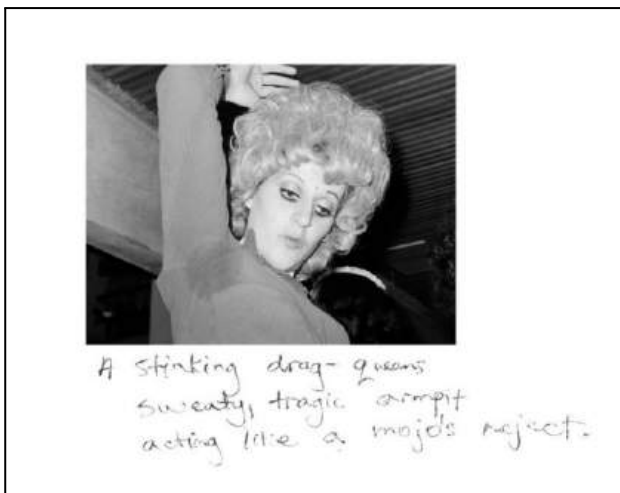
There are various applications at work here. The ‘painting-normative’ art world operates in the realm of the ‘original’ that is authenticated via uniqueness, cultural significance and commercial value; or as Walter Benjamin (1936) states, “*the genuineness of a thing is the quintessence of everything about it since its creation that can be handed down, from its material duration to the historical witness it bears*” (p.7). Printmaking challenges this through its reproductive technology by making many copies or impressions from one matrix; Benjamin (1936) predicted printmaking’s position in otherness by stating, “*it substitutes for its unique incidence a multiplicity of incidences*” (p.7).

dealers and collectors use particular definitions and protocols. “*For example the print historian Carl Zigrosser coined the neologism ‘serigraphy’ to differentiate fine art applications of screenprinting from their commercial equivalents. The term ‘Giclée’ has likewise been invented to distinguish fine art digital prints*” (Saunders 2009, 38). The reasons for using one

original from reproduction. In his article, *Original versus reproduction: Why definitions matter in Printmaking*, Stuart Perves (2006) explains the difference between the original print and the reproduced copy as "the artist's hand [being] directly involved in the printmaking process". He goes on to state that "printmaking as an original art form is still a largely misunderstood medium". Perves recommends removing the generic banner of Printmaking to

Thoughts:

- ★ Binaries are reductive but I guess understandable when trying to convey ideas like this. My knee jerk reaction is that it's wrong bc of it's reliance on these comparisons
- ★ Interesting to differentiate between fine art screen printing and commercial purposes. Is fine art not a commercial purpose? Or do they simply not sell them? Or is it just about intention? What about artful commercial prints?
- ★ Printmaking as a human-influenced every time. That's what makes each print it's own different work. Sits in a funny space with instructions-based text art i think. Same formula, "same" outcome, and yet ..
- ★ Would like to lean into the human element a bit more? Or just more generally embrace it. Try to be accurate but not too hard when it comes to registration, etc.



The Active Eye (1975) Fiona Clark

<https://art-newzealand.com/106-clark/>

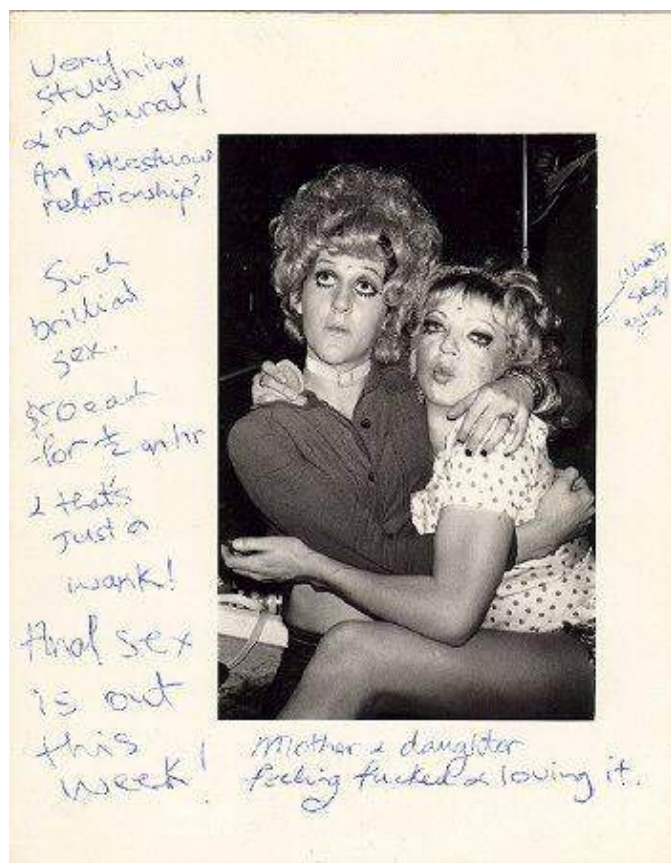
"It was when you took a closer look, the disquieting sense of things not being quite 'right' emerged. The women were in fact transgendered. But it wasn't even this. These were transgendered people having fun. It got worse."

"Scribbled, in what now seems an old-fashioned inky ballpoint pen, were proclamations. These proclamations amounted to an assault: we are real people, & can fuck everything and everyone, enjoying life & having a ball. Aren't you furious, you hung up closet queens."

"Each person is thrilled to be caught on camera. It gives their transient, slippery identity a permanence. They become, literally, who they are, when the film is developed. More than any legal document, these photographs are their carte d'identité."

I've enjoyed Fiona Clark's work for a while now. I don't know where I came across her work, but I love her approach to photographing the queer community of Aotearoa, both stylistically and ethically. In the past I've looked at the film *Paris is Burning* which has questions around representation; who is selecting who to be represented, and how they're being shown. The director of that film was not a part of the community being depicted. However Clark is herself a lesbian, and therefore part of the community that she is depicting. There is another layer to this within the exhibiting art context. She decides (though then also later with gallery permission) who is worth considering as a figure or body to depict as a fine art.

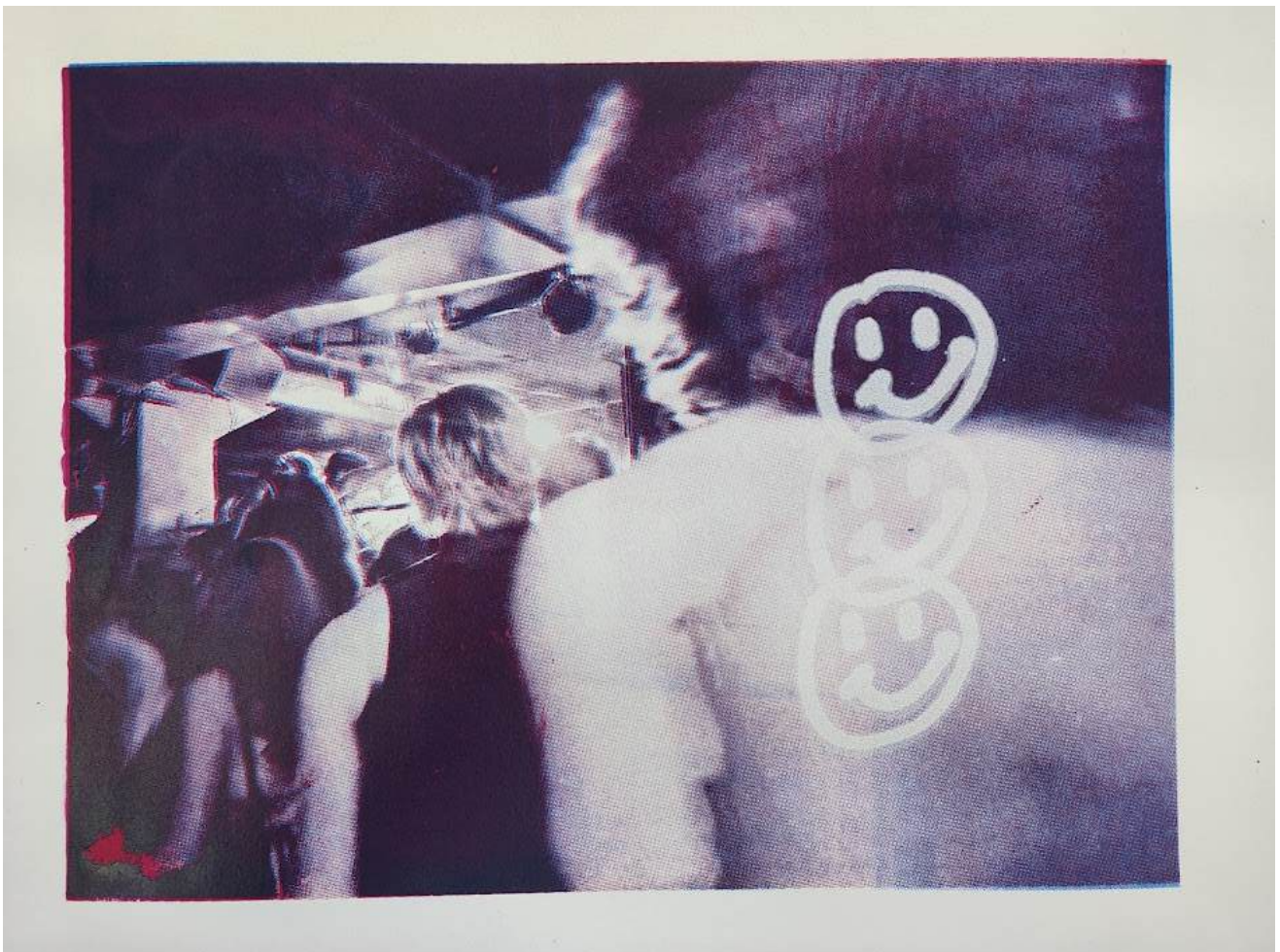
In these photographs I've selected, Clark's works are more than simply photographs. They are black and white on sepia and have large borders where handwritten (originally, at some point, though perhaps not in a reproduced print) annotations live. The black and white is potentially the inverse of what is expected when depicting queer party life. Usually that is full of colour. To me, even though I know these photos were taken in the 70s, these black and white images have connotations of history further than that. They speak to how queer people have always existed, even when the technology to capture the fabulousness of it all wasn't as accessible yet. The annotations around the work include in a somewhat collaborative way the thoughts, reflections and experiences of those writing. Their language is playful and sexual.



In terms of my own work I would like to experiment with layering text elements like these annotations. There are a multitude of sources I could draw on for this: my own writing, asking my friends to annotate photos, using quotes from text or song lyrics, etc. I am interested in reproducing different people's handwriting for this, which may mean I have to use a screen for that even though I was planning on doing linocut for this, as I don't know how to stencil that onto a lino block backwards. Definitely something to look into.

I would also like to edit my photos in a similar style. I like the way Clark uses contrast. The backgrounds are largely dark, and hair looks particularly shiny with the flash. This would give me a greater variety of ways to layer screens with different colours, too.

Below is my favourite print from the Recipe Book assignment, which I am using as a jumping off point for my final project. My project proposal is over the page.



Final Project Proposal:
(298/300w)

My final print project will be a series of prints incorporating both photographic, graphic and text elements. These will focus on Tāmaki Makaurau's club life, with the photos being ones I've taken while out. The text and graphic elements will also be reflections on this theme. Colours chosen will also be representative of the clubbing experience and not direct CMYK reproductions of the photographs.

My final prints will be achieved through screen printing, stencil usage and embossing, resulting in varying and unique prints. I will explore how the different ordering of these techniques creates different outcomes, in order to find the best fit for representing my concept.

Screen printing has been chosen for its accuracy and historical use in reproducing photographs. The 'look' of screen prints speaks to the history of producing posters and flyers for events. Multiple screens will be used for each print, both to print multiple colours to one image, but also to layer images.

Using stencils to cut out parts of the screen prints has been chosen for its connection to and ability to evoke street art, which has been linked historically to underground music scenes. Embossing the paper with symbols is reminiscent of the pill press, linked to the drug culture often seen at these events, further linking the medium to my concept.

I will use bright, fluorescent colours in my prints to reflect the experience of being at a gig, as this emotional or sensory experience is far more important than accurate photographic portrayal.

At its heart clubbing, raving, whatever the gig is, music is about bringing together all different kinds of sound, different kinds of people. I'm aiming for my synthesis of print mediums and elements to reflect this synthesis of people, and to represent that experience in a print series.

EVERYTHING FROM HERE ON IS FROM THE SECOND HALF OF THE SEMESTER

20/04/26

Notes about assignment 2

- ★ Need to create a body of work, with at least 5 works. They can be a series, or not. They need to bring together multiple printmaking methods (*synthesizing* the methods).
- ★ The 300 word project proposal is marked at the end of the project in the final assignment but should be done first to guide the project.
- ★ Marked on: experimentation & development, research & analysis, and studio practice.

Places I could go with my own work:

- ★ Embossing iconography
- ★ Linocut text
- ★ Lean into capstone wheatpasting/postering again, but with screen print. Thinking about layering, etc.
- ★ Play with scale

I also noted down "Ming Ranginui sculpture practice" however after looking her up I kind of fail to see where the overlap is with my practice (though I love her work) apart from incorporating texture into my work and even that's a bit of a stretch.

Final Project Proposal Draft
(251/300 words)

My final print project will be a series of large prints incorporating both photographic, graphic and text elements. These will focus on Tāmaki Makaurau's club life, with the photos being ones I've taken while out. The text and graphic elements will also be reflections on this theme. Colours chosen will also be representative of the clubbing experience and not direct CMYK reproductions of the photographs.

My final prints will be achieved through screen printing and linocut, resulting in both flat print elements, as well as embossed areas. I will explore how the different ordering of these techniques creates different outcomes, in order to find the best fit for representing my concept.

Screen printing has been chosen for its accuracy and historical use in reproducing photographs. The 'look' of screen prints speaks to the

history of producing posters and flyers for events. Multiple screens will be used for each print, both to print multiple colours to one image, but also to layer images. Linocut has been chosen for the texture it brings both visually, as well as in a tactile sense. It has been chosen over woodcut despite woodcut's advantage at embossing paper, as my joints can only take a certain amount of strain.

At its heart clubbing, raving, whatever the gig is, music is about bringing together all different kinds of sound, different kinds of people. I'm aiming for my synthesis of print mediums and elements to reflect this synthesis of people, and to represent that experience in a print series.

19/05/26 Feedback on this proposal

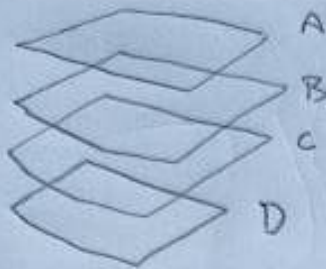
"A strong and detailed proposal, clearly linked to the brief.

One aspect you could develop further before including this in your final submission is your use of synthetic/fluorescent colour within the screenprints, and how this connects to your thinking around 'photographic accuracy'."

I've edited this proposal to better fit my final works after I started printing and changed my direction a little bit. The new version was on page 12 of this PDF.

Brainstorming how to combine all my elements:

PRINT LAYERS



Choices will depend on image combinations and elements included

- ① A - text / graphic
B - text / graphic
C - image pt 2
D - image pt 1

- ② A - text
B - image 2
C - image 1 pt 2
D - image 1 pt 1

- ③ A - image pt 3
B - text
C - image pt 2
D - image pt 1

- ④ A - text
B - image pt 2
C - graphic
D - image pt 1

- ⑤ A - graphic
B - image 2
C - image 1
D - text → full image sized text element

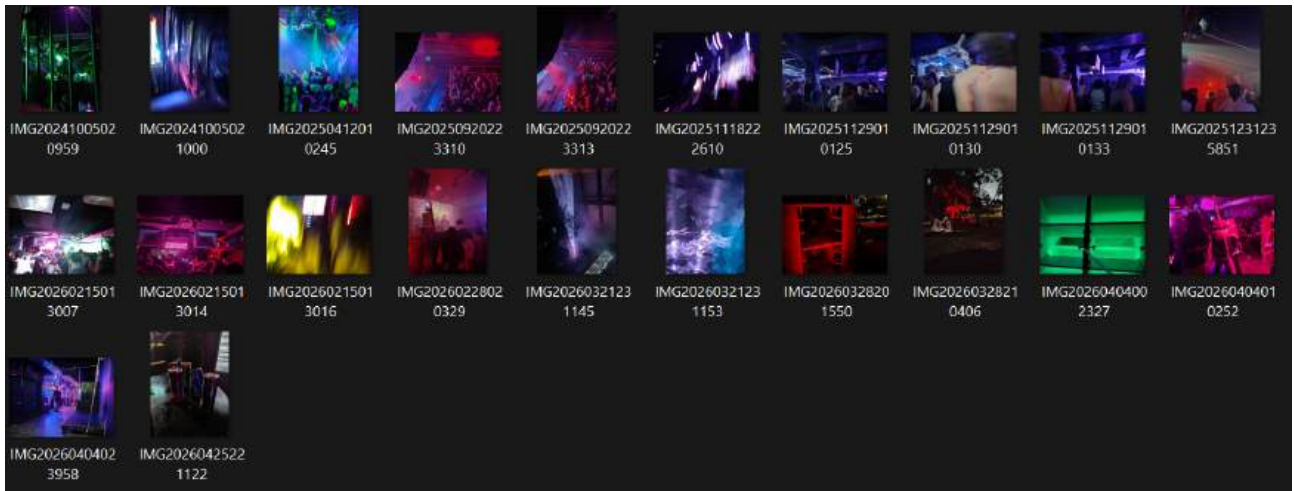
- ⑥ A - text
B - graphic
C - image 1
D - —

- ⑦ A - image 1
B - image 2
C - image 3
D - image 4 } incredibly translucent inks.

- ⑧ A - graphic
B - image 1 pt 3
C - image 1 pt 2
D - image 1 pt 1

etc.

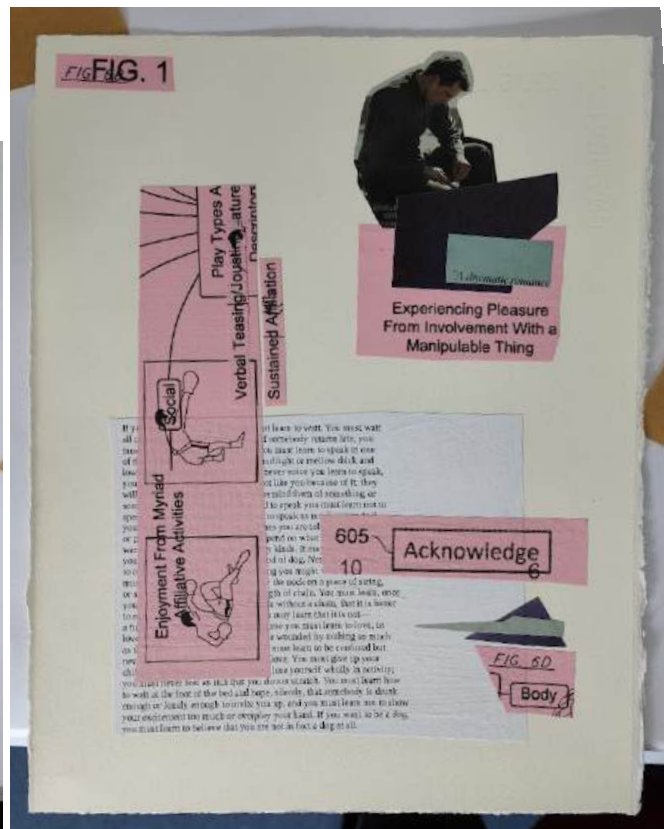
Photo collection to pull from for this project:



04/05/26 Chine-colle

I have done a lot of collage in my practice, so I quite enjoyed this class, and it's been turning some cogs as to how I could potentially include it in my final project.

The flattening of the final prints gives them a professional, flat finish, which really pull them together.



10/05/26

I had a bit of a week from hell in terms of busyness this past week and had no time to make it into the print studio outside of class on Monday. I have been making my images duotone in Krita in the meantime. Krita is a programme I have on my personal laptop & can use at home. [This tutorial](#) was particularly helpful. An example can be seen in the before/after photos below. If my memory serves this should cut out the Photoshop step and I can just start in illustrator in order to print my screens. Fingers crossed.

I have also made some singletone/one layer images that can be layered in with the duotone images. These are more gestural or simple as to not take up too much of the image legibility. I've mocked up one in the image below right. The four I've made can be seen below that (black being the parts where ink will go through).



Colour palettes

My brainstorm ideas: Dark red and light blue/teal, Pink and dark green, Red and black, Light purple and dark teal, Pink, green & blue. Using the silver ink is also something I want to explore.

After experimenting I landed on the following colour palette. Not all my duotone images have these exact colours, however these are what I will be aiming for when physically printing.

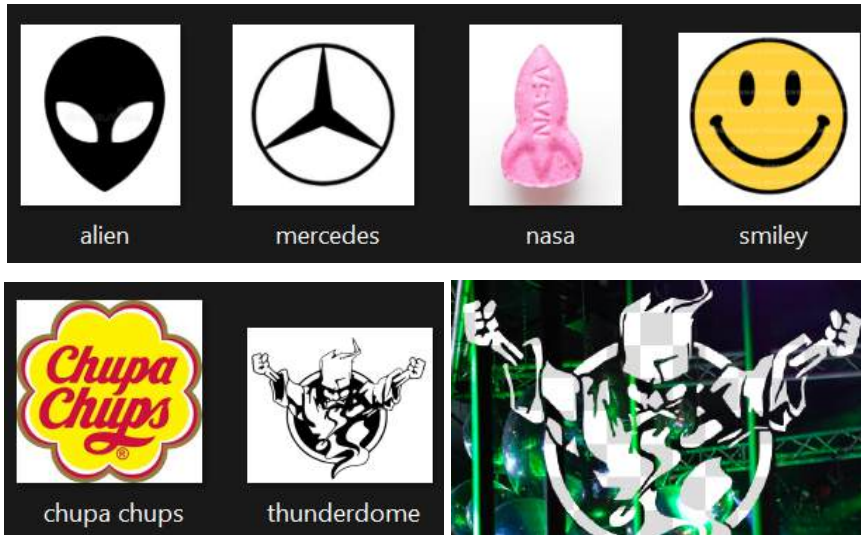


Pressing/embossing elements

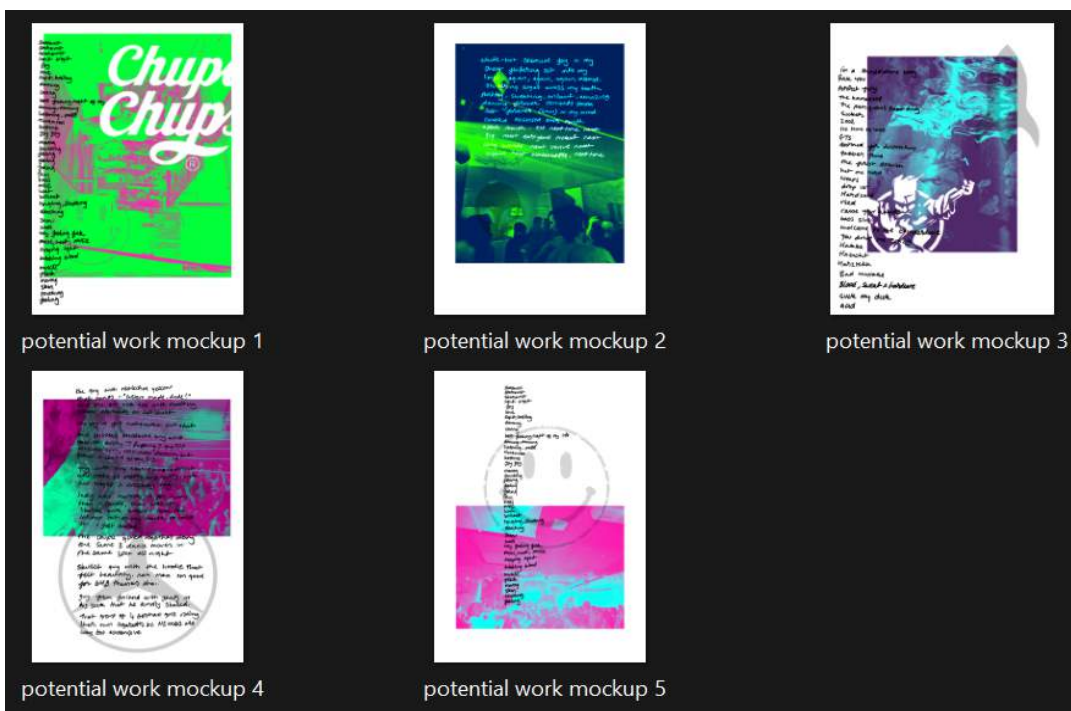
[This is the website](#) where I got my ideas for pill press symbols from. I initially found this after watching [this youtube video](#) about the documentation that went into making the site. I like their approach to archiving the unusual, and their research into why these symbols are used. Pill press designs are a marketing tool at their heart, making good (and bad) quality pills recognisable and able to be both sought after and emulated. They appropriate the iconography and reputation of these other brands for themselves. In turn I'll be appropriating their raving connotations for my own work.

I chose a reserved amount of designs (in first photo below) as I don't anticipate having a great deal of time to produce and use them, and because a lot of the designs out there are a bit rubbish and don't

immediately and accurately convey that they are iconic pill press designs. In my selection process I also came across a couple other designs that I decided were too complex for embossing, but could be incorporated into my prints in other ways, such as using their designs as negative space in my images. These are in the bottom left image. An example of how these may be used is in the bottom right image.



Below are mockups of what I'm planning the works to look like. I don't feel like I'm going to have enough time to properly experiment with a variety of images so I'm planning now in order to make the most of my time in studio actually making works. I will no doubt make more than these exact five when I layer different screens together.



'All Art is Close to Shame' TateShots (2014) Andrea Büttner

https://www.youtube.com/watch?v=S-I_7dVj-JM

Woodcut video in preparation for Monday

I am not a fan of broad generalizations. To say that "all art is close to shame", my first reaction is *all*? My second reaction is to note the word choice with "close to". That makes the statement more agreeable. Shame to me is not something that is innate to someone, but rather thrust upon them by society, by the judgement of the public. At what point in the process do you reveal your art and yourself to the public? At what time? There's also the question of what is deemed 'good' art, and therefore what is bad, or a disappointment to have been made. I imagine my work here would largely not be considered good by the general public. It's print, not a painting or sculpture, and the thematic content it depicts and promotes isn't the most wholesome.

There is always politics and history to medium choice, and I am aware of that within my own project. Independent press and promotion play an important part of music culture, and is something I hope viewers will be reminded of when looking at my work.

Buttner's choices within the wider medium of woodblock carving lend specific connotations to her works. Plywood speaks to the price of scale, the accessibility of the medium. The type of piano she chooses gives the piano works a vastly different meaning than historical uses of pianos within artworks have. She demonstrates in this video how much of artmaking is the careful selection of parts and processes, not solely creative or technical genius.

I especially liked her reasoning behind hanging heights for some of the piano works; they are hung with the "keyhole on the level of *my* eyes." This speaks to the history of women in fine arts, women in the world. Things are standardised around men, to disrupt that is to prioritise the perspectives of women. It asks us to re-evaluate who's doing the looking here, who should be doing the looking in general, and who has been catered to when doing the looking in the past (and present).

11/05/26

Kind of Awful day, but I bought some paper and cut it in half. I made sure to take a photo so when I need more paper I can get the same kind. With this I can plan sizing for my screen elements. I didn't go to class.

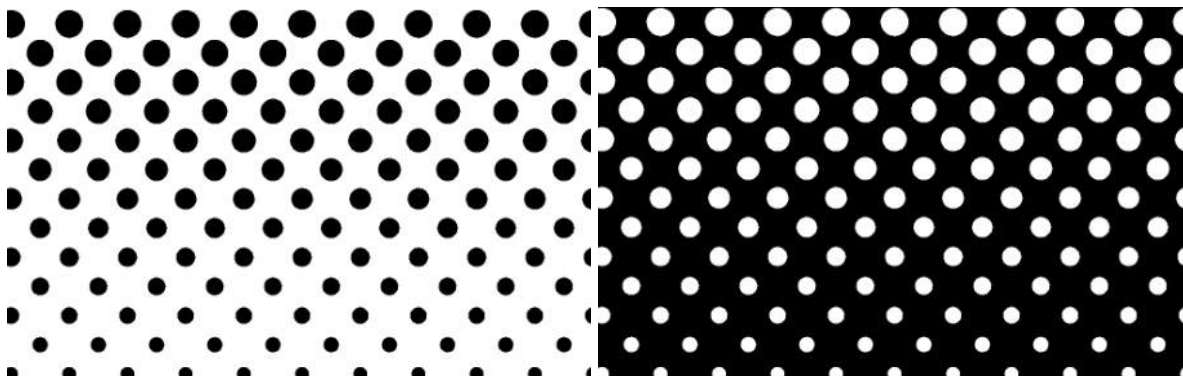


14/05/26 FINALLY MADE IT TO THE PRINT STUDIO & STAYED THERE FOR THE WHOLE DAY, MAKING GOOD PROGRESS ON MY PROJECT.

The majority of this day was spent re-editing my photographs. Despite not being able to use my previous mockups directly in the process to make screens, were worth making as they have focused my work in the right direction and provide a good place where I can explain my project from.

I re-edited my images in Photoshop. I used a levels filter/layer, then set it to greyscale. I resized the images to be A4 on an A3 canvas so they would print accurately. I then made positive and negative versions of each image, so when printing on two different screens the ink wouldn't overlay in massive sections as it had with the previous method for duotone prints. While I appreciate that method, I want the colours to stand out from each other.

Below is a demonstration of how this works. One screen prints the positive, the other prints the negative. The holes of one colour are filled in by the dots of the other so the whole paper area is covered.



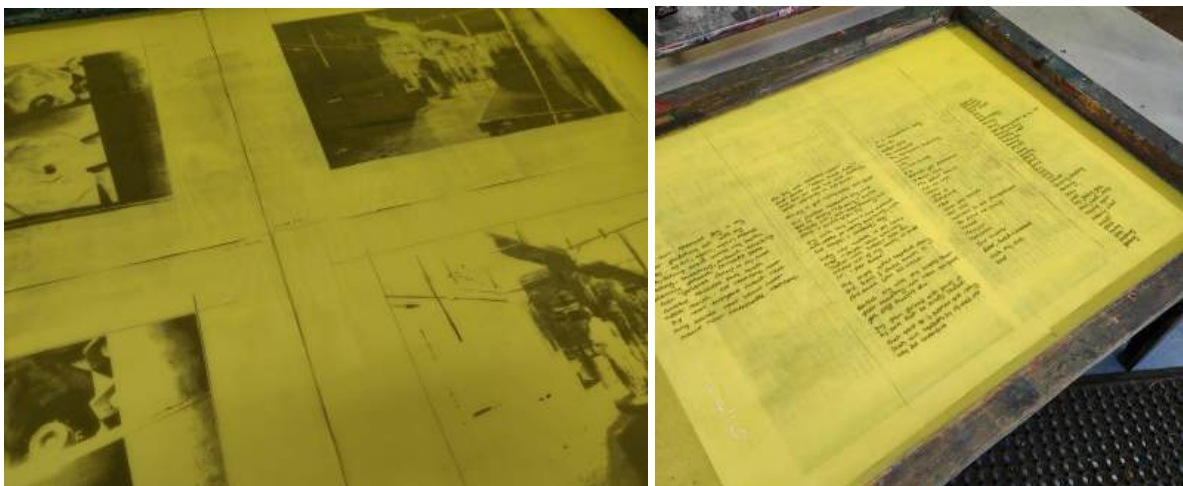
I used a different method for achieving dots than we were taught during the first half of the semester. These were made in photoshop using halftone screen in the bitmap tool/function/thing.

Below left: a positive of an image. Below right: a negative of a different image. Both images are A4 resized on an A3 photoshop canvas.



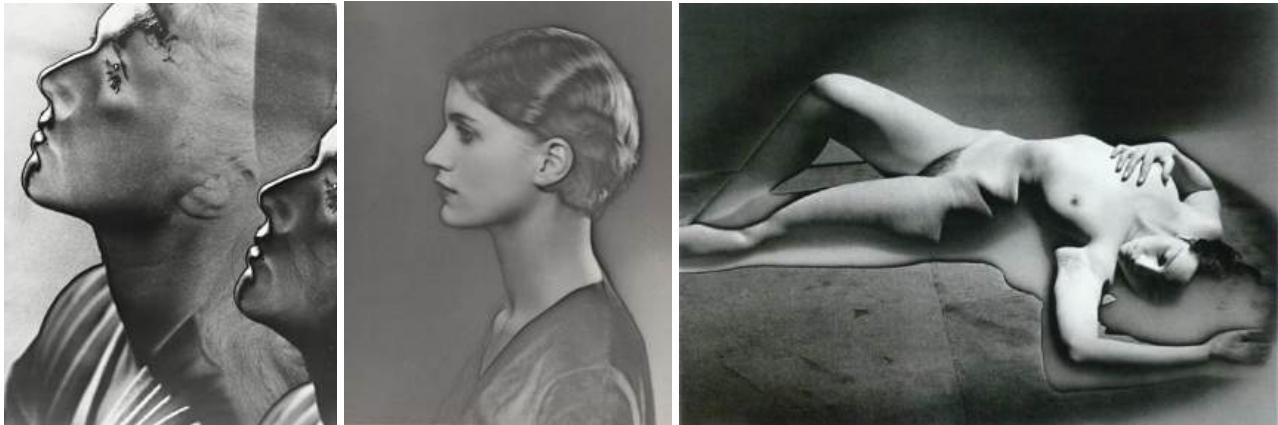
After making sure all my images were correct, I printed all screen parts on the Kip printer. There were a total of 12 photo parts (a positive and negative for 6 images), 1 overlay and 3 text pages. I made sure to label them lightly in pencil just in case I got things mixed up.

I prepared my screens before coating them by outlining with pencil where images will go on screens so registration is easier down the line (see left below).



My screens were then coated and dried. I then exposed all three screens I was allotted. I was unable to fit all my image parts on the three screens though. I will have to wash one out down the line as I have 4 more images (2 pos, 2 neg) that I'd like to experiment with.

I discussed ink colours with Steve, who advised that I buy my own bright green and pink at Gordon Harris as he still hadn't received his fluoro order.



Solarised Double Portrait (1930s), *Lee Miller* (1929), *Primat de la Matiere sur la pensee* (1932) *Man Ray*

Steve recommended looking at this after I explained I was going to print both positive and negatives of a single image so as to not have the two inks touch so much. Inadvertently these works were some of my favourites when I was in high school! I'm not totally sure my method has many practical similarities to Man Ray's actual process. However, I also know nothing about analogue photography processes.

What's always drawn me to these images is how they look like they should be film negatives but once you look closer, the shadows are all in the right places. Their interesting approach to contrast and outline also draws me in. There's something painterly about these despite their photographic nature. Both of these elements convey their surrealist design. They are stuck between positive and negative, in a dreamlike inbetween. You could even go so far as to say they're somewhat trippy, especially the first and last images above. This effect is something I am trying to communicate through my works.

“Man Ray’s “Solarizations” shamelessly broke what may have been the golden rule of darkroom photography—Do not turn on the light while in the darkroom. During the developing process, Man Ray would momentarily flicker his studio lights, forming that distinctive inverse of tones around in his subjects. The reclining model in *Primat de la Matiere sur la pensee*, 1932, for instance, is enveloped in that dream-like aura common to solarized photographs.” (Article: [Man Ray: Rayographs & Solarizations](#))



ILLEGAL: RAVE FLYERS OF THE 90S (2026) Blurring Books

<https://www.blurringbooks.com/product/p/illegal-rave-flyers-of-the-90s>

<https://www.kickstarter.com/projects/blurringbooks/illegal-rave-flyers-of-the-90s>

I looked at what little of this book is online (even if I bought it, I doubt it would arrive from America in time for this project) for inspiration in terms of colour palette. My takeaways from the designs that caught my eye were that my palette should be bright and include at least a pink, a green and a blue. The solid-colour designs (with either black or white text) were also prevalent, however there was also a throughline of multicoloured works that were designed to look way more trippy. I want to make a compromise between the two with my two-colour images, alongside black text of course.

This book also reminds me of the print history that I hope my work will be associated with here. While my prints are not flyers or posters, I am emulating those other genres of print in my composition, colours, text hierarchy choices, etc. If I’d thought of this earlier, it may have been a cool idea to do 5 or so posters for made-up events and really push the poster angle. However, I think I’m too far along for that at this point.

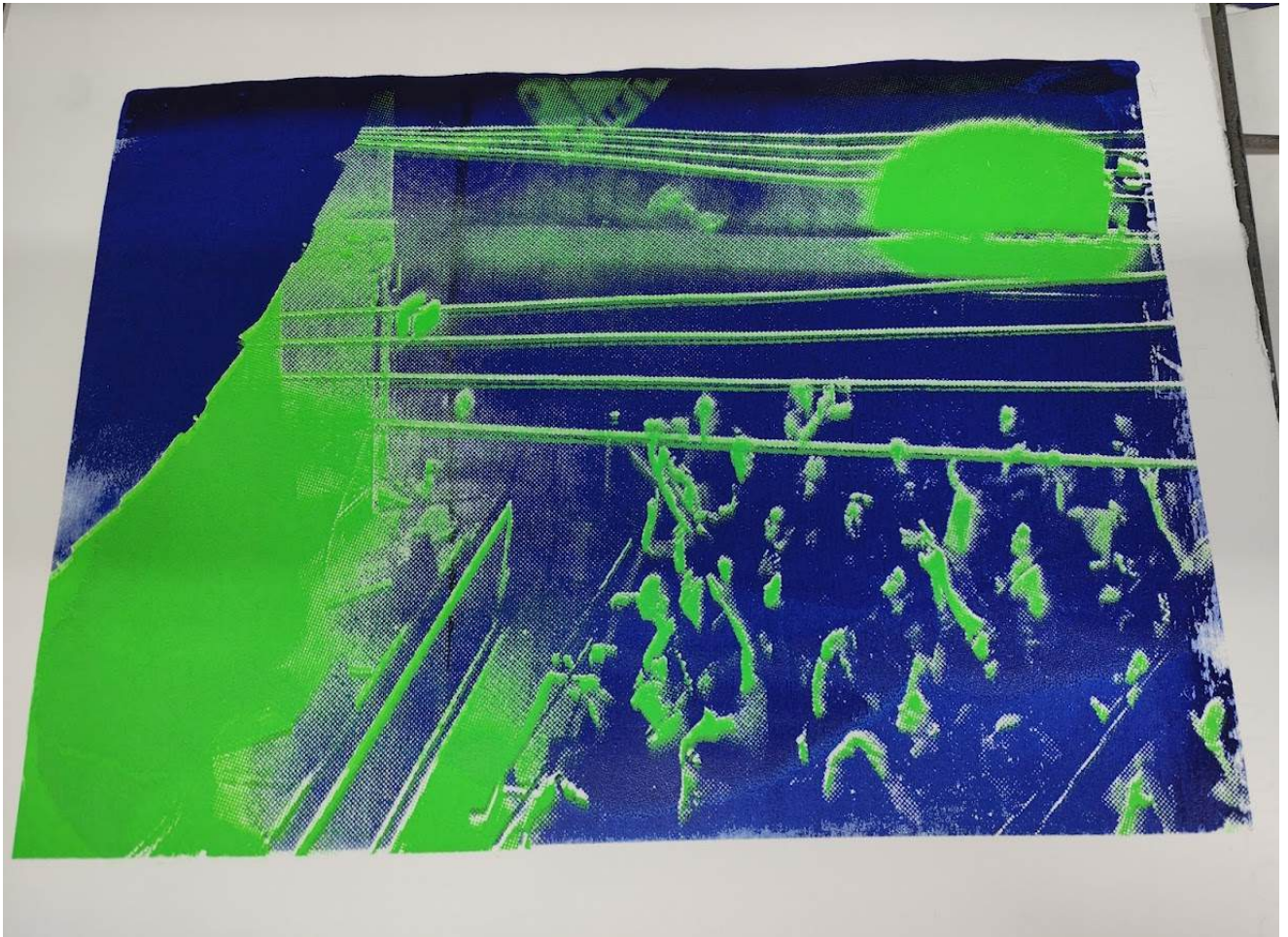
18/05/26 Printing during class time



I much prefer printing with the thicker textile ink that I've bought (pictured top left), it's so much less drippy and awfully messy to work with. Definitely worth using even if it takes a couple more passes to fully coat the screen.

Perhaps just expand on the stencil element instead of the embossing? Even if using the laser cutter isn't that expensive, I did just blow \$80 (would have been \$102 without student discount and gift card) on pink and green ink. My wallet likes the idea of experimenting with stencils better...

Vary my Chupa Chups stencil - cut another bigger one. Also make Pioneer (DJ equipment brand) stencils. (thunderdome one too detailed for these purposes)



This image is nearly exactly (as close as I can get the registration to work) what I had in mind when I was planning out these works. The blue and green are in their own respective places. The colour choice is a pretty traditional highlight/shadow combination one though, but I think that's fine here as I was mainly focused on making a print that properly executed my idea.



The pink and green are also more opaque than I was led to believe. They can be layered and let through just the right of ink underneath.

The interactions between the white spaces and ink colours are really interesting in both these prints but especially the above left one. The pink is brighter where it's only over white. It's interesting where the white spots overlap to give solely white, as if it's the third ink colour in this design. I think they work so well together as they are both the "positive" part of their respective images.

On the other hand, in the print on the right, the green is the "negative" of its image pair. The blue is a "positive". They serve different functions, and don't give as clear of a layered image, though this distortion makes the viewer really work to comprehend the image and enhances the "trippy" effect. Some of this confusion may be solved by rotating the print horizontal so the figures and stage in the green are clearer, or if I had printed the green the other way around, with the smaller green parts over the largely dark blue area.

These are definitely things to keep in mind for future print combinations.



After I'd made a few successful prints I thought I'd try adding in one of my text elements. A couple of things went wrong with this. Firstly, on inspection I'd kind of blown out my screen a bit (can be seen as the spray of black dots on the right of the text block above), as I'd forgotten the proper process for rinsing out screens.

The other problem was the black ink. I ambitiously printed initially on a print (image top left), as I'd literally just watched another student use the black ink successfully (it has been problematic in the past). However the ink didn't want to do what I had in mind for it. I then tried practicing on plain printer paper. I couldn't improve it.

I could have asked Steve to fix the ink but it was past lunchtime at this point I washed all my screens and put them away. Next time I will ask Steve for some thicker black ink, as well as to make the pastel/bright light blue that's also on my colour palette. I could also experiment with printing the text in the dark blue on the lighter pink/green images. I think that would definitely look better than a flat black.

Other notes I had for next time were:

- Use the vacuum function of the vacuum table! I totally forgot this time.
- When washing a screen out for my last 4 images to burn, put the images closer to each other in the centre, as I am having issues with print quality with them so close to the outside edge of the screen currently (especially with the thinner inks, eg. dark blue).

Mentioned by Steve to look into in terms of scene: Mudd Club (NY), Blitz (London). https://en.wikipedia.org/wiki/Mudd_Club
[https://en.wikipedia.org/wiki/Blitz_Kids_\(New_Romantics\)](https://en.wikipedia.org/wiki/Blitz_Kids_(New_Romantics))

Both of these clubs had a real culture and community about them, producing people, art, bands/music, fashion & 'looks' (that's how I'd put it). Mudd Club had unisex bathrooms! Why can't we do this in 2026! Some clubs have a bathroom separate from the male and female ones that anyone can use, but that is a further segregation of 'genders'. It's irritating.

These kinds of histories make me lament the state of clubbing in Auckland even more than usual. There's no real set clubs that are actually good week to week. The good stuff is put on by promoters that move around wherever is available once a month, or Australian promoters doing a gig in Auckland for a change. Things promoted as 'raves' are far from it, but marginally better environments than clubs, especially in terms of harm reduction practices. The set clubs have terrible crowds, worse DJs, but marginally cheaper door fees and drink prices (the only reason people go there).

Me and friends talk about putting on our own events, making our own soundsystem. Going to gigs is mostly for having fun but there's always judgements made of the DJs' skills, of venues that don't have adequate or clearly marked water stations, no air con or fans, shitty speaker systems, no entertaining lighting to speak of and to top it off, high ticket prices (plus the fees of the hosting website).

I suppose this series of works is to highlight the few good corners of the scene that I personally see, to focus on the positives and perhaps to entice more cool people to join in, and help drive improvement in the culture and ethos of clubs, events and nightlife in Auckland. Especially as neither me nor my friends have the cash to do much more than that at the moment, apart from attending events and giving what little we have to the right people.

Alienation chapter in *Art and the Pull of Print* (2024) Jennifer Roberts
<https://www.jstor.org/stable/jj.8784656>

Before I read, I'm just noting that I hope this reading is about alienation of the self from itself and from the world, making the image weird and not conforming to the 'normal' idea of what print is/should look like, etc.

"First, it [the word "alienation"] refers to estrangement or the state of being estranged. Second, in legal discourse, it refers to the action of transferring ownership of something from one party to another. Both of these movements, estrangement and transfer, are part of the physical and philosophical adventure of printing. The third meaning is more of a stretch: alienation also denotes mental instability or delirium." - These definitions, especially the ones I've underlined, are key in relation to my works in this project.

The state of being estranged: Estrangement of myself from the time the pictures were taken, estrangement of the parts of the pictures from each other, estrangement of the viewers from both the original image, as well as the original moment.

Mental instability or delirium: Delirium reminds me of Dionysian rituals, where being off your face, and therefore apart (estranged) from your usual self is a key part of worship. This continues in today's music and clubbing scenes. A key part of the ritual of the night is drinking or taking something to enhance the experience, to take away the usual anxieties of dancing, to become apart from oneself, to become someone or something different just for the night.

"I do want to suggest that printmaking destabilizes us, takes us out of our so-called right minds, and requires us to think differently." - makes printmaking the best medium for making these works. The medium is the message or whatever that quote is.

"It's not that the artist suddenly dissolves away or becomes irrelevant, but instead that they must open themselves out to a series of transfers and estrangements, must accept a certain distributed identity" - my vision is often not realised in the way I anticipated because of how things transfer from one surface to another (paper to screen, ink through screen to paper, registration of multiple screens, etc.). Plans often have to be reworked or remade at every point. There is constant decision-making in a way that is different to the flow state of drawing or writing.

"Jasper Johns described the print shop rhythm of doing and waiting this way: "You do something. Then you have to wait for processing. Then you do something else. And then you wait." - especially with screenprinting; you wait or you do another task that involves time (eg. washing and drying screens between inks).

“Even if the artist is working alone in the studio, they still must rely on the press, that alien machine, to make the final, culminating mark on the printing surface.” - In my context this is more so the screen itself as the press is not involved.

“What would be a fluid or spontaneous series of gestures in painting gets divided up into an array of programmed steps and pieces that bear little relation to the form or logic of the artist’s original mark.” - This is kind of what I was talking about earlier with my mock ups. If I can try to programme ahead, then there’s less decisions to be made in the studio and therefore the process can be gone through quicker. There is a delicate balance to be struck here between doing as planned, and experimenting & letting happy accidents happen.

The rest of the reading is about woodblock carving/relief printing, which is not particularly relevant to my work (despite thinking I’d have to use it for the embossing).

20/05/26 Cutting more stencils



After using my stencils in class I realised that I forgot to demonstrate how I made them! The images above illustrate my process. I printed out the logos on paper the size I wanted, then traced it on the more rigid plastic sheet of the options available in the print studio. I used a paint marker as that stayed better than a ball point or pencil and provided a clear outline. I then cut the parts out with a scalpel.

In this situation I chose to retain the centres of the ‘o’ and ‘e’s as the ‘p’ was already not attached, and I could see how I could mirror this with the other letters so it looked natural & not totally stencil-like.

25/05/26 Critique



My prints presented for critique.

Notes from critique:

- ★ The images are a bit incomprehensible, abstracted
- ★ Feels a bit like religious imagery with the green being halo-like, eclipsing the act on stage
- ★ The green is very bright and alien-like. Act on stage being eclipsed and lasers look like being "beamed up"
- ★ The smoke machine swirl is reminiscent of the plastic wrapper of a Chupa Chups lollipop - comparison evoked by the presence of the logo.
- ★ Continuing with the religious theming, comparisons can be made between communion and the lollipop. Further evoking drug culture.
- ★ In terms of how to incorporate the text element, I could print it (printer, or screen) on separate paper, and hang it like wall text.
- ★ The swirls also look like paper marbling.



Waterfall @ Dundee Contemporary Arts, UK (2004 – 2005) Olafur Eliasson

This work was recommended to me for how photographing something moving can make it seem abstract. In this situation, the light on the water creates abstract forms in a similar way to how the smoke does with the laser in my own work.

Waterfall is an over-produced way of creating abstraction, and is (in my opinion) divorced from the in-the-moment image capturing that is key to the conceptual basis of my work. In this way, it is not particularly applicable to my work, other than some formal elements.

Waterfall may have been helpful in shaping my own work if I'd looked into it at the beginning of the project, and had time to take more images focussing on the physical abstraction in front of the camera lens, though this would have produced a very conceptually different project. Instead, with my current project, I will focus on abstracting the images through the printing process.



To look without fear installation views (2022-2023), *Resolute Rave* (2020) Wolfgang Tillmans

The images I'm most interested in from the installation photos above are the big blue one in the left image, and the dark blue and dark orange ones in the right. I enjoy them for their bold colour choices, and the relationships they have to contrast, really pushing the whites and blacks whilst still including colour.

Whilst I'm not including different tones in my work (single tone colours only), pushing contrast is something that was on my mind when I was preparing my images in photoshop. The more contrast there was, the more distinct my two colours (through the positive and negative screens) would be from each other; no drawn out gradients for things to get muddy in.

In *Resolute Rave*, I am inspired by the capturing of the group mid-motion, the space both above and below the people, the beams of light through a light haze, and the level of contrast. The composition/framing is also beautifully balanced. This is the kind of image I see at events and whip my phone out to capture. One of my photos is slightly reminiscent of this (see right), though a bit worse, as I am no Wolfgang Tillmans myself.



Below are two quotes from Tillmans which I wholeheartedly agree with, and describe the conceptual angle from which I'm coming from with this project, only described better than I could myself.

In Pictures: Berlin's Ever-Thriving Club Scene (2019) Kadish Morris [[Frieze](#)] - "For me, a club is a big abstraction machine that constantly produces pictures. They're often on the edge of the visible, when the fog rises and you look up toward the ceiling and watch the lights. Intangible things shimmer and flicker through there."

Artomity (2018) Diana d'Arenberg Parmanad [[David Zwirner](#)] - "Where other people maybe saw just pictures of partying and hedonism, I saw body studies, and pictures of trance and ecstasy in an art-historical context of hundreds of years of painting: moments of ecstasy and revelry and revelation. So this interest in almost something spiritual, and the everyday is really at the foundation of my work."



Depressive Neuroses (2000), *Untitled* (2000) Michel Majerus

Majerus' work was not mentioned in the in-class crit, but by a friend soon afterwards. I definitely see the comparisons, with similarly bright colours, text elements, abstraction and (especially in *Depressive Neuroses*) textures/patterns.

The repetition of the little robot face graphic in the first image and layered text in the second are particularly inspiring when it comes to pushing my stencils further. The different colours and ways they construct composition are definitely things to consider for my own prints.

The block colour is also interesting. I could experiment with pushing misaligning the registration further than I have been. Both with printing layers wildly misaligned (appearing as two overlapping rectangles), as well as masking off anything outside of the first print layer, resulting in one rectangle total, but with a block of colour over one part. This could result in greater abstraction as the images would not align.



The Society of the Spectacle (1973) Guy Debord

This film was recommended to me during crit, in relation to the comparisons to religion. It presents the crowd as taking part in religious ritual, in worship, similarly to how partygoers may face the stage/DJ in my own photographs.

I have little interest in drawing religious comparisons within this project, even though there are comparisons to be made here. I am Catholic and that probably bleeds through into the things I make, but it's not the angle I wish to take here.

I find this film more interesting for how it uses archival footage and parts of other films, and quotes from text to create itself, and this is not particularly applicable to my print project this semester.

The Society of the Spectacle is much more politically driven than my work. In my work, the political stance on celebration, pleasure and partying is secondary to conveying the sensory experience of these places and events. In my mind, surely the second will evoke the first (as mentioned above), even if just subliminally.

The Attraction of Print: Notes on the Surface of the (Art) Print (2008)

Ruth Pelzer-Montada <https://www.jstor.org/stable/40598943>

- ★ "As an art of the surface, printmaking may be closely affiliated to the every-day of printed matter such as posters, advertising, and packaging. It both draws on and seeks to differentiate itself from such surfaces. Crucial to the discussion is the flatness of the printed surface, which mobilizes a powerful cultural dichotomy, namely that between surface and depth. Put simply, "surface" tends to be conflated with the superficial and the artificial, "depth" with their counterparts"
- ★ "systems of meaning [are] coded in [these] materials and means of production."
- ★ "Paul Coldwell, for example, has noted the "uniformity of the surface" of digital prints in comparison to traditional forms of printmaking due to the fact that the technology of such printers is "aimed at matching the surface quality of analogue photography." He also speaks of the "need" of his own prints to "have rich physical qualities" and "to create a physical presence within the print." The latter is achieved using traditional printmaking methods"
- ★ "Pop art made a virtue of the superficiality of the print's surface by adopting the flattest of commercial printing techniques at the time, screenprinting, thereby aligning itself with the culture of mass production and the commodity"
- ★ "The indicators of the craft of printmaking, its enriched surface qualities, signal the superior values of the artist's touch and, by implication, the authentic and the "real"."
- ★ "Today, older technologies of print (including, ironically, screenprinting) yield a tactile, "fleshy" surface in comparison to the mean slimness of the digital print."
- ★ "In haptic visuality, the eyes themselves function like organs of touch. Haptic visuality, a term contrasted to optical visuality, draws from other forms of sense experience, primarily touch and kinesthetics." ***
- ★ "She insists that "haptic images have a particular erotic quality," one that involves "giving up visual control." By "interacting up close with an image . . . the viewer gives up her own sense of separateness from the image." Haptic images "move eroticism from the site of what is represented to the surface of the image. Haptic images are therefore erotic regardless of their content." Here one may be able to locate some of the attraction - in the original sense of the word - of (not only) "traditional" printmaking techniques (and the particularities with which individual artists employ them) as they force the viewer to "interact up close" and - with the exception of the miniature print - "give up visual control"."

*** This excerpt reminded me of a talk I went to at the Auckland Art Gallery Members Festival. Notes on that over the page.

The everyday use of printmaking in advertising, news, etc. is not considered as deep/thoughtful; it's smooth/flat both physically and conceptually. The prevalence of printmaking in the everyday creates a place from which art printmaking can make use of these structures, but also from which it has to fight to 'prove' itself as a 'proper' fine art medium. Eg. Pop art uses the flatness of advertising and screen print to illustrate its conceptual ideas. On the other hand, the physical texture

of a print can insinuate the hand of the artist, and therefore legitimize it in the fine art space, whether the printmaker likes or intended it or not.

The main thing I was drawn to in this article was the concept of "haptic visuality" in relation to the texture of a print and how we then look at it. Optic visuality is the other part of looking that they refer to, more so the looking at the actual image presented, rather than the parts or ways the image is constituted.

Haptic visuality is the more applicable way of looking to my work for this project. From the first step in editing my images to be suitable for screen, I've been prioritising the experience of the image rather than what the image is distinctly of. They are duo-tone in a positive & negative way, not the CMYK fashion more applicable to reproducing photographs. The image is split up in different screens, then I split it up further with non-photographic colours, then I split it further by printing different image positives over other image negatives, then again with more layers. After that more of the actual image is cut out with stencils, obscured by ink pooling or being misprinted. The embossing particularly encourages a haptic experiencing of the print, as it is mostly an adding of texture to the paper (though they are of distinct and relevant symbols).

The Brain on Art (2026) AAG Members Festival Lecture

I didn't write down the lecturer's name, and I can't find the list of lecturers on the AAG website. She was presenting her PhD thesis about how we assign meaning to art/find it aesthetically pleasing. A relevant page of my notes from the lecture can be found over the page.

"In haptic visuality, the eyes themselves function like organs of touch. Haptic visuality, a term contrasted to optical visuality, draws from other forms of sense experience, primarily touch and kinesthetics." (*The Attraction of Print: Notes on the Surface*)

This quote reminded me of the Mirror Neurons part of this lecture (see bottom of image on previous page). To my understanding from this lecture, looking at art triggers these Mirror Neurons; if you're looking at a sad image, you feel sad; if you're looking at an image of someone doing something, you feel like you're doing the thing. I use 'you feel [blank]' here to say your brain chemically mimics the action/feeling/etc.

I extrapolate this out to be relevant to the haptic visuality. If you're looking at a textured image, your brain is mimicking what it feels like to touch what you're looking at, without you having to touch it. This gives the image more depth to your experience of it than if it were a smooth photographic reproduction. It is both optic and haptically visual.

THE ~~YOUR~~ BRAIN ON ART
AAG MEMBERS FESTIVAL

Neuroaesthetics

"aesthetic experience"
aisthesis - sensation/sensory perception
art is a subjective experience
"Immersion/Flow"

"Neuroaesthetics" coined 1999, widely adopted post 2010.

The Aesthetic Triad.
peak AS. exp. occurs between the three

different kinds of art may appeal to each part of the Triad.

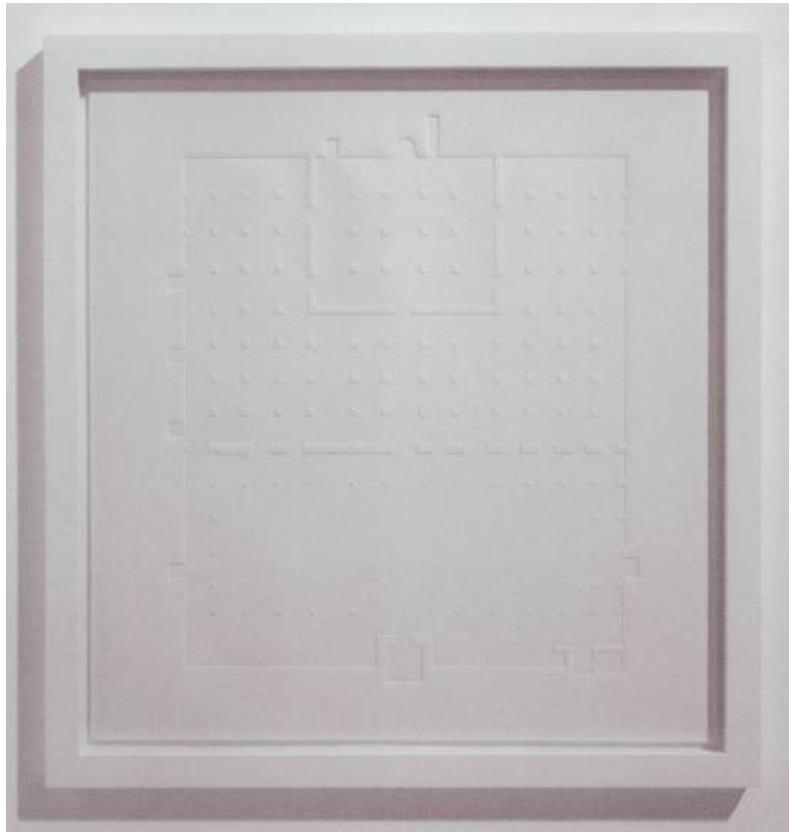
Mirror Neurons

- activate when performing + observing the same action being done by someone else.
- embodying / simulating others' experiences + emotions.
the body as a site of knowledge

↓
Limbic System

Assigning value to aesthetic experiences
Pleasure + value are linked in the brain

Perception → Reward system (Pleasure) → output value judgement
weighted against past experiences → current goals



Qal'a of the Banu Hammad, Algeria (1996) Ben Langlands & Nikki Bell

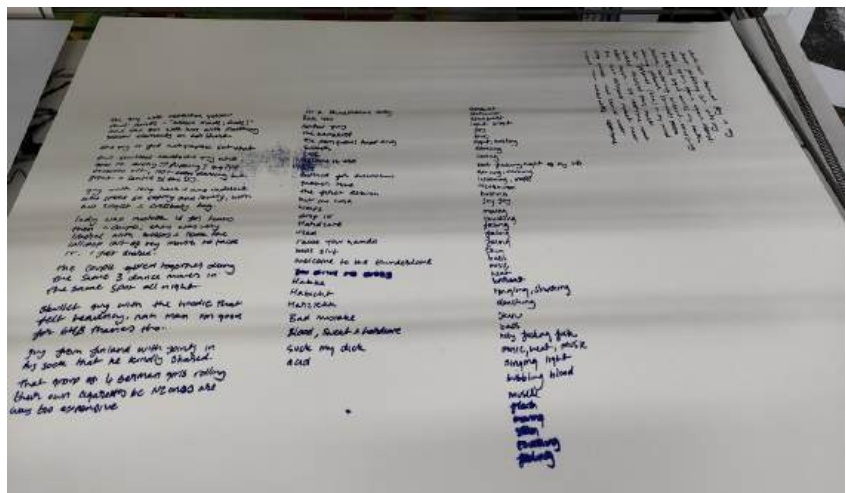
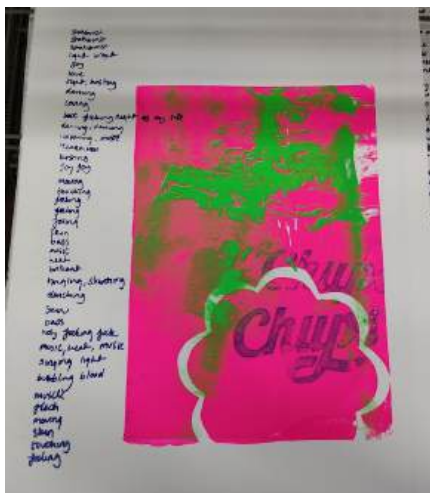
This work is done with blind embossing. Blind embossing is embossing that relies on the shadows the divots create for you to read its shape, rather than gold/silver foil inlays. Here Langlands and Bell have used a nickel plate in the shape of the layout of a mosque to emboss the paper. Their work in this series “relate to architectural ground plans of buildings, chosen because they are repositories of power or mechanisms of social control ... They invite contemplation and comparison of the particular geometry of religious buildings; their definition of social space and moral structure; their emblematic point of focus, and their relationship with both the secular world outside and the infinite beyond.” [[source](#)]

This is a relevant example of how I'd like to emboss my works: simple, missable if you're not looking hard enough. I would like mine to stand out/dig a little deeper than this though as I'm sure the other print elements would easily overwhelm the embossed parts. I've already planned my embossed elements to be symbols, however, looking at this floor plan and how it covers more of the page, I think it would have been cool to try embossing venue floor plans, or to perhaps directly outline different parts of my images. Though, those options are less directly relevant to the conceptual premise of pressing a shape into the paper as the pill designs are.

25/05/26 In-class printing:



Here are all my stencils, in comparison to the image size. I think the bigger stencils are more effective. They create clearer shapes and are better at “cutting out” parts of the image for it.



My first order of business was re-trying the text elements on a print, this time in blue (above left). I think this came out miles better than my first attempt for a variety of reasons. The blue definitely works way better than the black, which made the work look flat and dull. The words fit in the blank space better here too. They are more legible, and therefore serve their purpose in contextualising the prints better.

I then printed them straight up onto a large sheet of paper, so I can later see if they work as parts of an installation. Here you can see where I blew the screen out a bit where it's speckled with blue ink. That's not a printing error. I'm not too fussed about this, as the block of text which it properly obscures is my least favourite. I will need to cut these down next time in class and do a bit of installation to see if they are effective at being sort-of exhibition plaques/wall text.



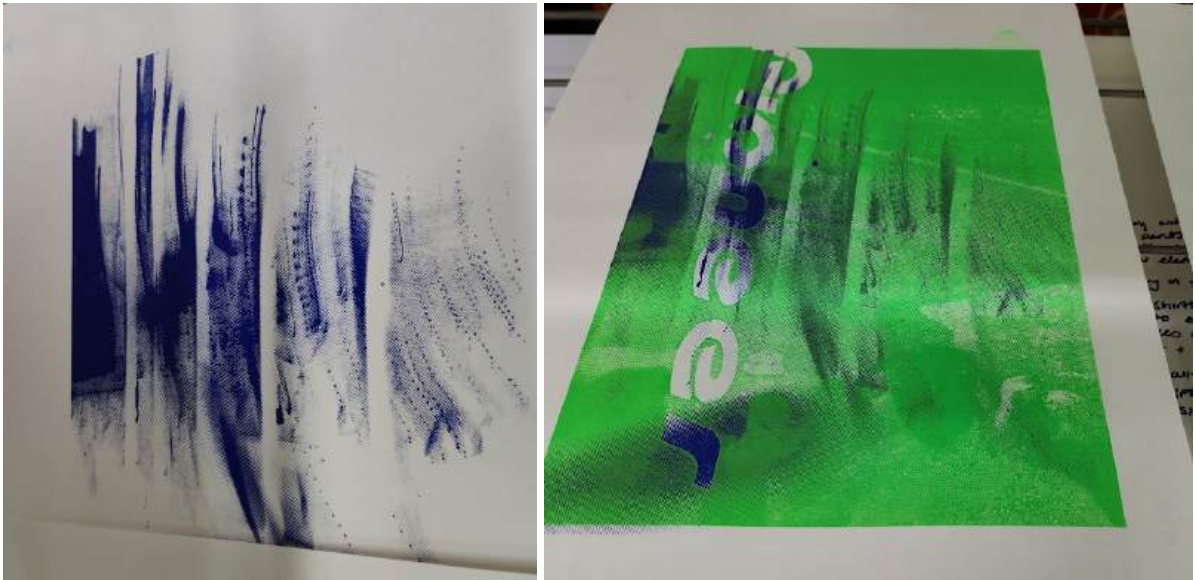
I moved onto my next screen of images (different from last time). Experimented with printing different parts first, so when I add the second part and use a stencil they come out differently.



This misregistration came out really successfully in my opinion, the white comes through like it's a highlight in some places but it doesn't totally disrupt the image.

One of the images in this screen, I totally blew out (see image on right). I masked this area off so no ink would go through to the table, and printed the rest. Though I didn't print this image this time, It would be interesting to print with it before I wash the screen out just to see what it would look like.





On my text screen is one image that I have been planning to use as a layer separate from the two-part images (see above left). I chose it for its greatly abstracted forms of light, as I was interested in how this would play with the more “proper” images. Steve mentioned doing the text in white over the images, and I’m kind of tempted to do the same with this image, later down the line. Perhaps with a less opaque white than I would use for text.

I’ve used it here (above right) as an underlay for the non-blown out half of the image I mentioned earlier. Together they create new forms thanks to the haze they both have. I placed the text stencil over both blue and white parts of the image in order to see what slightly obscuring the text would look like. I think it’s pretty effective in making the viewer work to understand both the text and image.

Below is the still printable half of the blown out image. I think this is the image I am least happy with. I could have pushed the contrast further to create an image that would work better with my two-colour system. While it looks alright by itself with a stencil, it fast becomes simply a green rectangle of colour when other parts are introduced.



During class I also sat down with Jack to do vectorising for laser cutting. I did not get around to laser cutting this day though.

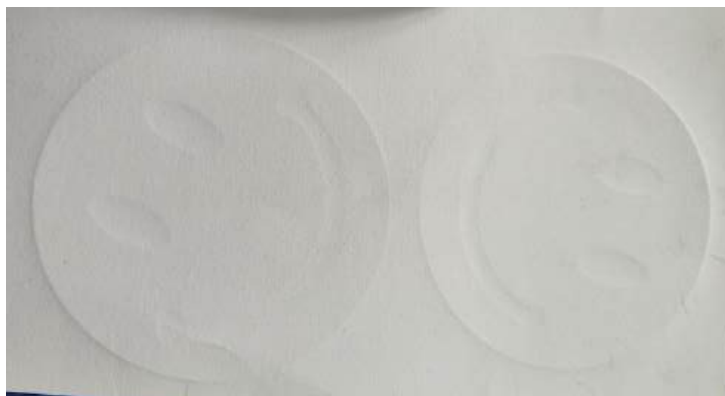
28/05/26 Day in the print workshop



First order of business was laser cutting some MDF in order to start on my embossing. Above is an image of my cut board, without having popped out the key pieces yet.

I then consulted Steve on the best way to emboss. We tried simply putting a piece of plain paper and MDF piece in the press (the letter press machine in the main print room, not the roller presses in the other room)(middle image above), then we tried gently soaking the paper before putting it in the press (right image above). This gave a better, more distinct & textured outcome. However, the MDF pieces were still a little charred around the edges from the laser, and it marked the paper. To fix this, I gave all my MDF symbols a rinse & dried them off before attempting any more.

Below are the backs of the attempts at embossing seen above. I had a look at both sides in order to see which side I wanted to see from the front of my prints when hung. I ended up choosing the look of the above ones.



In my series of practice embossings I tested all my MDF symbols, but struggled with remembering which way around I had to place the NASA rocket in order to get the words pointing in the right direction. This can be seen in the image on the right.



I then moved on to embossing paper for actual prints (see second image down on the right). I tried embossing onto paper I had already printed on. To do this I used a rag to wet the front of the paper (without touching the ink!) in the one spot I wanted the embossing to be, then put it through the press. This turned out well, though there are restrictions on placement if I were to only emboss after having printed on the paper.



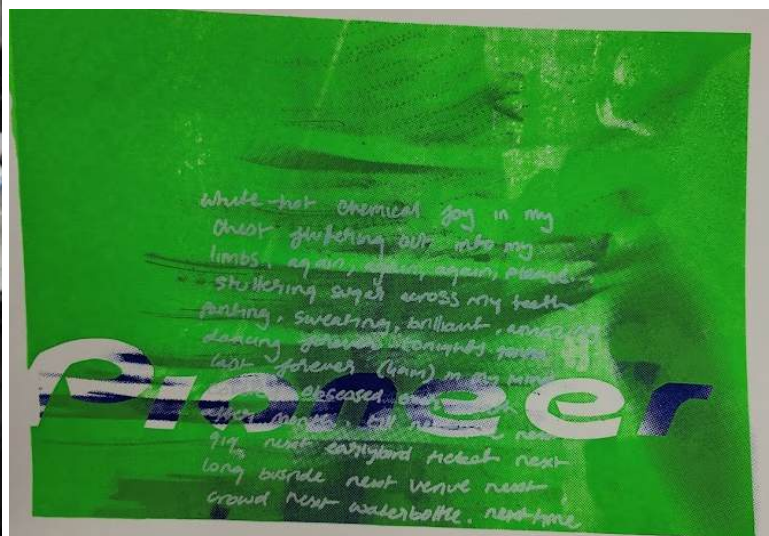
I bought some new paper at Gordon Harris, though they did not have the exact same paper as last time. I then spent a good while embossing my new stack of paper in a variety of ways. Some had one MDF symbol, some had a couple different ones, some had the same symbol repeating, etc.



After embossing I moved on to printing again. Step one was to go through all my pre-existing prints and label what I thought each one needed, so I could optimise what screens I was using when, and minimise the amount of time I spent washing them out between uses/colours.

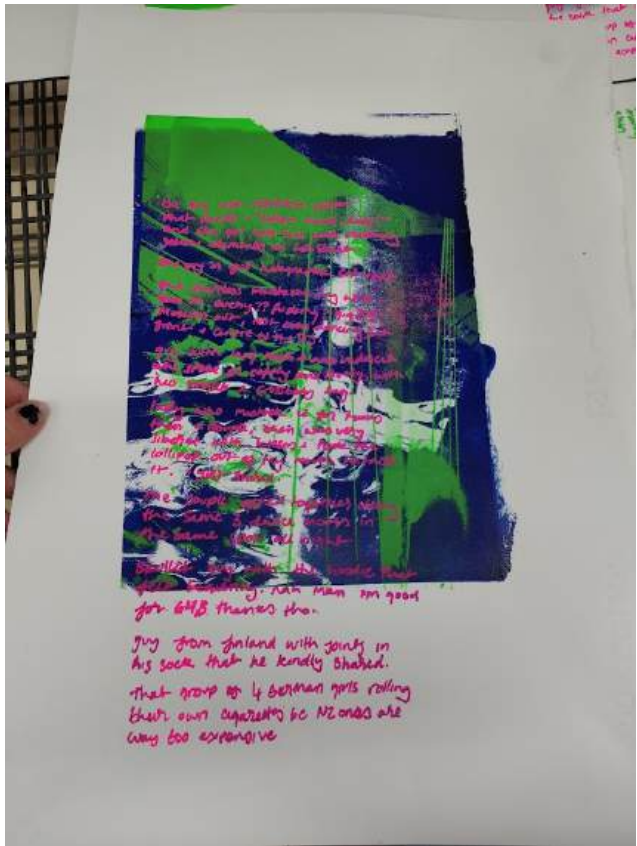
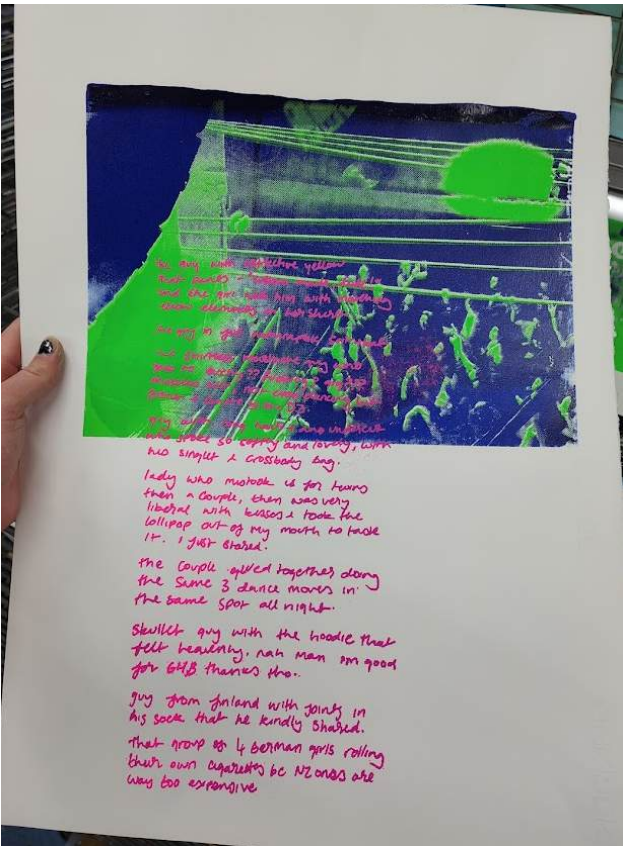
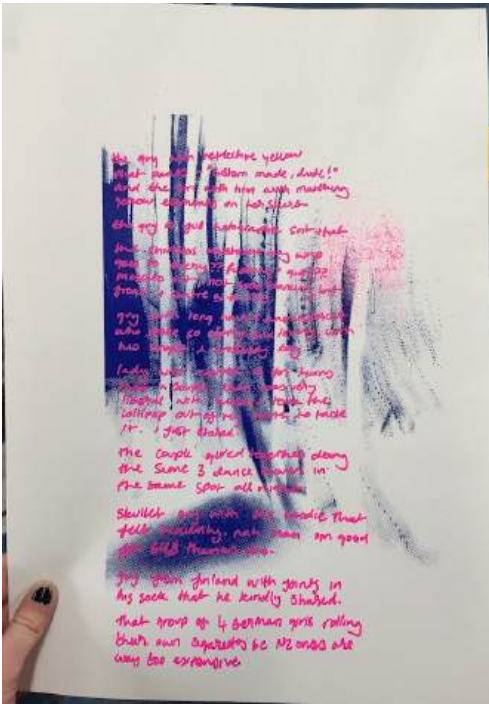


I started with all the text elements, as I had an inkling that I would need to reclaim that screen in order to use all the images I had planned. I tried some text elements with the pearlescent white, in order to see what the opposite of the black I previously tried would be. My intention was to use a plain white, but I couldn't find one, and it wasn't that important to me to have it be plain white.

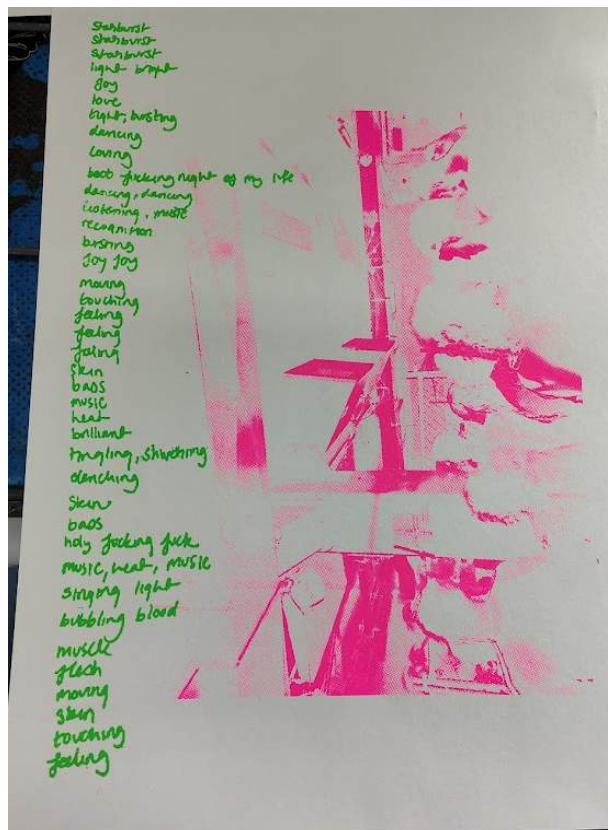
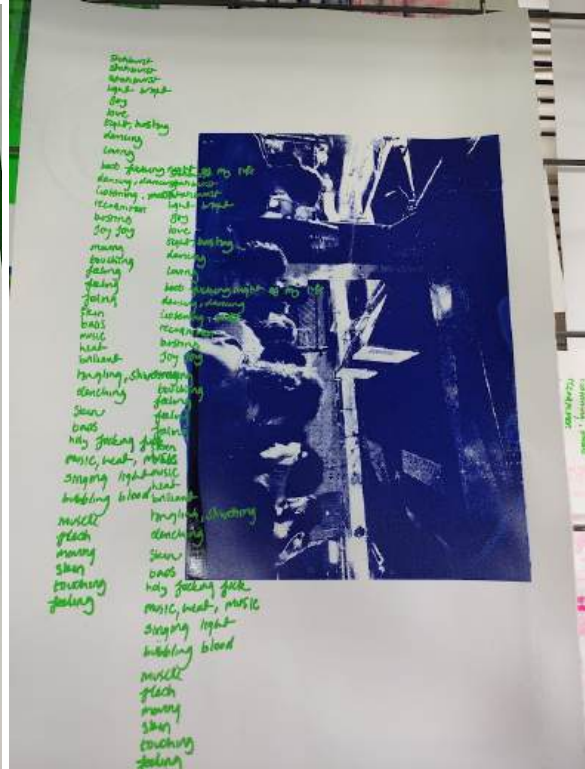
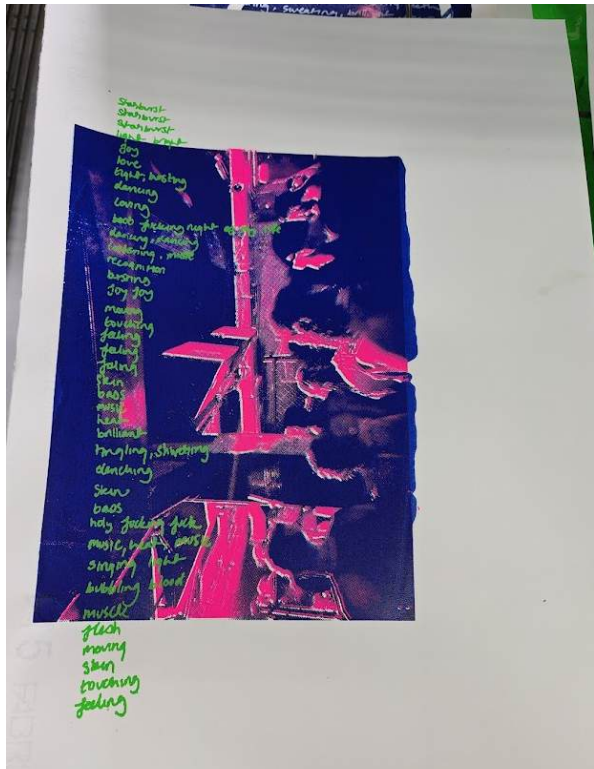


I then did a few prints of the text elements in pink and green. These were more successful than the pearlescent white. They look more a part of the work, more cohesive. The ones at the bottom of this page are very close to what I was imagining when I was coming up with the idea of what I wanted my final outcomes for this project to look like.

It was not intentional but the pink text looks a little bit purple in some places. This was likely due to me printing all the text in blue previously and perhaps not washing my screen out quite well enough. I'm not too put off by it though. It's still pink enough to not disappear into the background.



These are the text elements I printed in green. I think the first image and the last image are the most successful. I tried out some layering/repetition in the second image, though I think looking back now that it would have been more successful if it were multiple different text elements in multiple different colours.



1/06/26 Day in the print workshop



With my now reclaimed screen, I re-coated it, then burned new images into it (see the images above). I was under time pressure to get to work after finishing in the workshop so I did not remember to take a photo of the actual screen.

I then began printing on the paper I previously embossed. The embossed parts did not affect the prints as much as I thought they would, especially with my green/pink fabric ink.

The blue I had previously been using was nowhere to be seen, so I used a different blue. This ink was incredibly thin and had bubbles in it when I printed somehow, and was more affected by the embossed elements (see in image below right with the three alien embossed elements). I don't mind the bubbles/print defects as much as I mind not having the same blue as I did before, as I feel that colour works better within my colour palette.





I kept forgetting to use my stencils at this point as I was following my sticky-note instructions for what to print where, and I had not written what stencils I wanted to use on there. But I did like the effects I could get with my two sets of Chupa Chups stencils, as in this above image.

03/06/26 Final day in print workshop

As before, I started by sorting what needed printing on what with the sticky notes, then I executed on those notes. This time I had a focus on the new images I had on the reclaimed & reburned screen. I printed, and then at the end, washed out and reclaimed my screens.

Over the following pages are the print outcomes from this session. I experimented with image orientation and layout within the page: eg. where the white space is/what it's doing, as well as the print's relationship with the embossed parts.





After finishing my prints, with no more embossed paper left, I cleaned up before sorting my prints. I sorted by ones I thought were successful and relevant to the brief. Then from the successful pile, I picked a selection that worked well together and exhibited all aspects of the project (the synthesis of printmaking techniques). I landed on a final six, then tested layouts of the six (in a 2x3 grid, as to not take up too much space in our small install space) balancing the different colour combinations and layouts.



04/06/26 Final installation

(Individual large images of the work start over the page.)



Reflection on final works

Overall, I believe that I've achieved what I set out to make with this project. I think if I'd had all my elements together from the start (eg. all stencils, all embossing elements, all screens, all correct inks) my work could have been more cohesive, and would have allowed for greater experimentation instead of making what I set out to make in a time crunch. The works above that are embossed are majority pink on green, and have only two printed layers. None of the embossed works have words on them, nor do they create comprehensive two-part images.

I wish I could have struck a better balance between full two-part images and the abstraction of layering different parts together. I also wish I'd had either a wider colour palette (I never ended up trying out the fluoro light blue), or a set of rules as to how to use/layer my colours in order for my works to feel more cohesive or like a "body of work".







(for some reason I didn't take a proper up close photo of this one?)



sweating, brilliant
sharburst
sharburst
sharburst
light bright



joy
love
light, busting
dancing
loving
bad fucking night
dancing, dancing
listening, music
recognition
busting
joy joy
mass
busting
feeling
feeling
feeling
skin
bass
heat
brilliant
tingling, shivering
clenching
skin
bass
holy fucking fuck
music, heat, music
singing, light
bubbling blood
muscle
flesh
moving
skin
touching
feeling