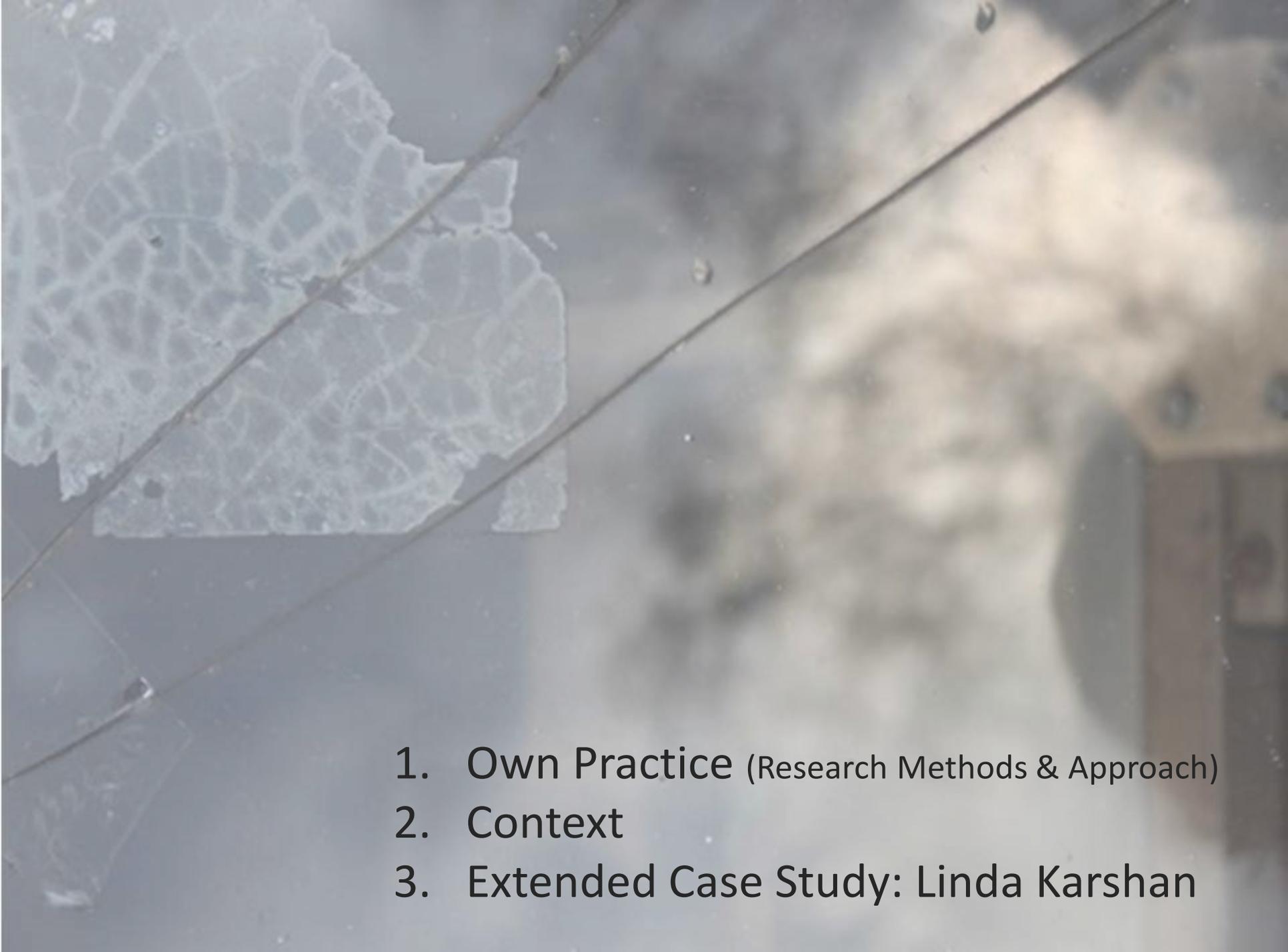


Redefining Print : The Symposium
Double Elephant Print Workshop, Exeter Phoenix
Thursday 19th November 2015

“Interstitial Embodiment: Inscribed Matter to Matter”
The role of Printmaking & Performance.

Elizabeth Tomos

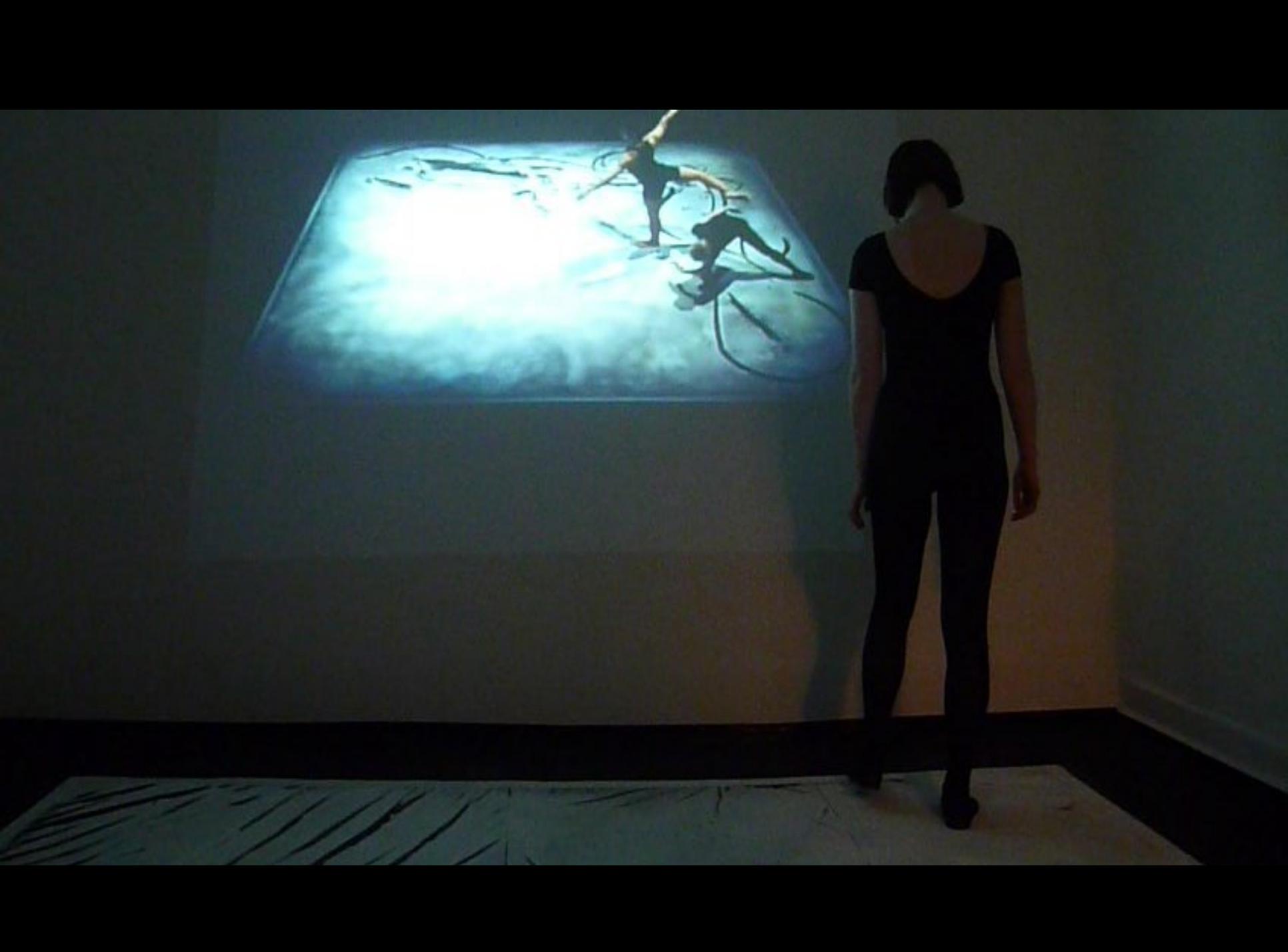
- 
1. Own Practice (Research Methods & Approach)
 2. Context
 3. Extended Case Study: Linda Karshan



“Drawing Breath”
Project Gravity
2011







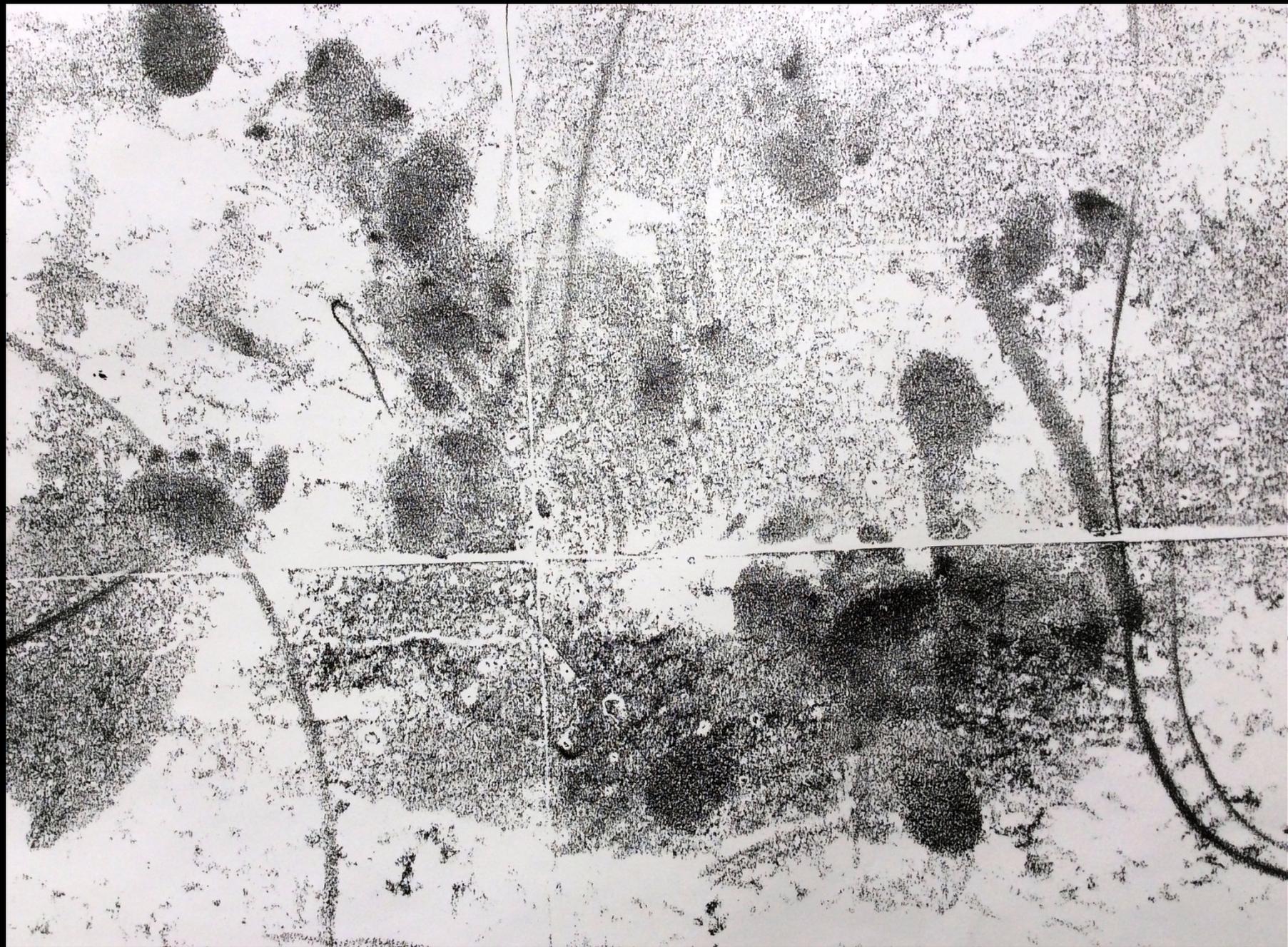




"Aftermath"
2008









“The Space Within”
2008





“Untitled”
Rhod

2012







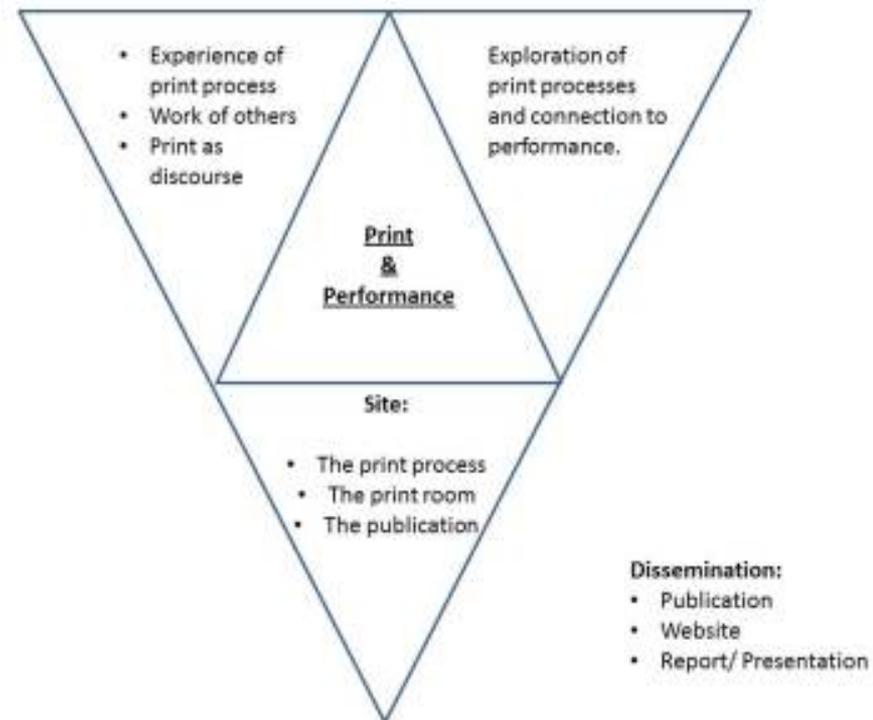
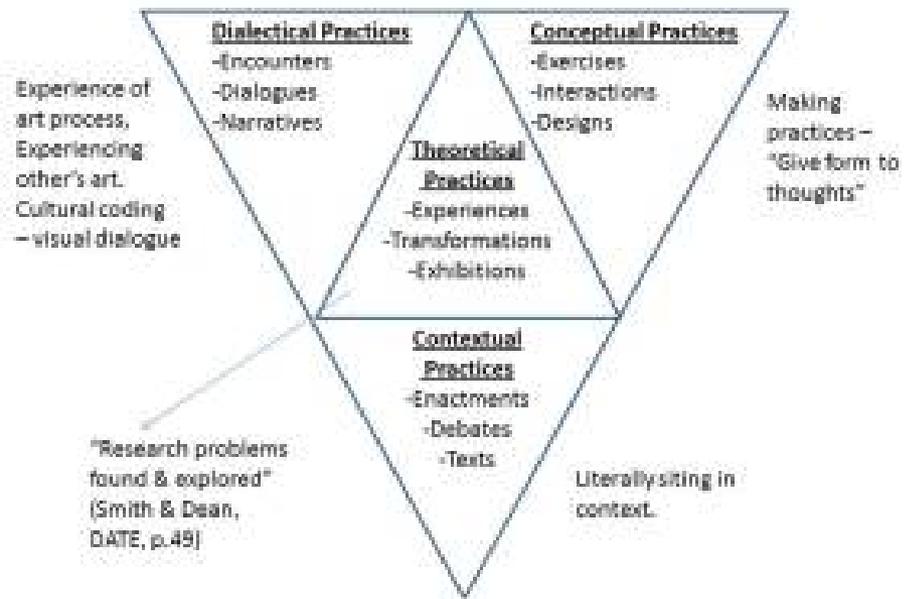


“ I thought it only
concerned myself and
the birds “

Ode to Tennessee
Williams.

2013





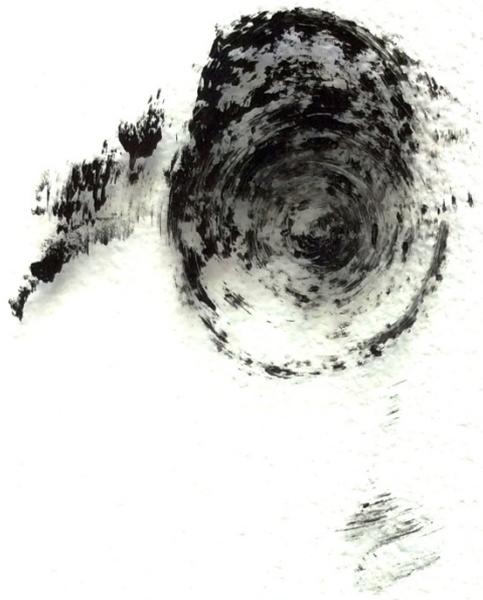
Sullivan, 2010



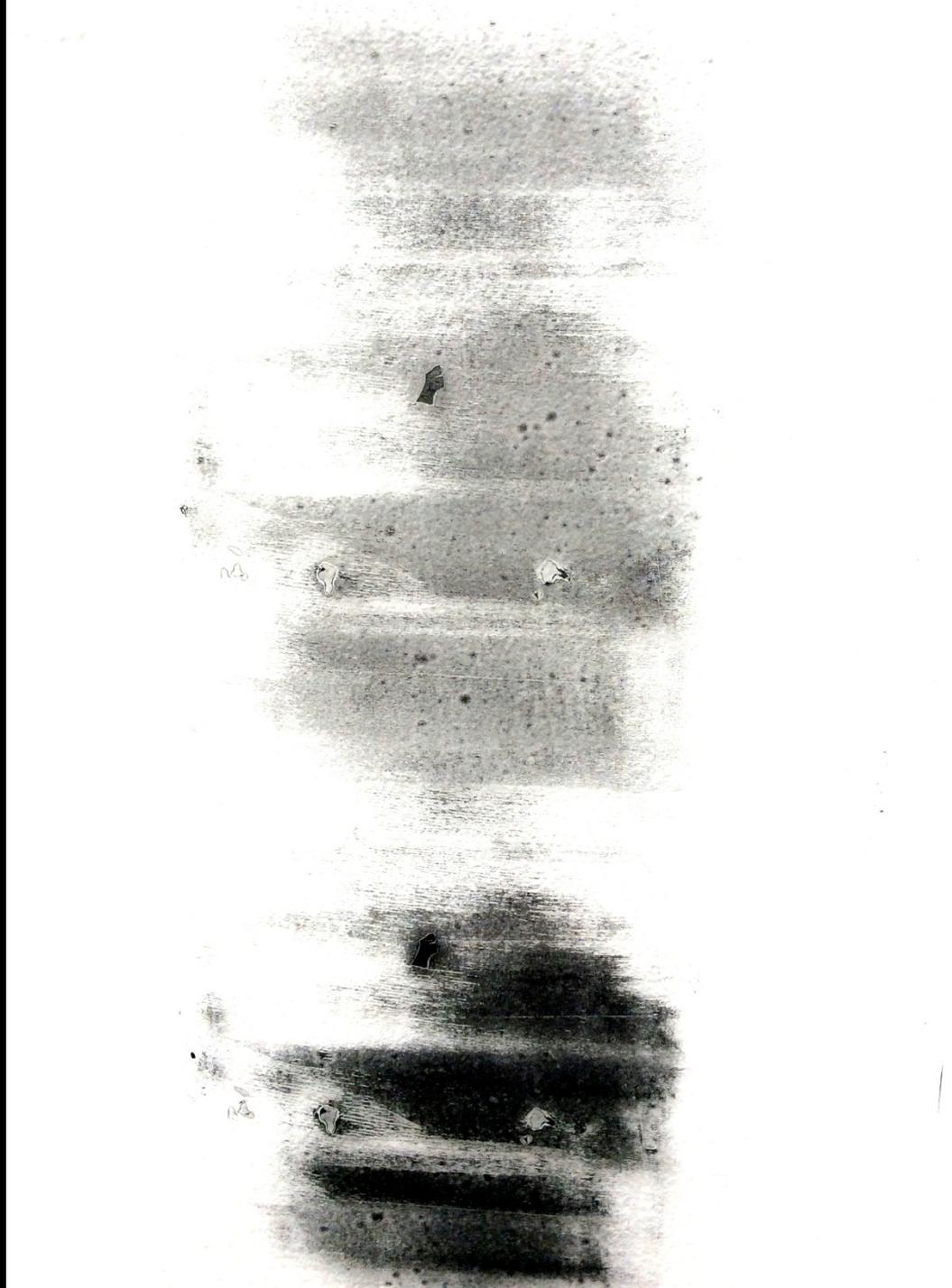


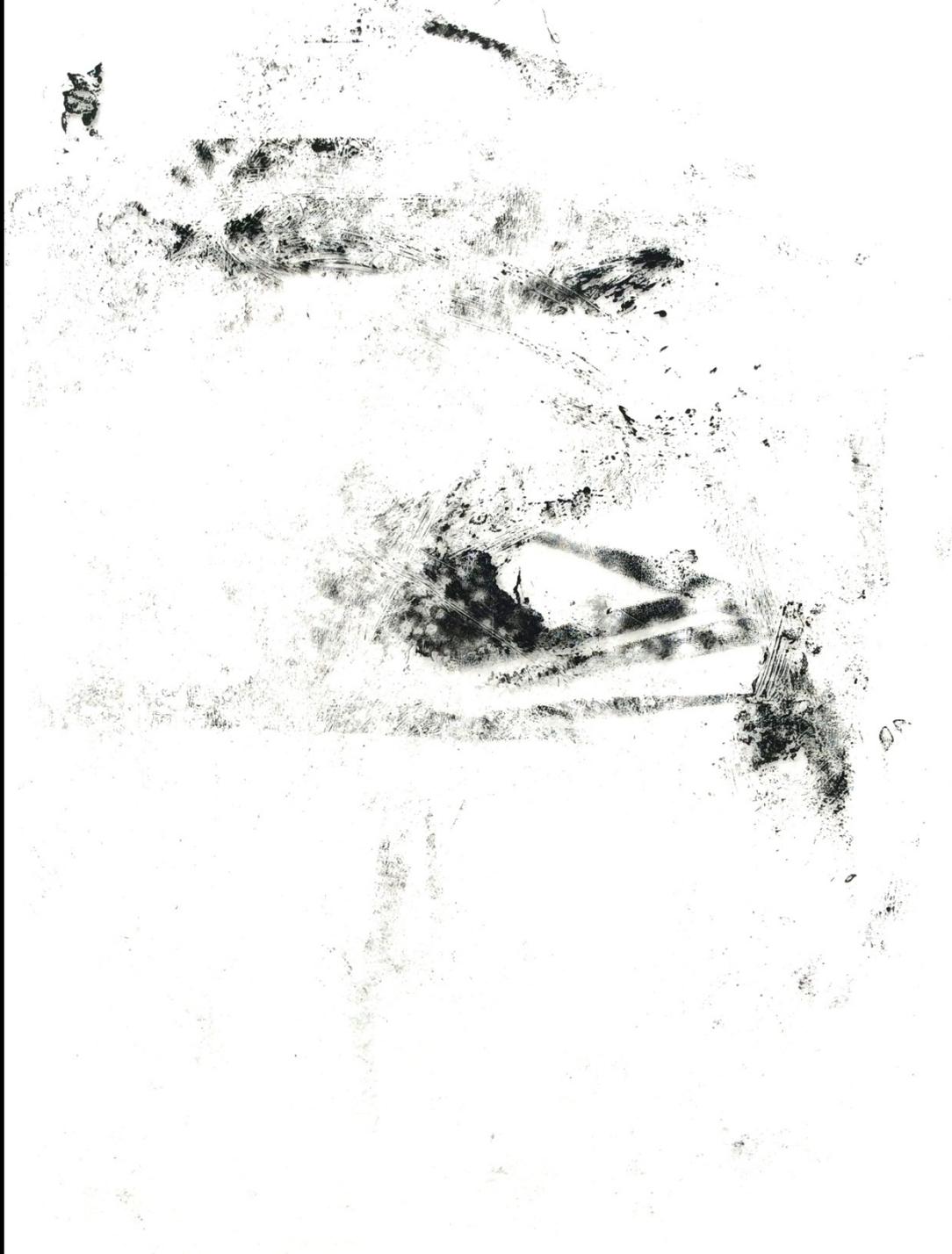






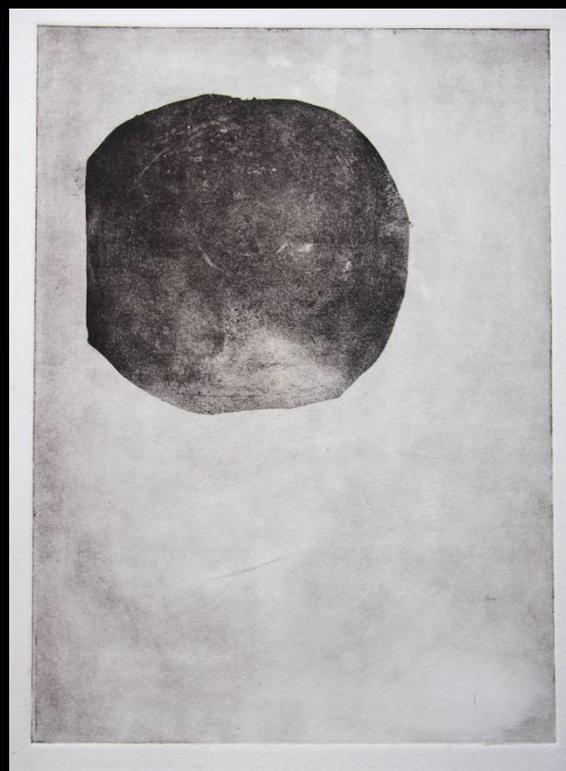
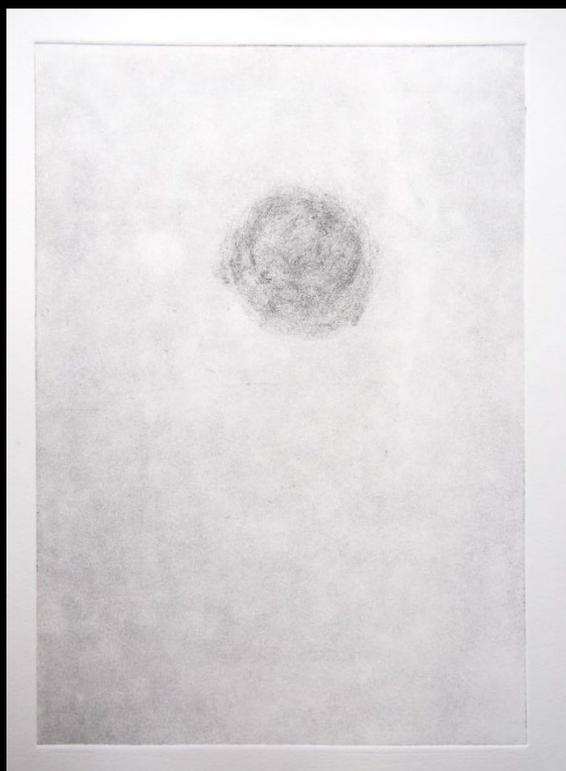


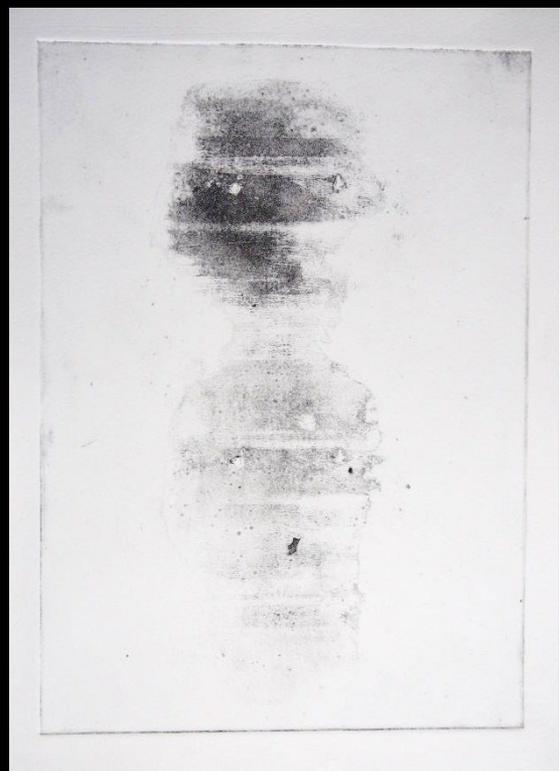
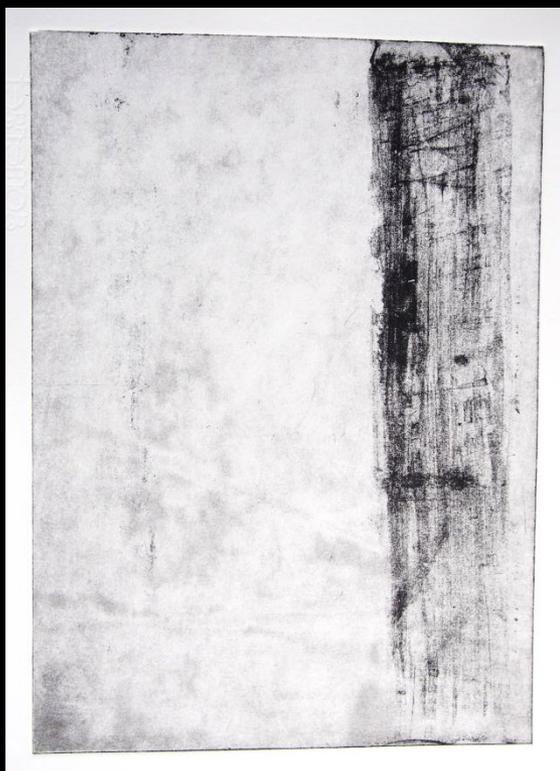


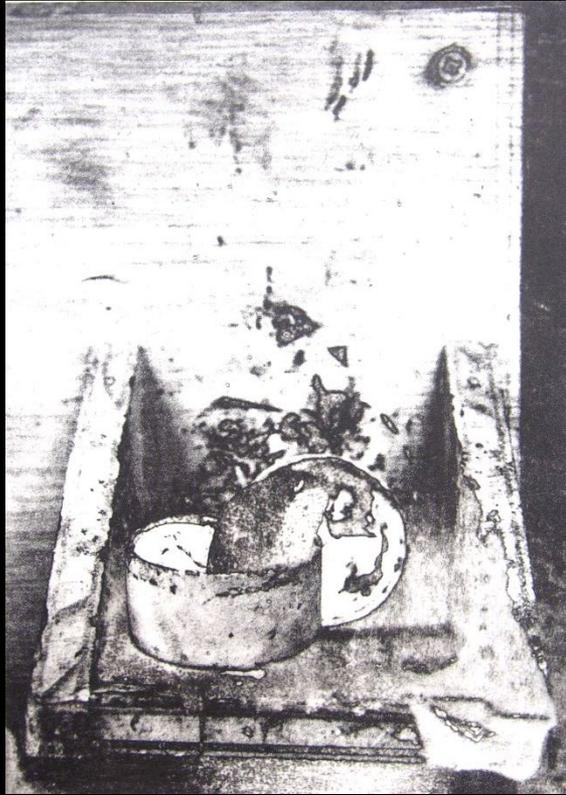


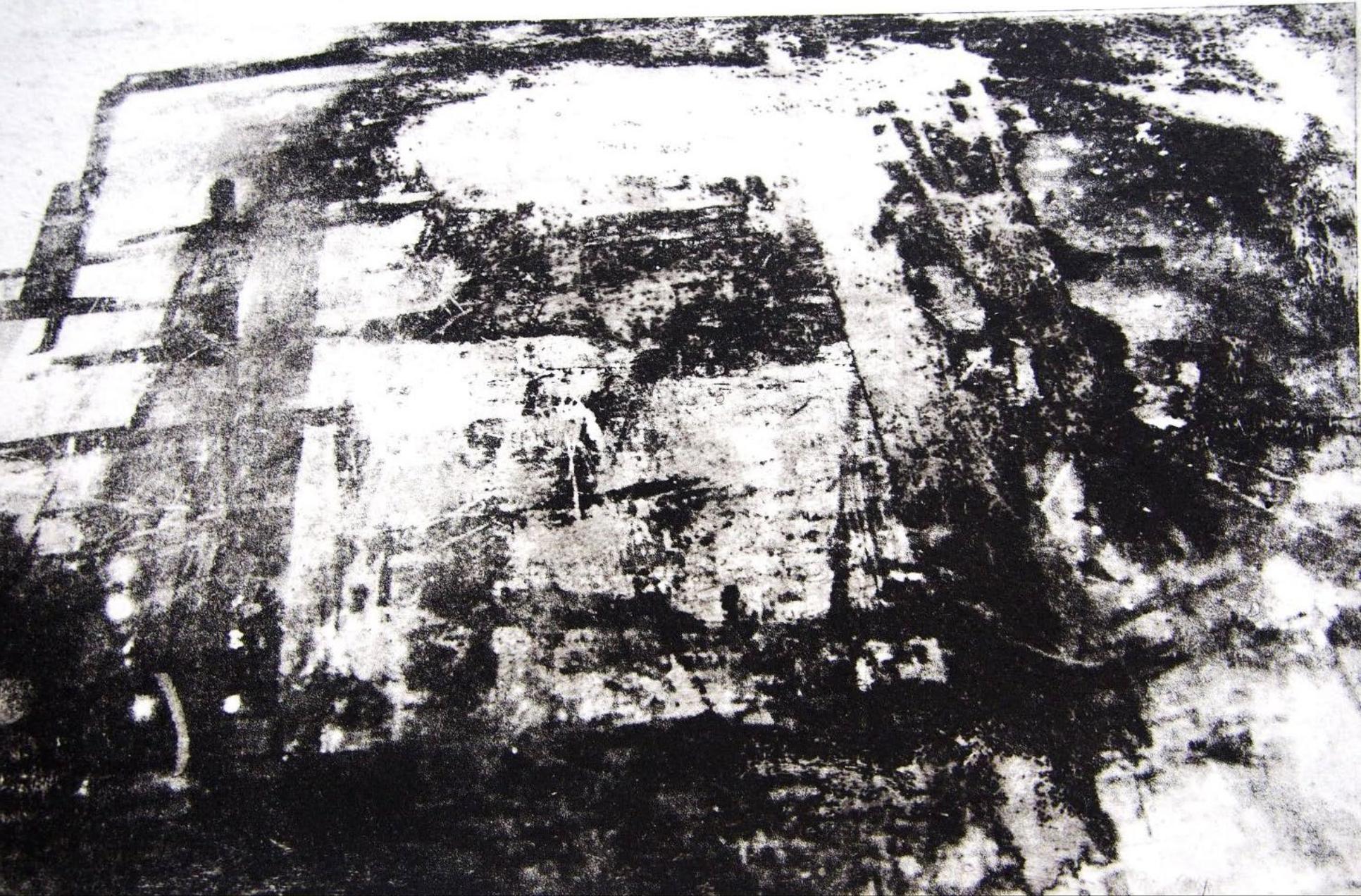


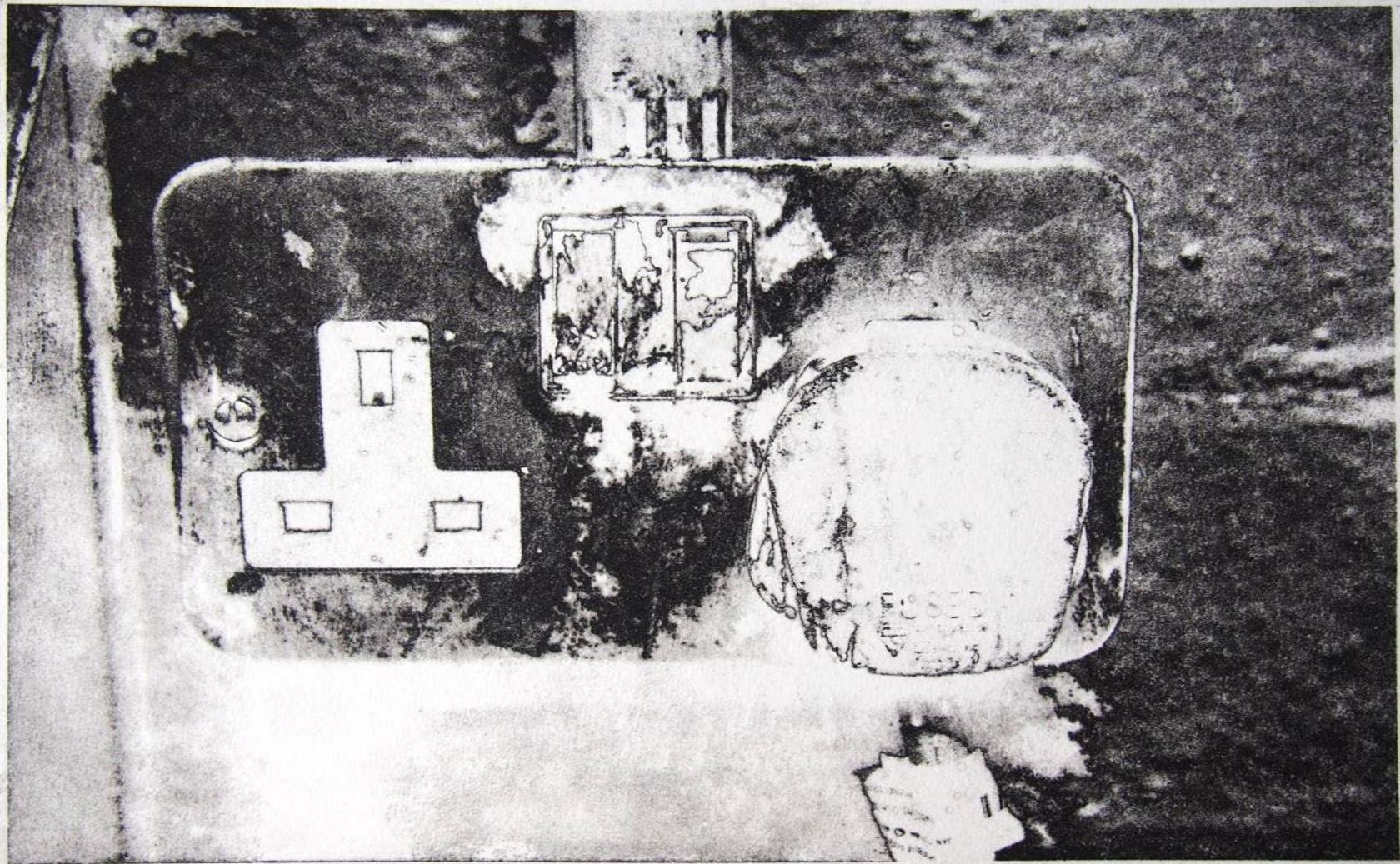




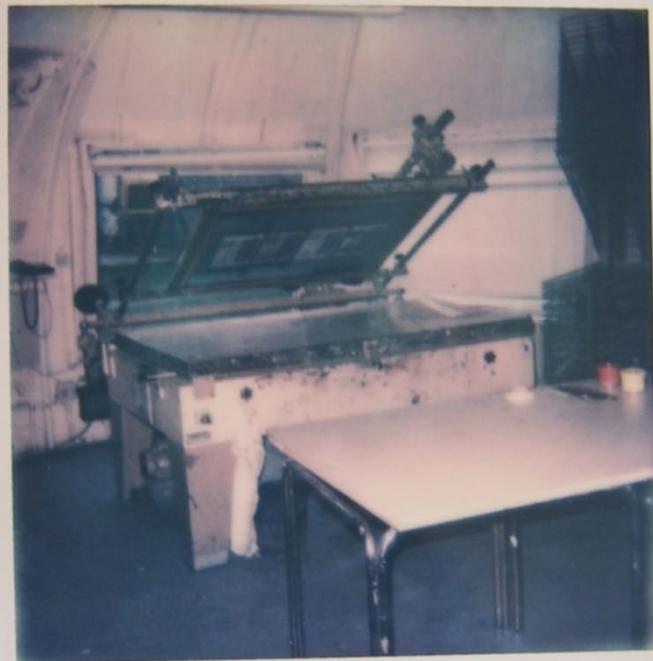










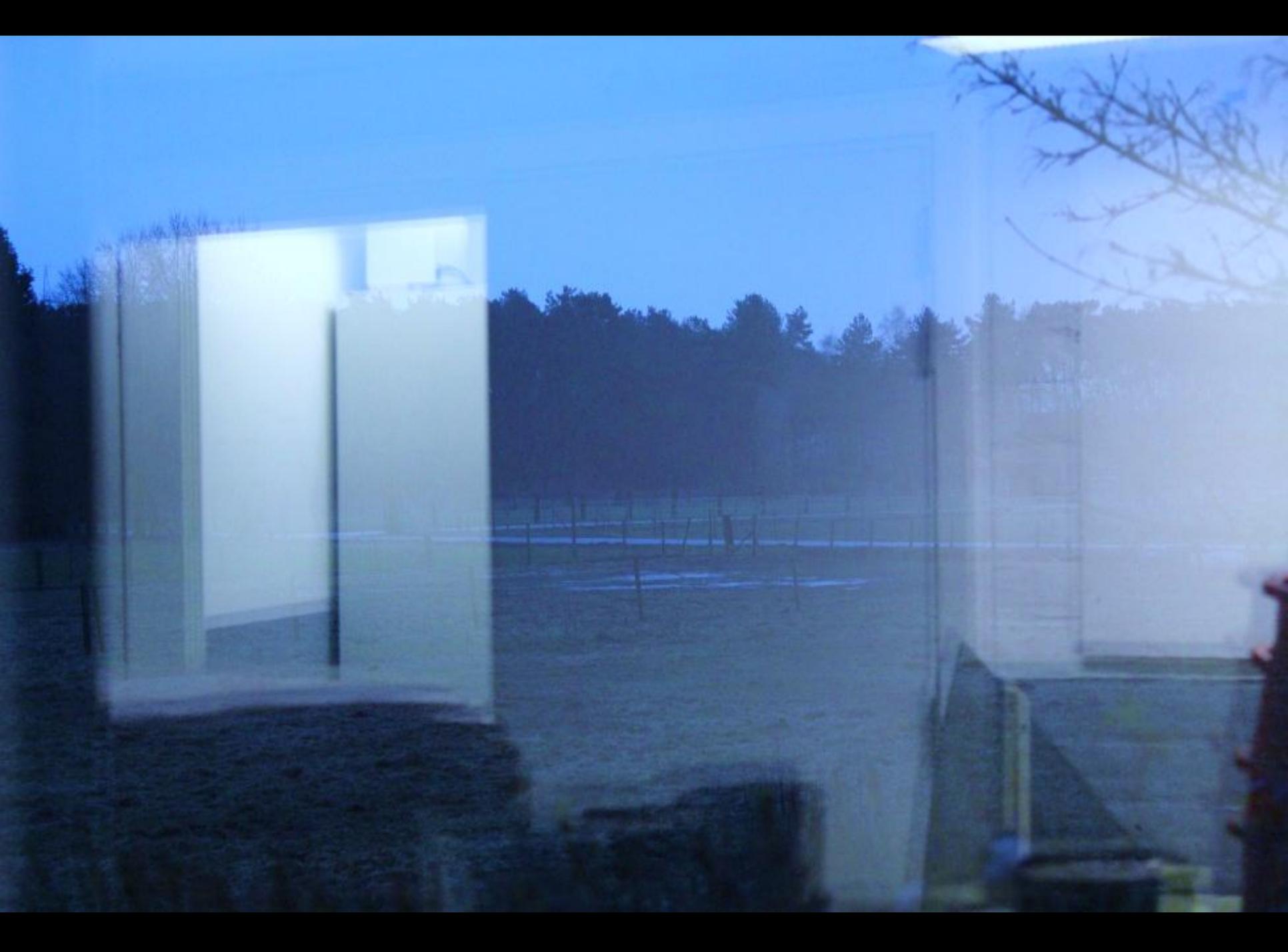


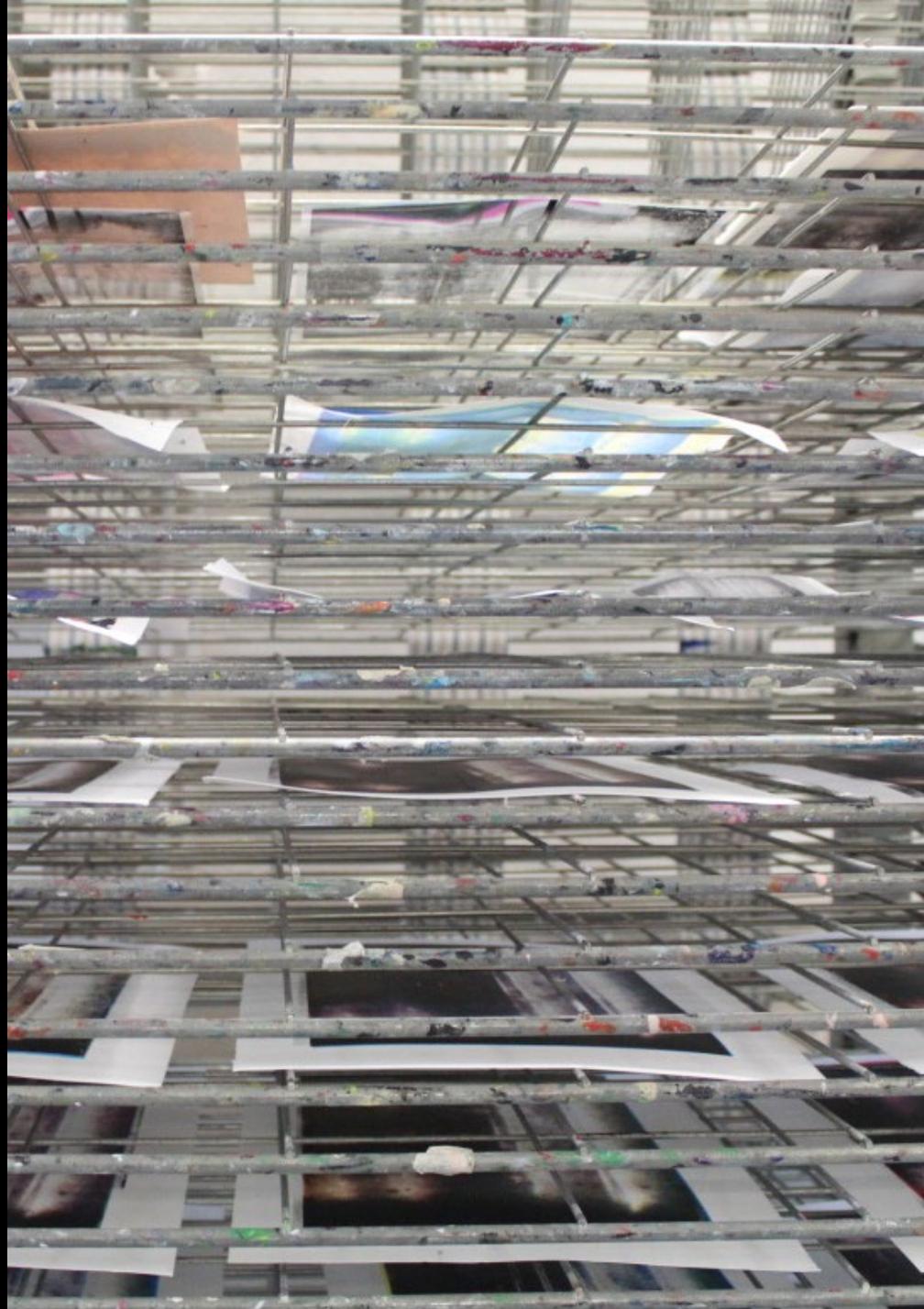


MAX. OPLAGE
50















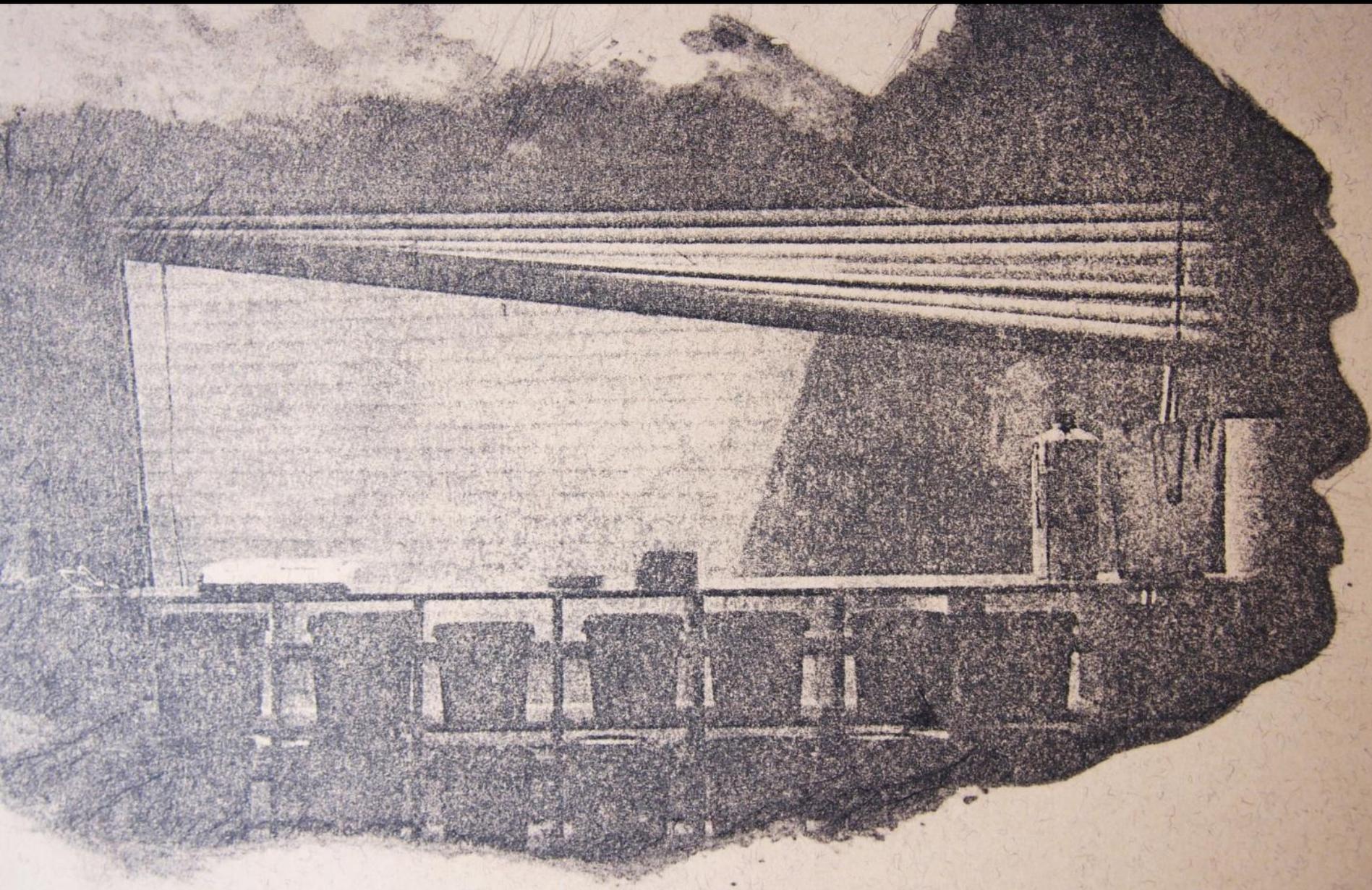








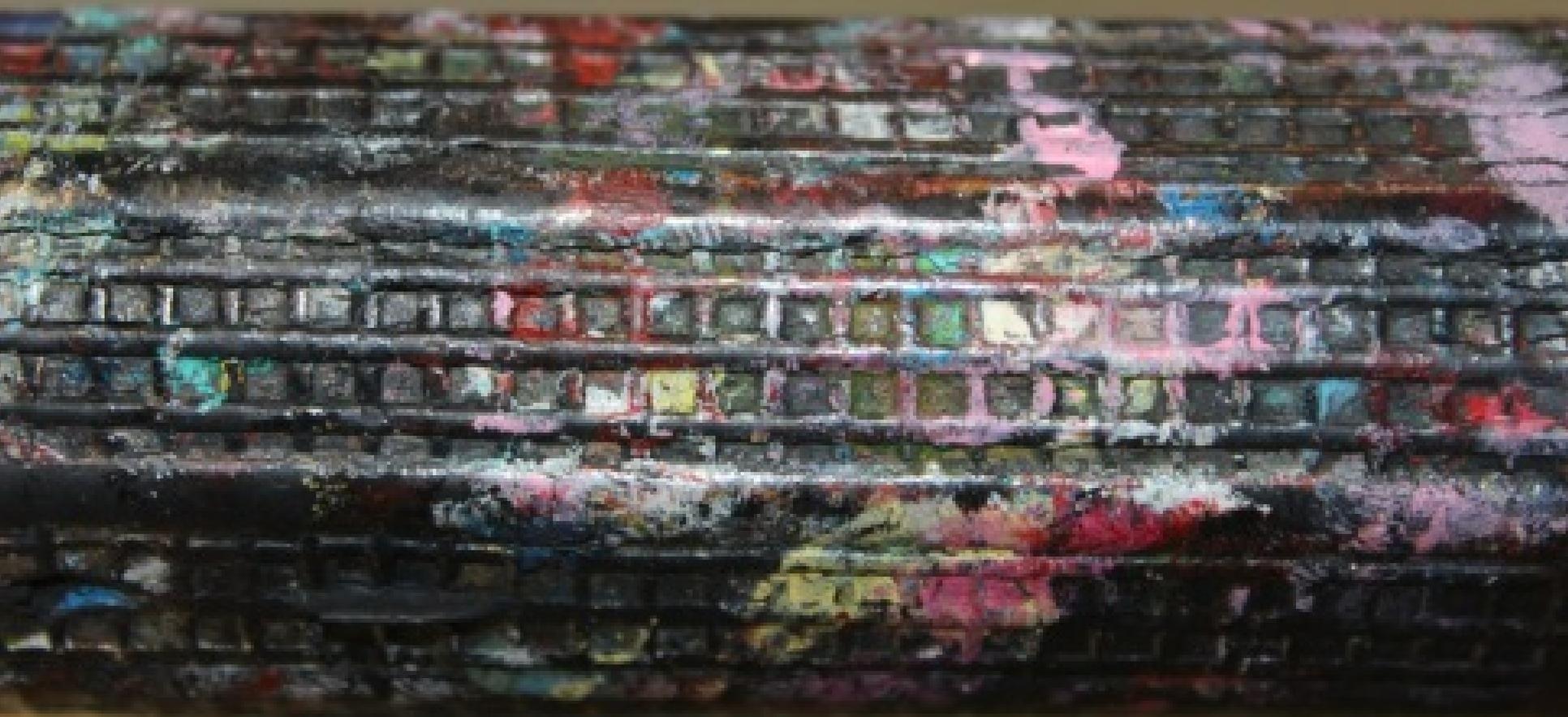








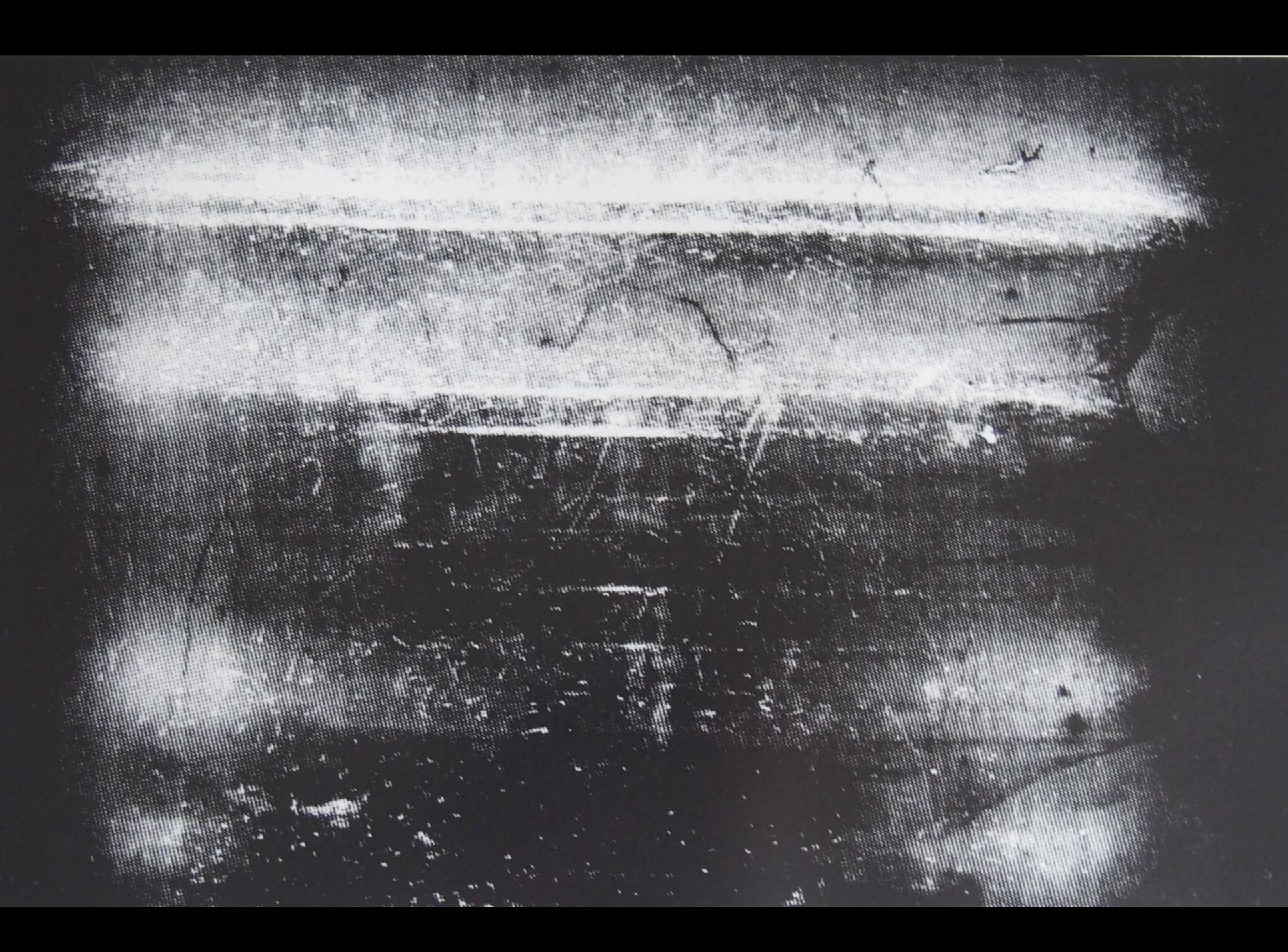




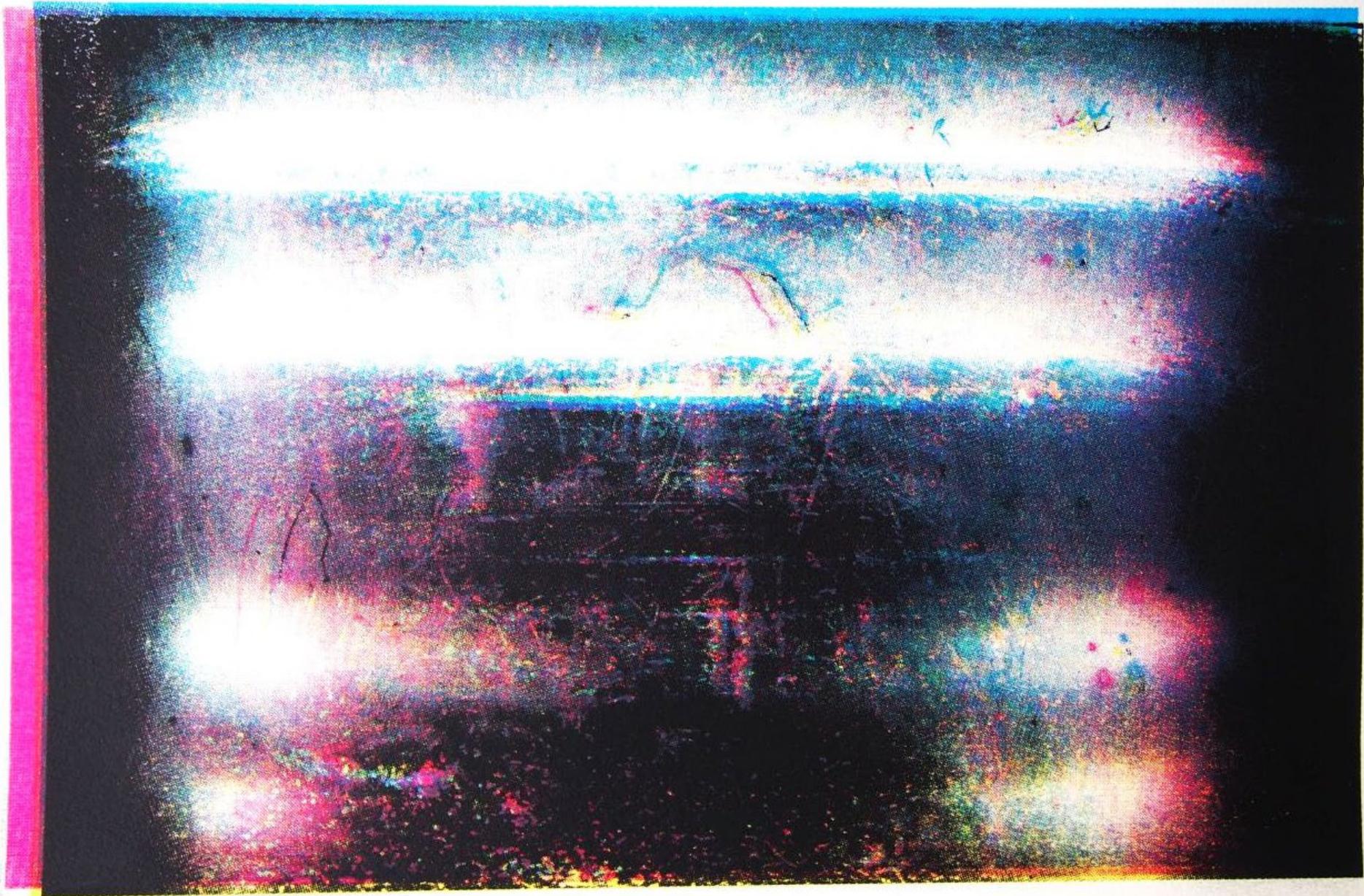


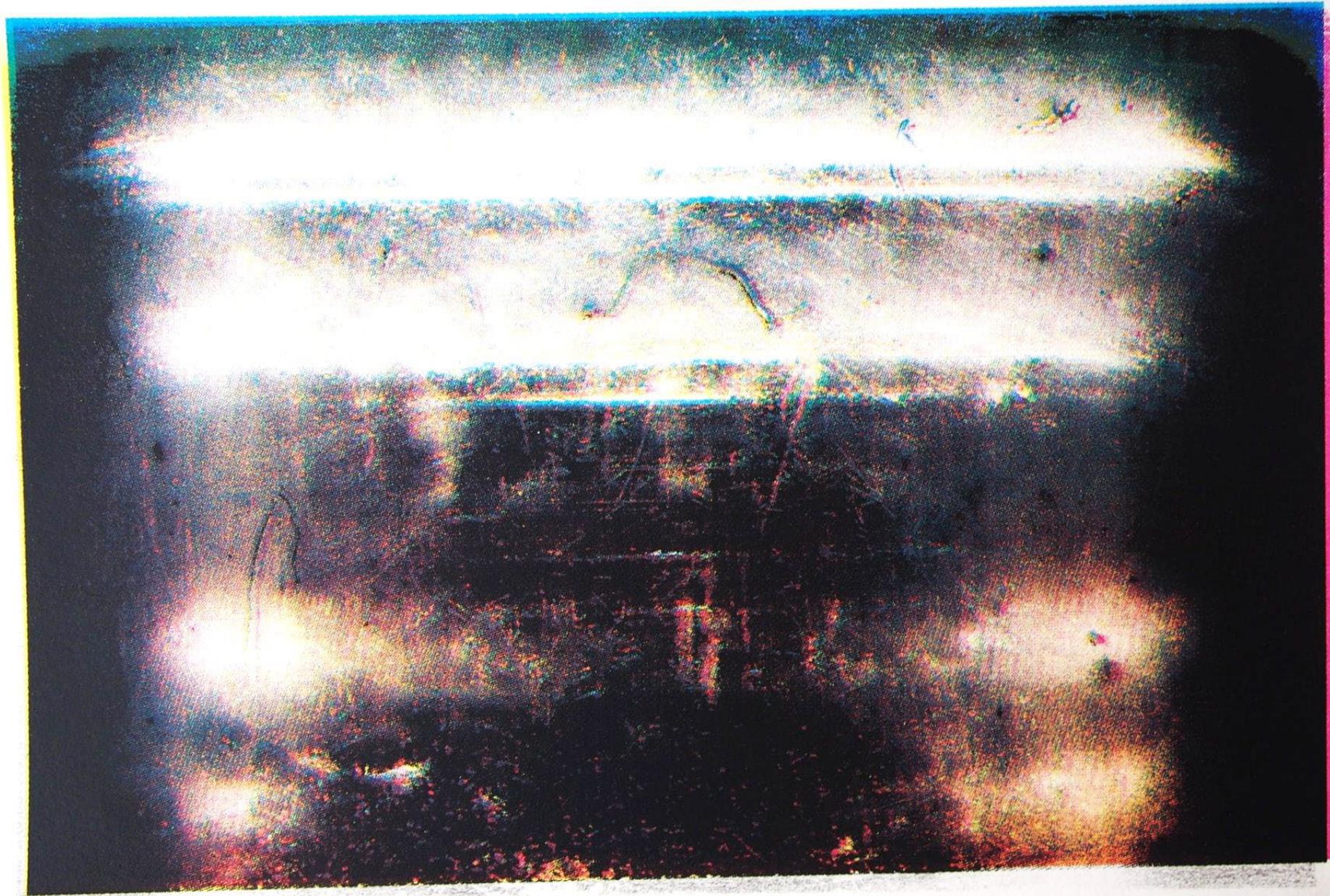


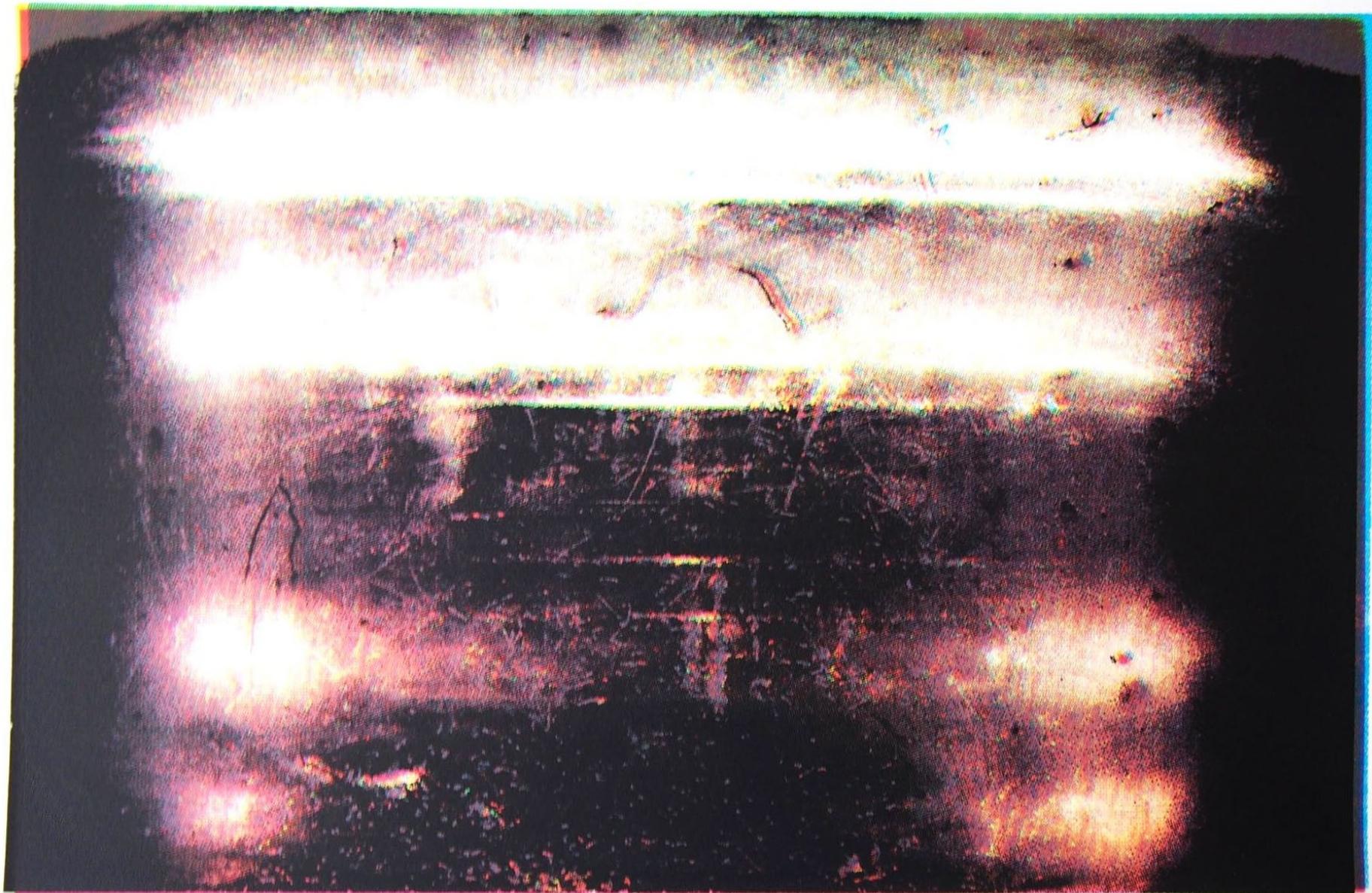


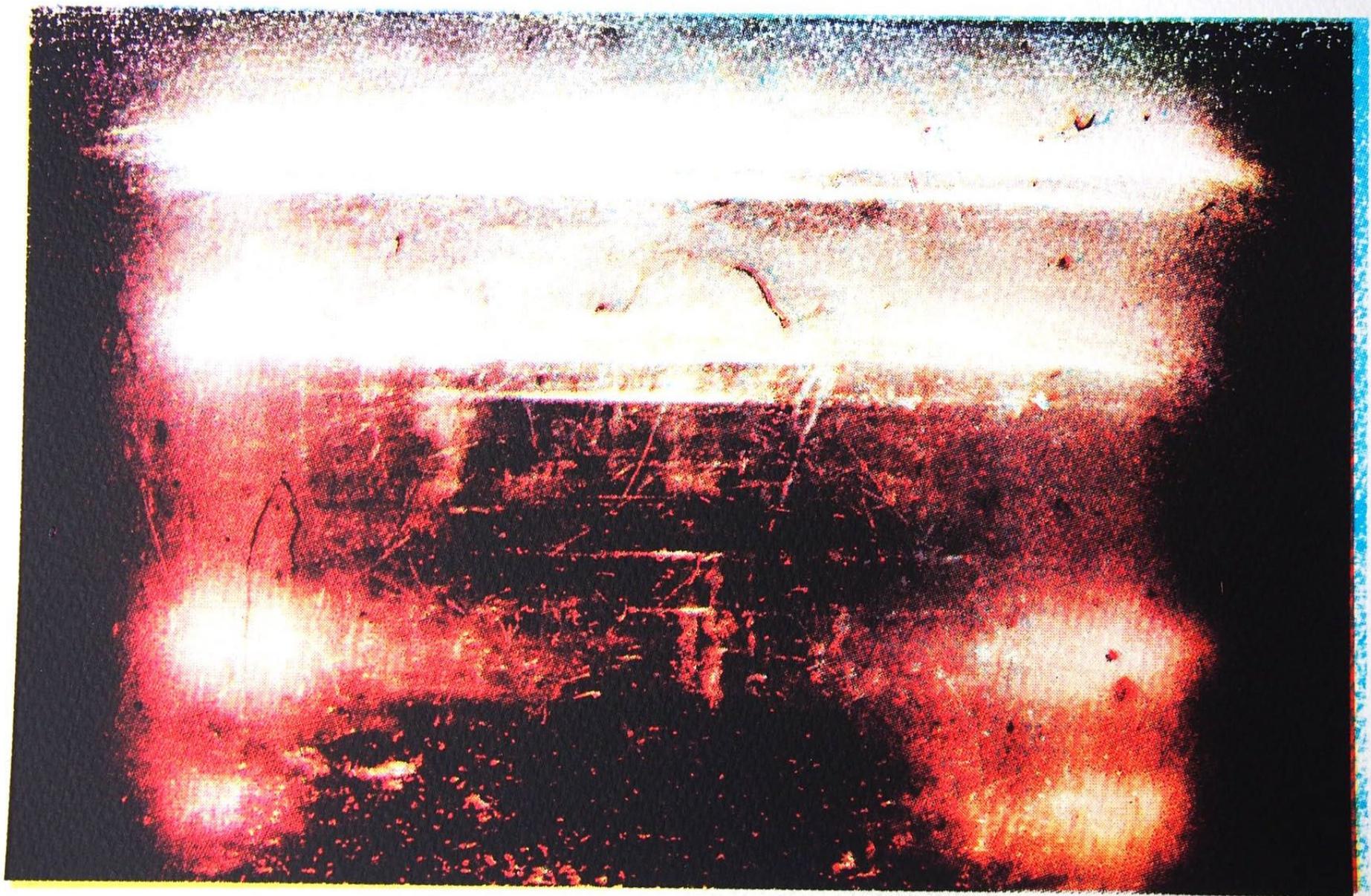




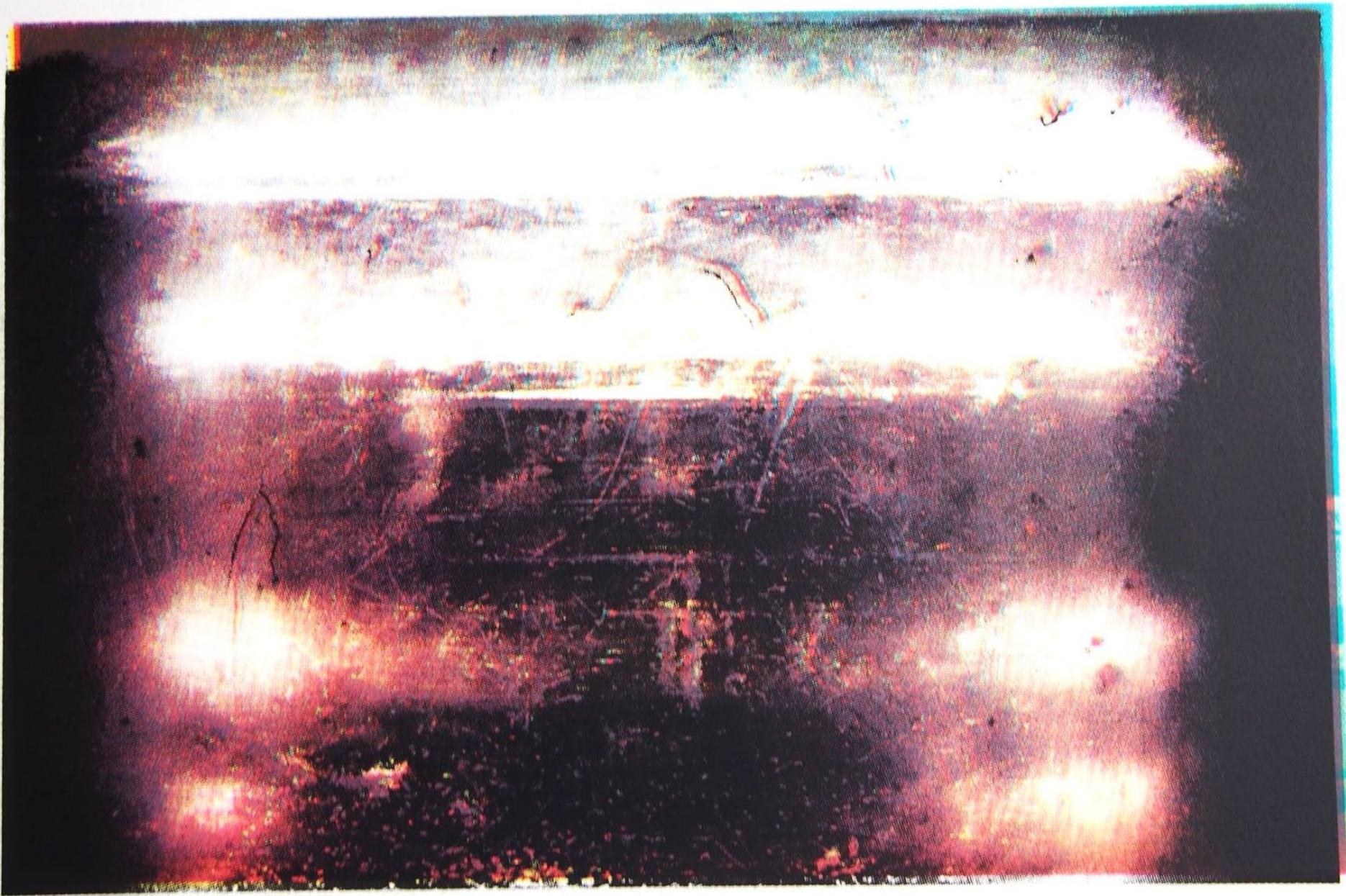




















Two circular pods, quaking, in separate worlds;
dark to light; cloud lit and night;
the sulphuric green seeps under doorways,
in the other tick is to tock,
the rain hammers, drip dropping down windows
pulling when downwards to silt
the still quite revolving, the olfactory burn,
musty chequerboard underscore is not lost
yet the pattern of, over, and just shift
rubber saucers into position and the quakers go down
sideways leaning

to pull into repose
the spray hangs lightly, skin prickling ice cold
electric clings resound as screen contacts steel door
body stoops to compensate
as they shift between worlds equate eyes to saint,
seeking resolve and cognition
self checking quarter-tones slick to slick.

Registration' regis/tra/tion redzi strei 5e'n noun

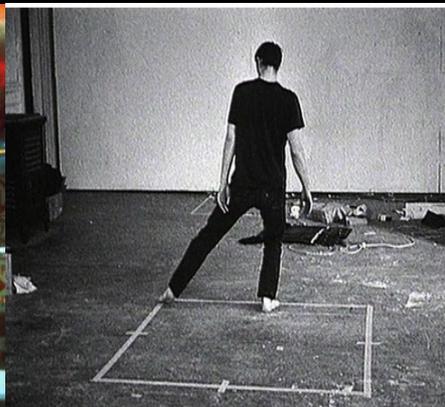
19th and 20th century from modern Latin registration based on Latin registers meaning to enter, record

- 1) the act of recording a name or information on an official list.
- 2) the action or process of registering or being registered.
- 3) a certificate that attests to the registering of a person, a car, etc
- 4) the action or process of acquiring full British citizenship by a commonwealth resident or a person of British descent.
- 5) a combination of stops used when playing the organ.
- 6) precision alignment and placement.

The purpose of the creative process, the mark and the labour, then, is not worshiping at the altar of 'skill', nor is it a nostalgia for a past that becomes merely a visual trope or rhetoric for misplaced historicism; rather it seeks a radical idealism through acceptance of the subjective, mysticism and wonder. This is mediated through what Nochlin (1994) posits regarding the fragment as a poignant metaphor for the experience of Modernity; a means of engaging with our condition both in recognition of loss but also as means to reimagine our being. Indeed in recent re-workings of Utopian thought it has been articulated that fragmentation is in fact an integral 'condition of the act of creation' (Gether in Gether et al. 2012, p.10). As such creative labour is, by nature, a fragmented subjectivity that points to an engagement with our past in order to revolutionise our future. Practices that exist in such a space accept, as Stern (2014) puts it, an 'ontogenesis... It's a coming into being... it's always already in process'. The endeavour of making, therefore stands outside of time, for what, on the surface, appears to engage merely with capturing and preserving moments, in fact, like the Janus, directs us to reflect on where we came from, where we are

...and to where we are going



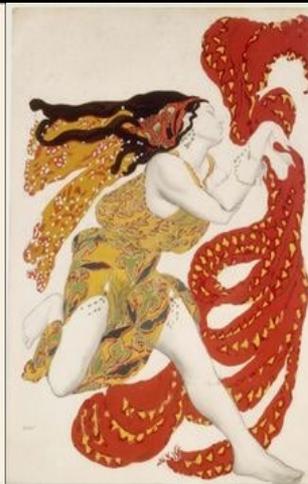
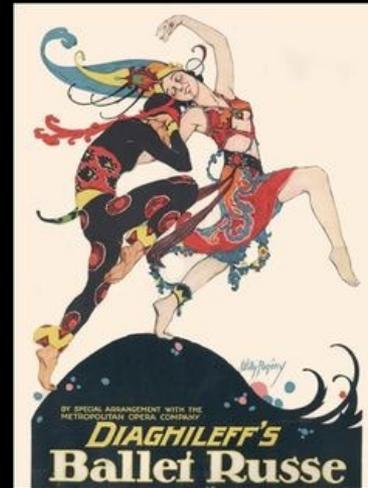


Being// 'Lieb'// Embodiment//Ontology

- 'authentically' present
- physically involved/ active engagement/ bodily
- locality or place
- 'knowing'
- transitional Space (Winnicott)
- Embodiment (Harraway, 1990; Csordas, 1994)
 - *perceptual experience*
 - *model of presence and engagement in the world*
 - *phenomenology of movement, sensation, metaphor and emotional transmutation*
 - *five external senses*
 - *proprioception*
 - *inner sense of intuition or sensibility*
 - *"Practice: techniques of the body [swimming, dancing, washing, ritual breathing in meditation, posture*
 - *body is at once tool, agent and object.*

bodily knowing or 'kinaesthetic awareness'	(Goldberg , 2004)
ability to 'dislocate knowledge' [bodily primacy] 'performing body bites back at the thinking mind' 'challenges representation'	(Kershaw, 2009)
intuition or performed thinking	(Stern, 2014)
'come to know the world primarily through contemplative cognition and theoretical reflection but through our 'handling' of its materials.'	(Heidegger, n.d.)
'close the gap of our experience in the world and the languages of research'	(Richardson, 2000)
'incorporate bodily practice and experience into writing [that we] acknowledge the subject's relationality to other subjects and the world of things'.	(Brewster, 2009)
tangible agency <ul style="list-style-type: none"> • within a specific context • time contingent: elongating/ performance 'dissolves'/ 'contribution to the conditions.' 	(Brisley, 2014)
language development: unconscious to conscious mastery	(Jürgen et al., 1981).
flesh [as] interface between body and world'	(Merleau-Ponty)
<ul style="list-style-type: none"> • Visual method of recording / Observation/ Replication/ Dissemination/ Democratisation/ Modernity/ Industrialisation/ Digital 	(Griffiths, 2004,)

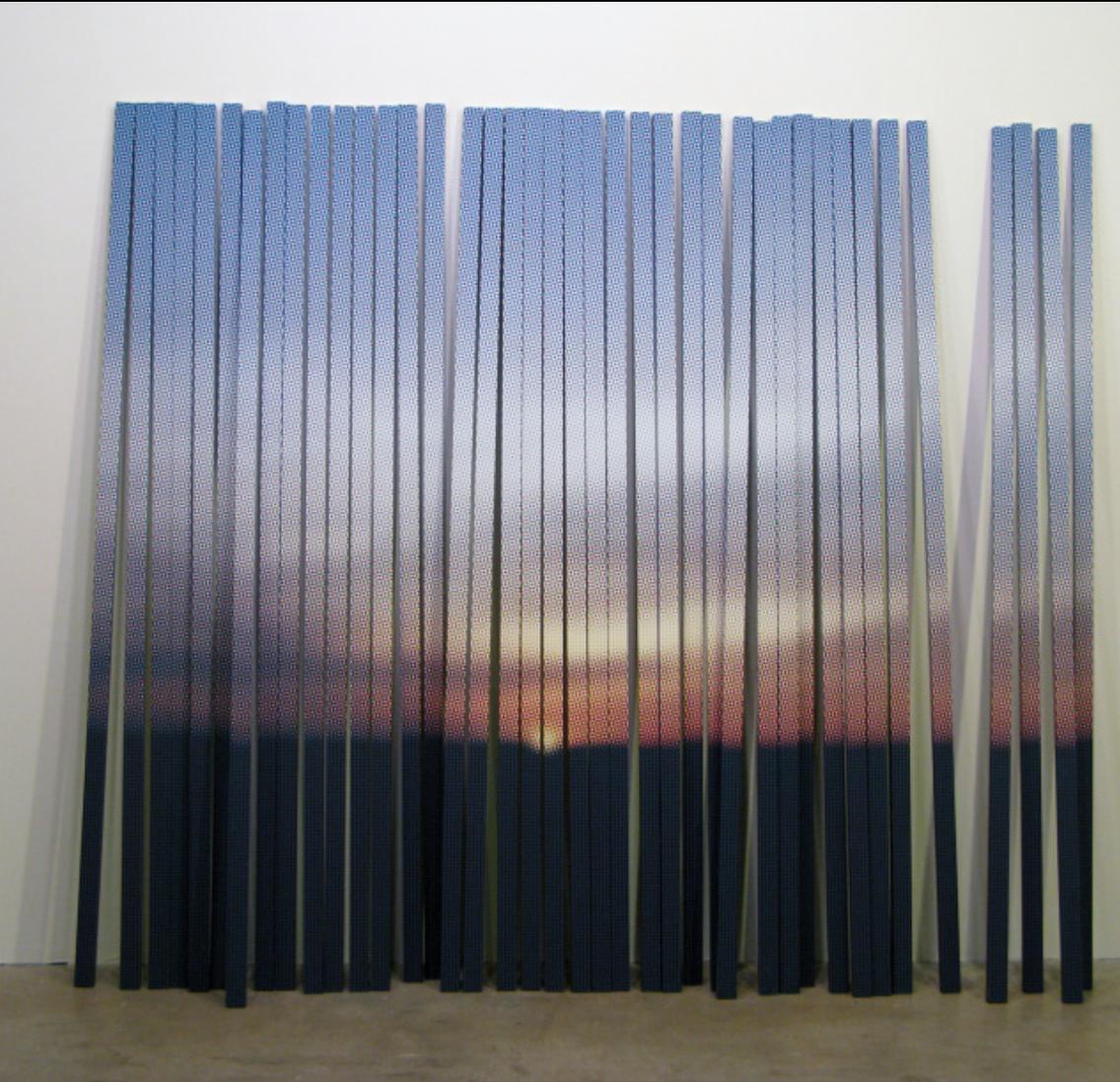






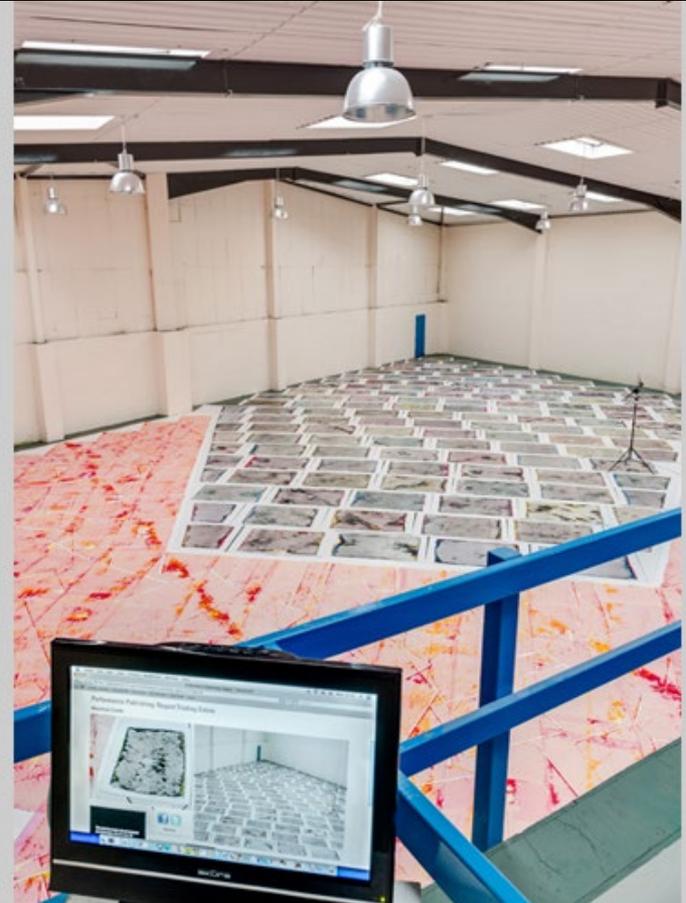
Jason Urban



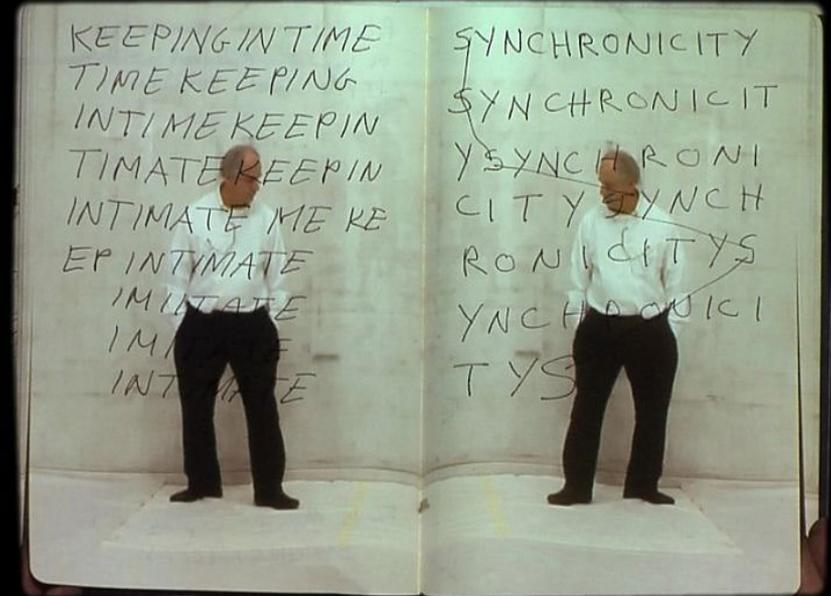




Maurice Carlin



William Kentridge



Ann Hamilton: Paper Chorus



Sarah Bodman vs. Kurt Johannessen



An Exercise for Kurt Johannessen



“Tired Press”: Pilar Nadal



“Moveable Type”: Kyle Durrie



Chris Dunne and Phil Eastwood



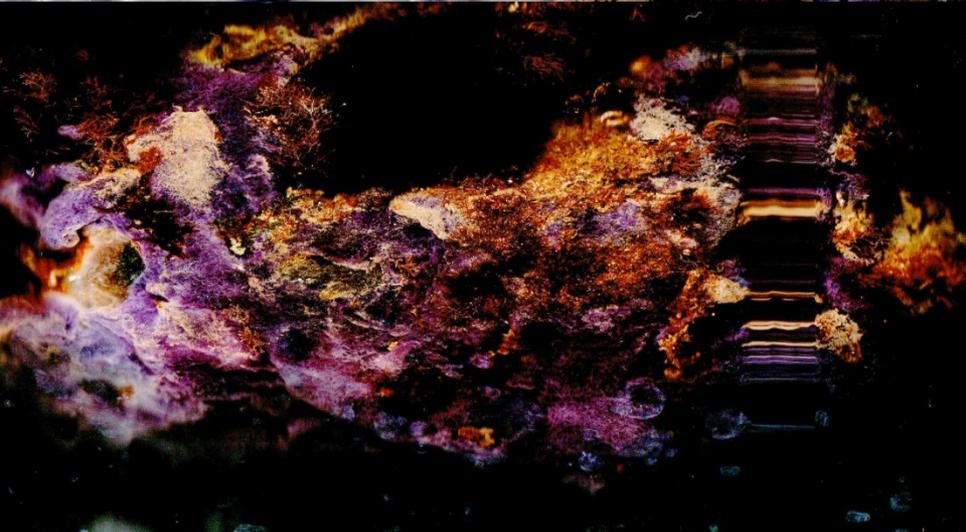
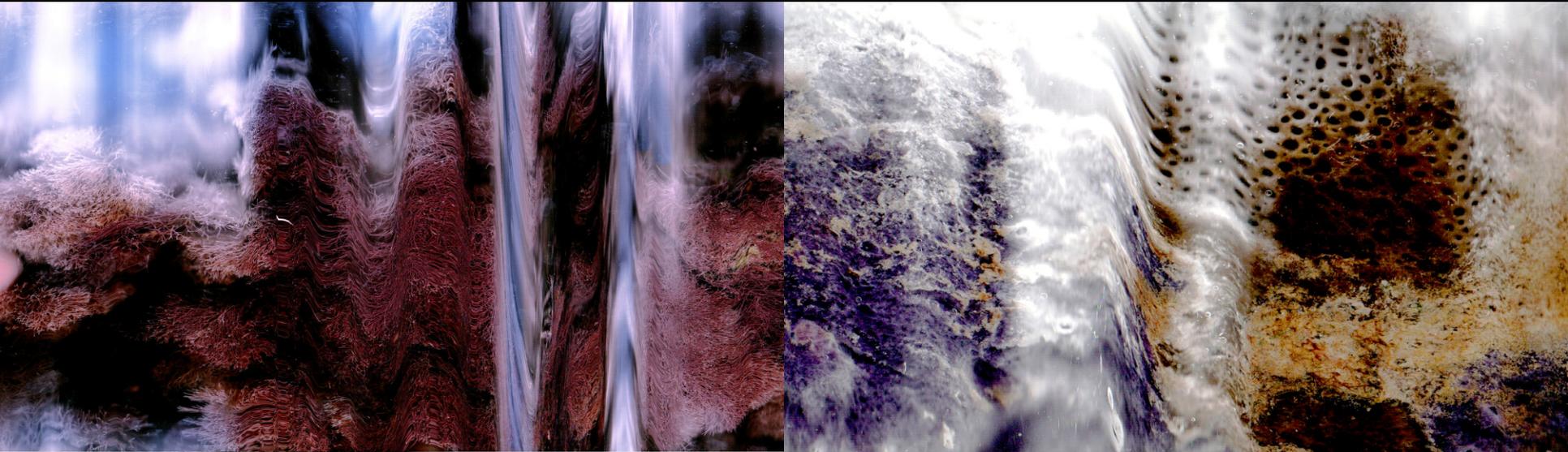
Scott Kolbo & Lance Sinnema



Sofia Larroca and Ana Wahren Brie: “Sa Oficina De Estampas”



Nathaniel Stern



- "performing images into existence"

(Stern, 2014)

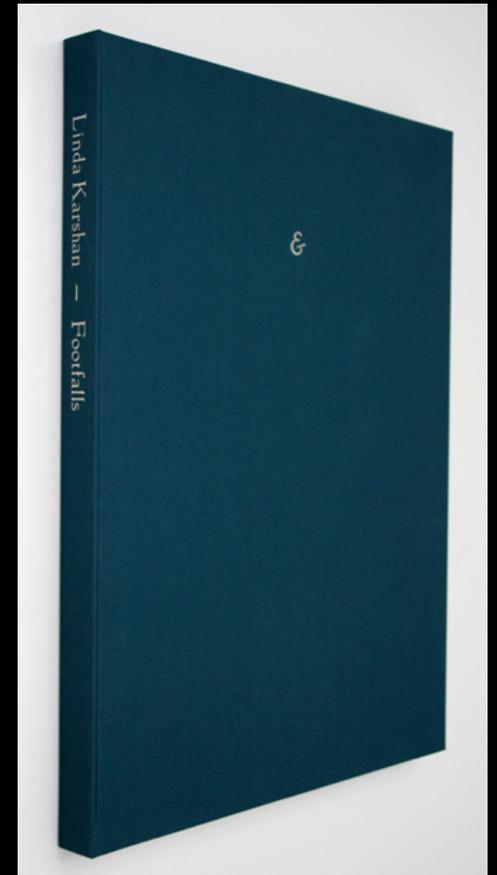
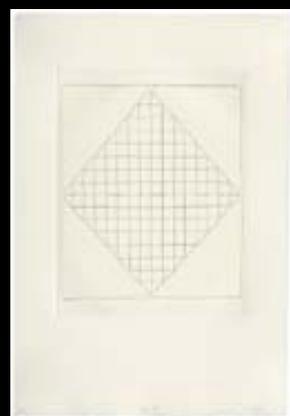
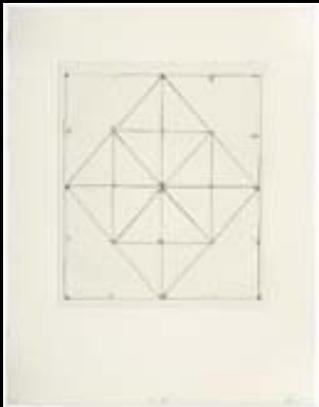
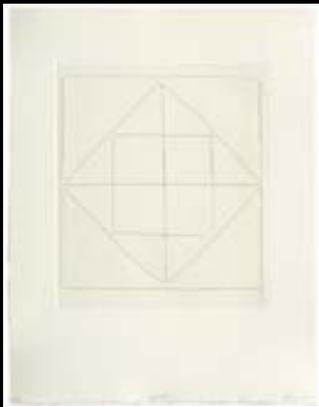




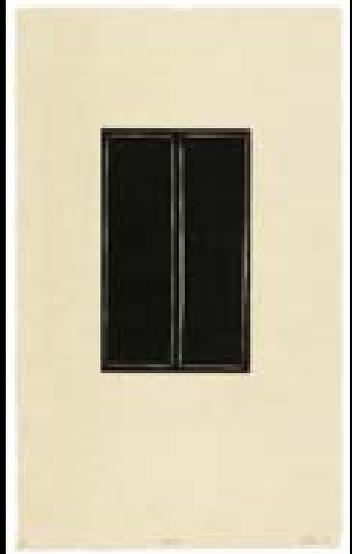
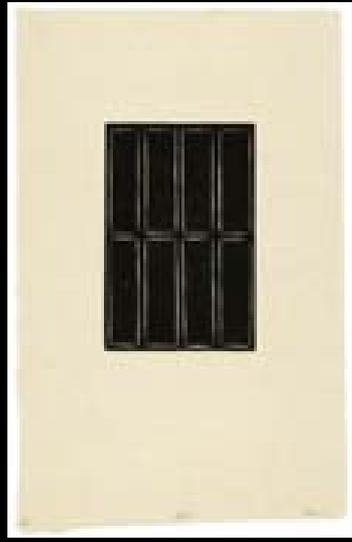
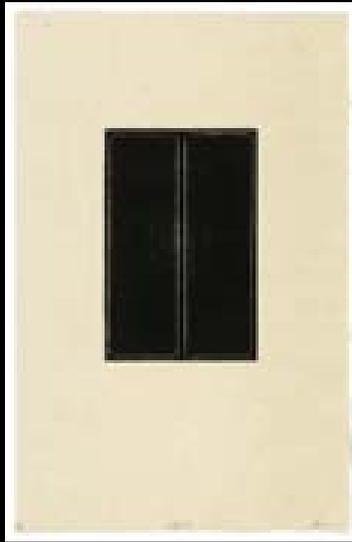
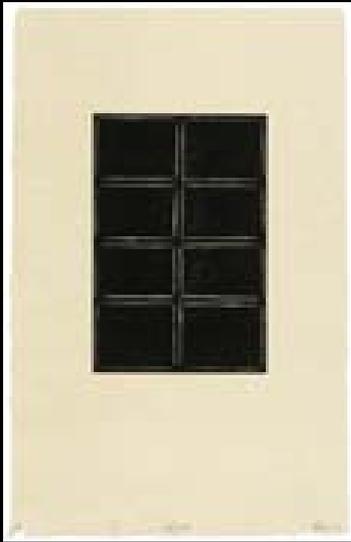
“CMYK Registered Ontology”
Film (Dawn to Dusk Screenprinting)

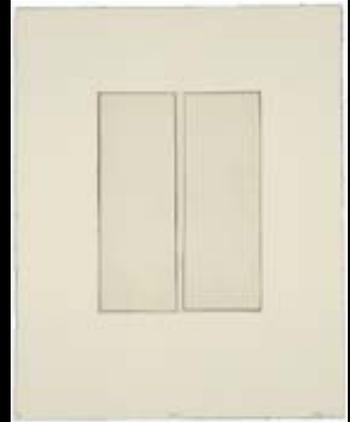
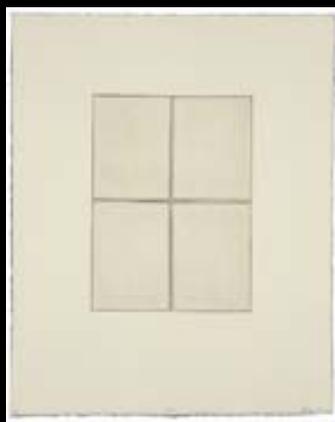
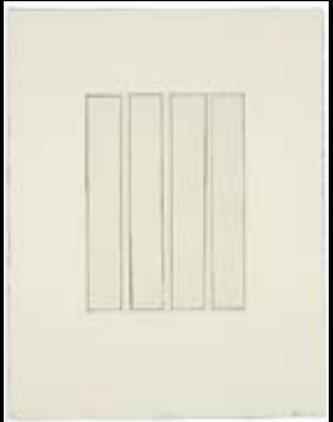
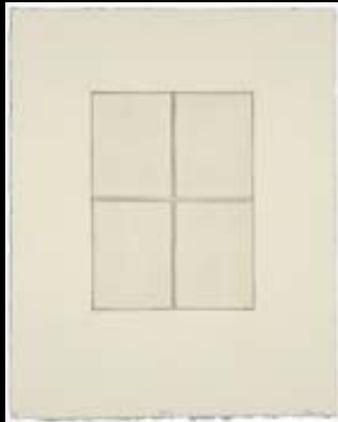
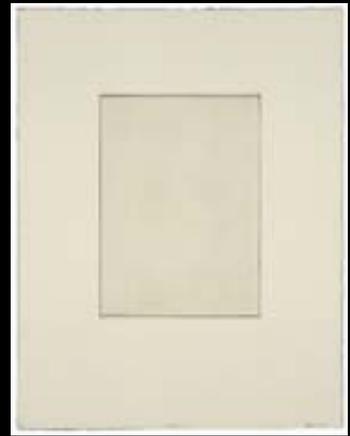
Linda Karshan

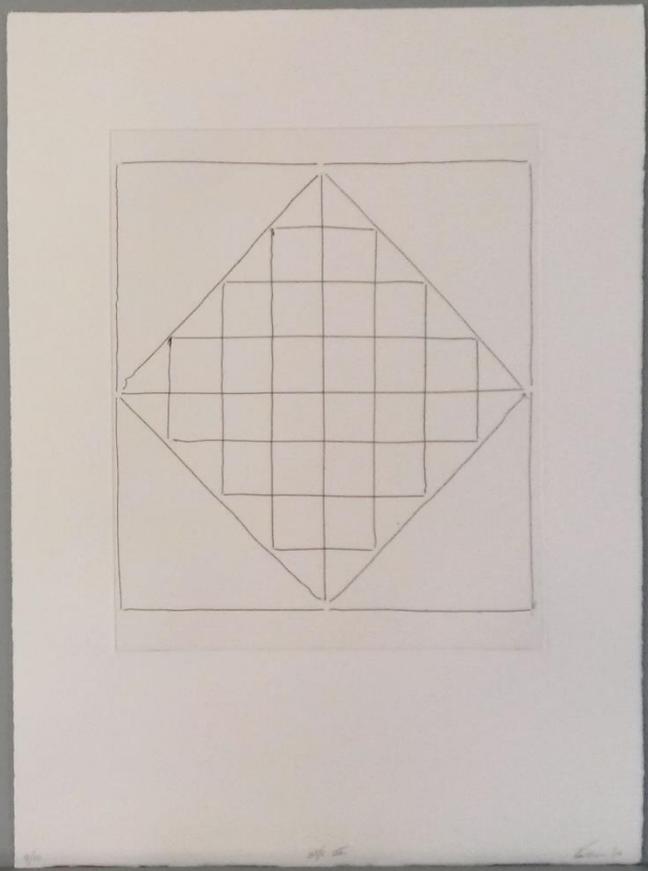
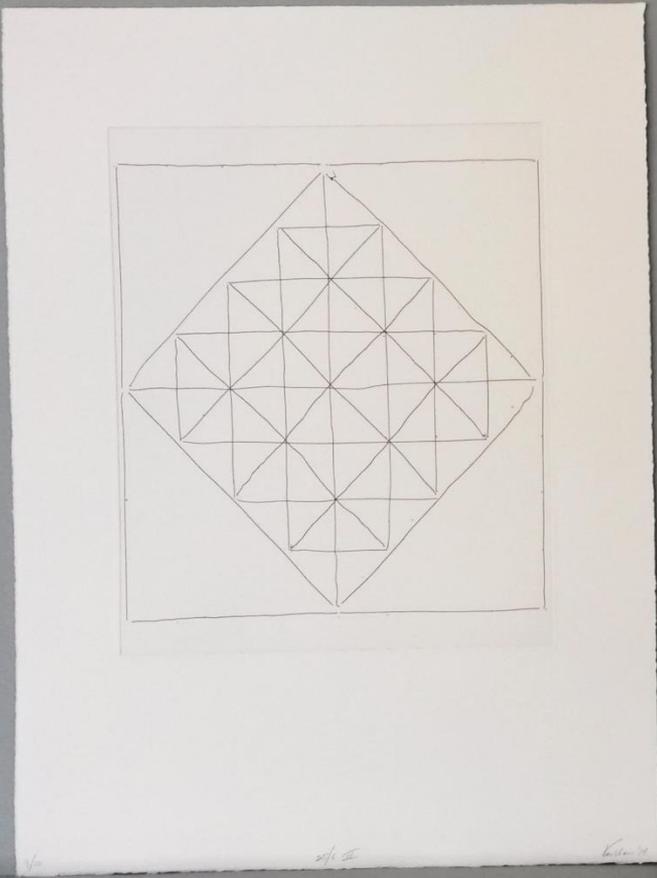


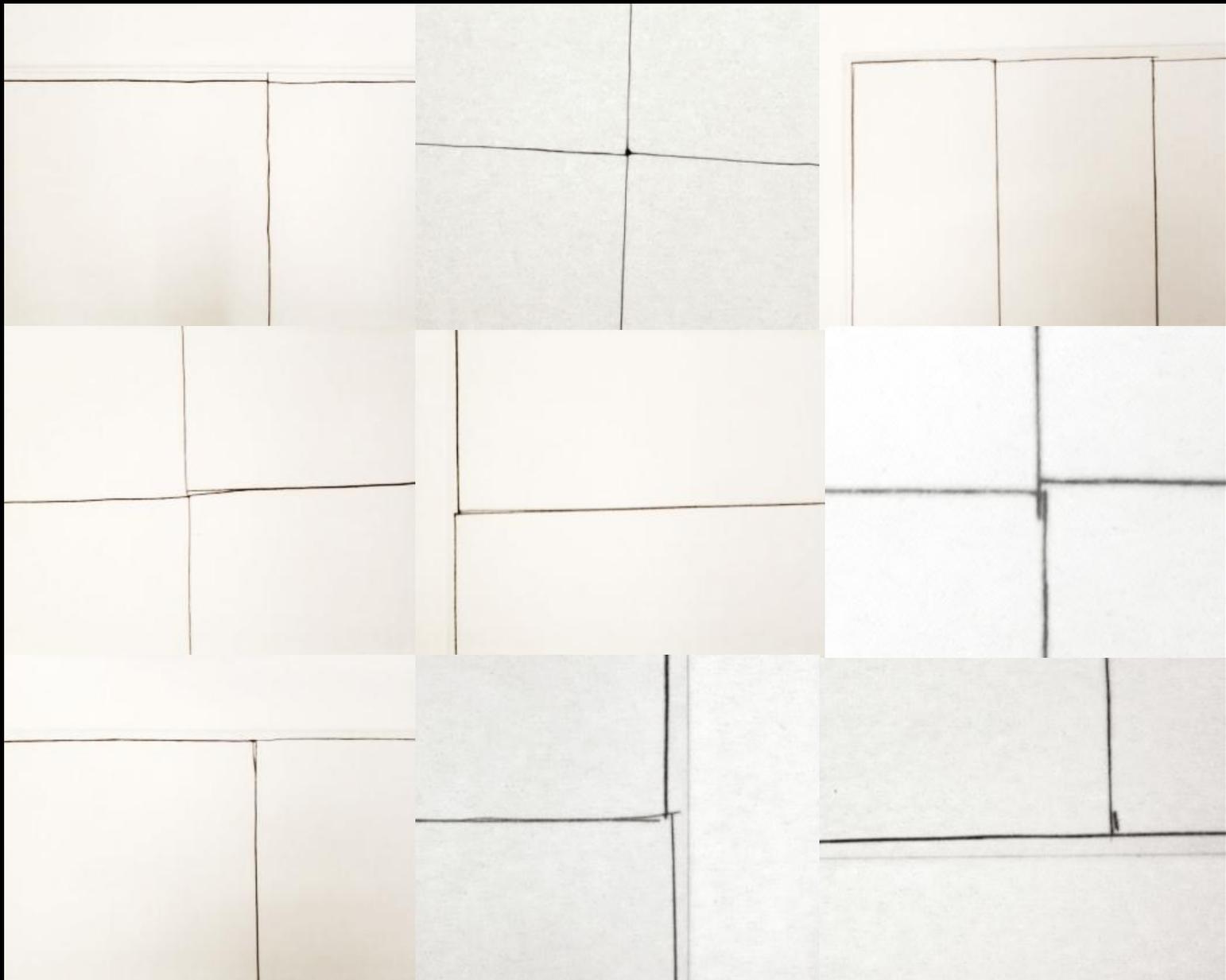


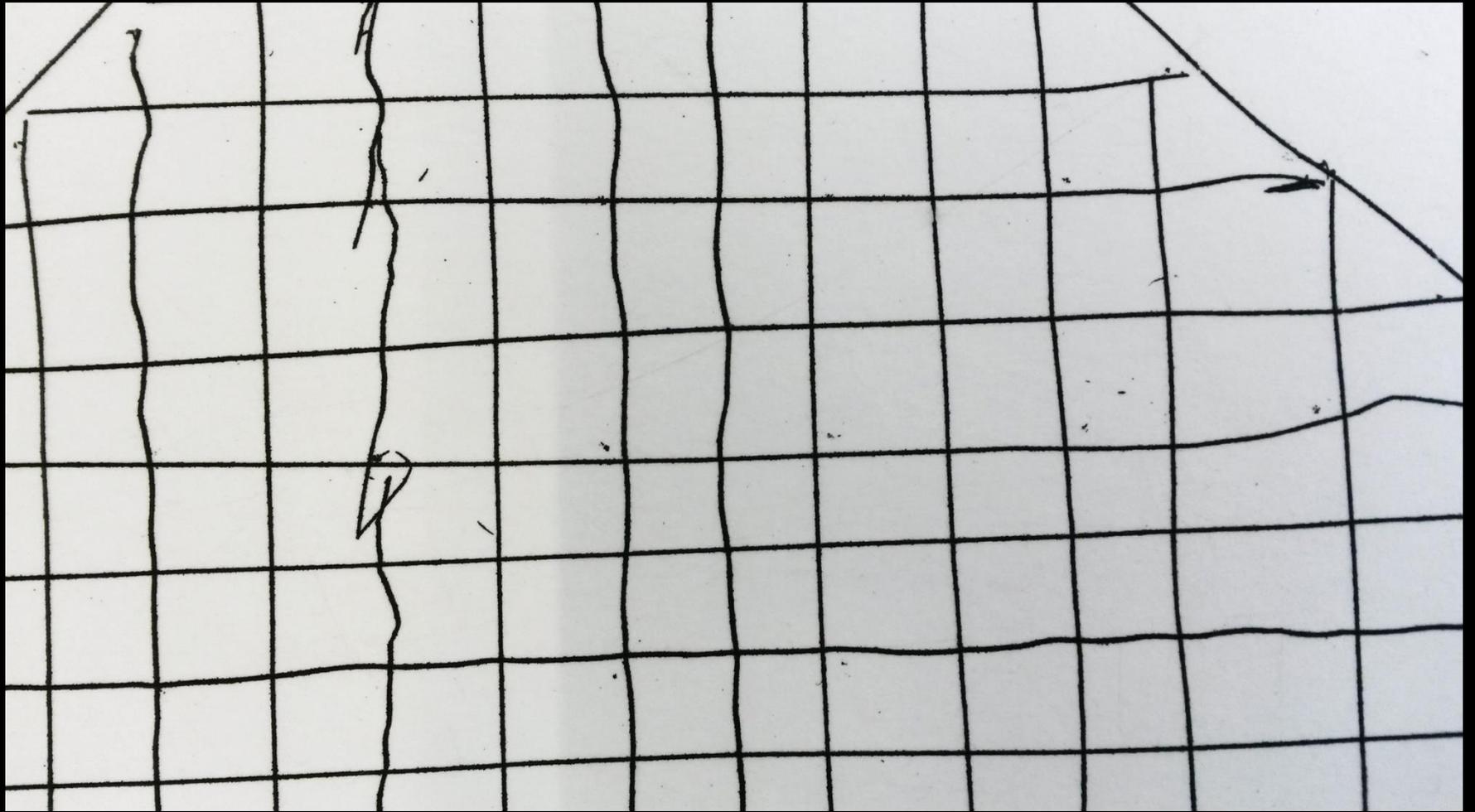
3. Extended Case Study: Linda Karshan











Linda Karshan: Choreographic Aspect

“printing is understood as performative in way that it wasn’t just a decade ago.” (Urban, u.k)

Think of a time when you have engaged in your 'practice'

1. New learning experience
2. Repetitive, well-worn habit

What is happening in your body?

How does this affect your understanding, knowledge production of yourself, others, the world?