

week no.02 recap...



critical question:

How could I evoke movement to subvert the function and material qualities associated with letterpress?

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explore movement

|

question duplicate
and seriality as functions

&

question the rigidity of the tool.

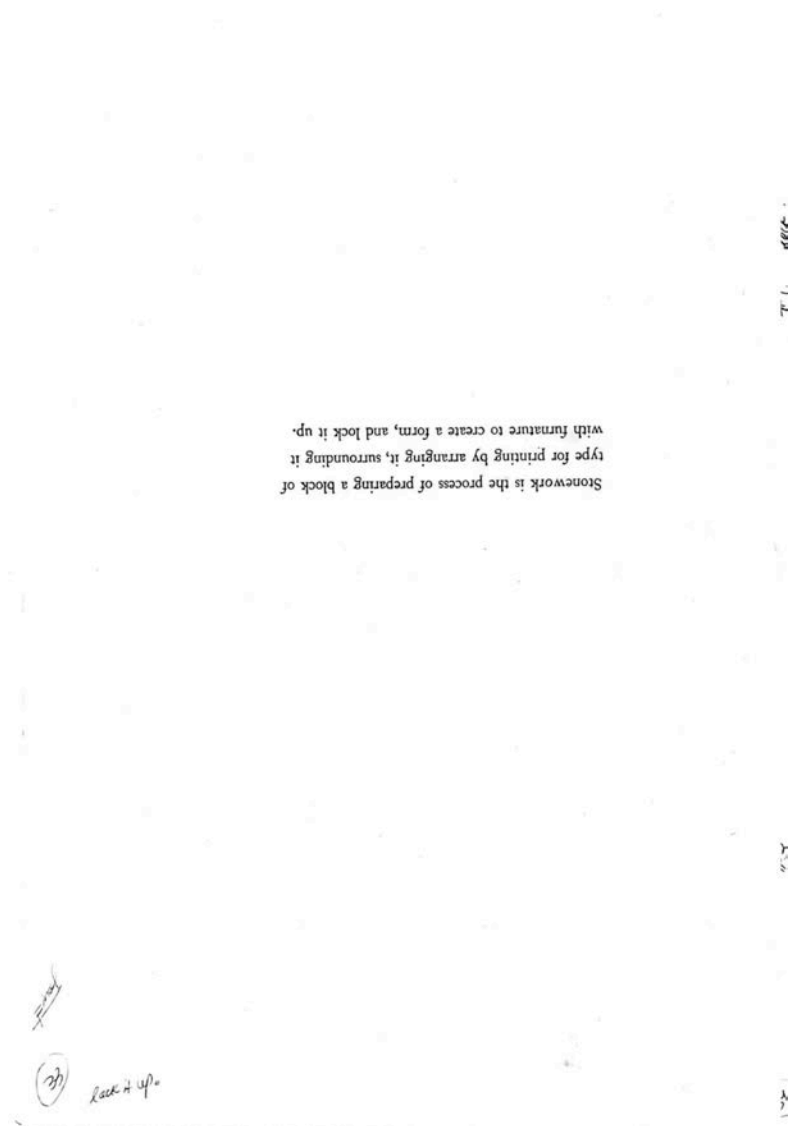
|

attribute some fluidity
to the technique.

64 prints iterations

08 stop motions

movement by:
line spacing | turning type direction | spacing type | removing type



replicated “Controlled anomalies”
(details normally considered errors)
to create a succession of prints

week no.02 - feedback & conclusions

control was lost during stop motion
(intensified differences between prints)

highlighted details that
where not considered:
choice of paper & inking

Explore evoking movement in
letterpress as a still image

phone scanning substitutes original
piece.
display → position change.
scan → effect ≠ paper deepens
if I put one on the other.

Definition
of letterpress.

How am I making my own plate
with what I learned.

What is the only thing that
letterpress can do.

→ uniqueness that I found
interesting.

variations of paper
rotating letter.

engraving → tracing
movement with still
image.

indentation / boozing.

print with out
ink.

fabrics

heat up → use it ≠ from how it

show/contain movement on still

showing what
is missing with side.
DINA and how
much longer
then with ink.

How will I display it.

≠ ink.

break the purpose of letterpress.

negative outcome as a new plate
to print.

lettercut (?) stamp eraser (?) → press a
plate
to obtain
copied afterwards.

Think about
how to track it.

Move back to sources (original) roll
back # forward?
show movement of track materials.

What is the factor → which are the factors?

I want to track → how can I track it. rule or no rule
of track to create
effect on still image.

No order
is focus of enquiry.

Not everything is meant
to be letterpressed.

ABC = a message

assign ≠ letters a type of shape + types of lines is implied
so when ABC = created an image.] dan
Rather than A being the image.

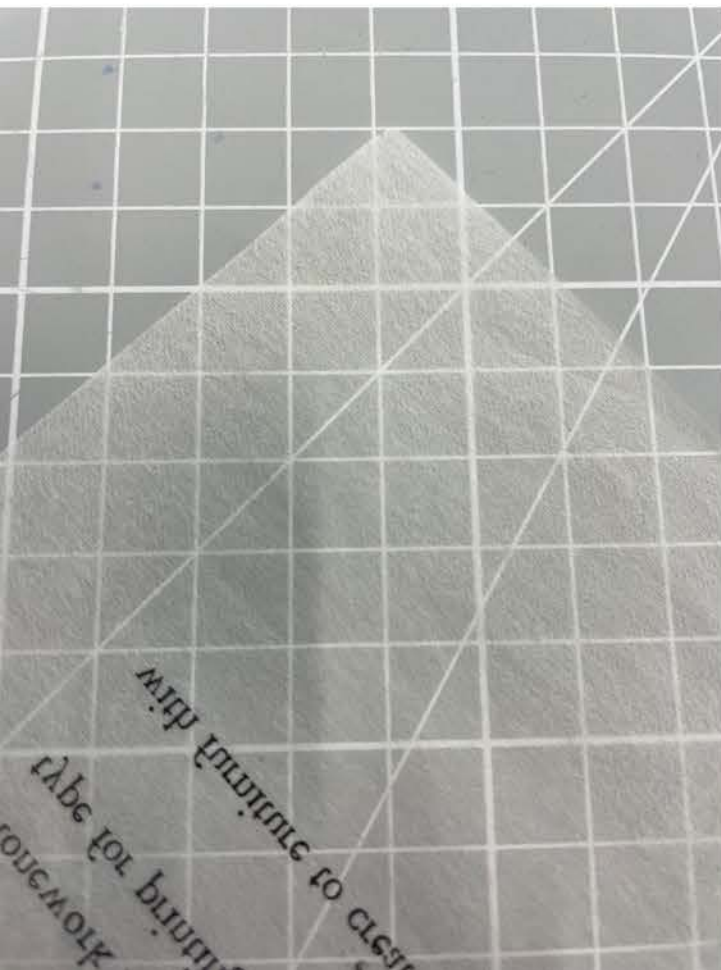
Register negatives (?)

what is quality / define? → quality texture.

Referencing texture

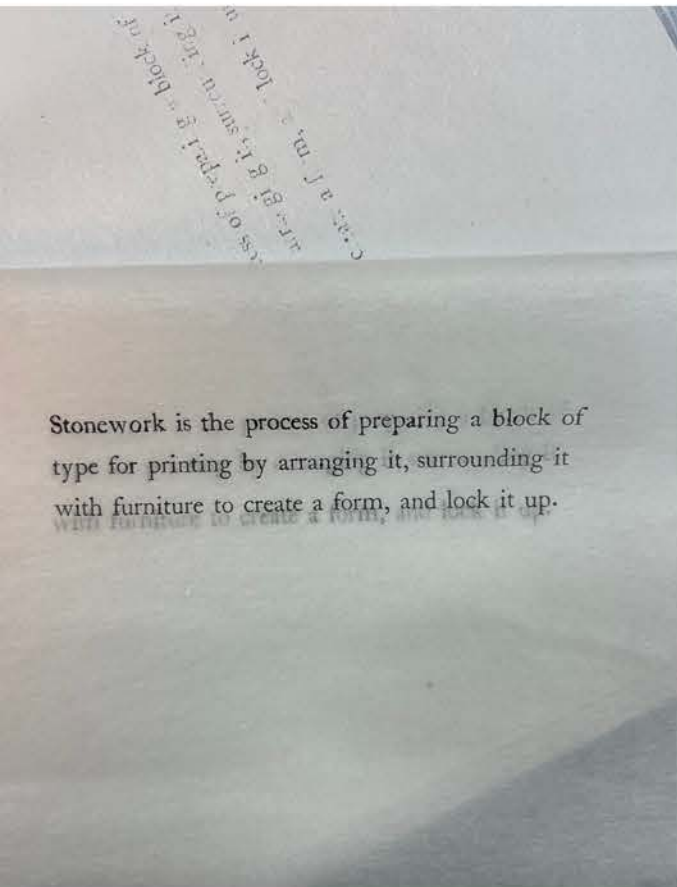
conclusions from feedback:

How could I subvert the technique
(function and materiality) without using other mediums?

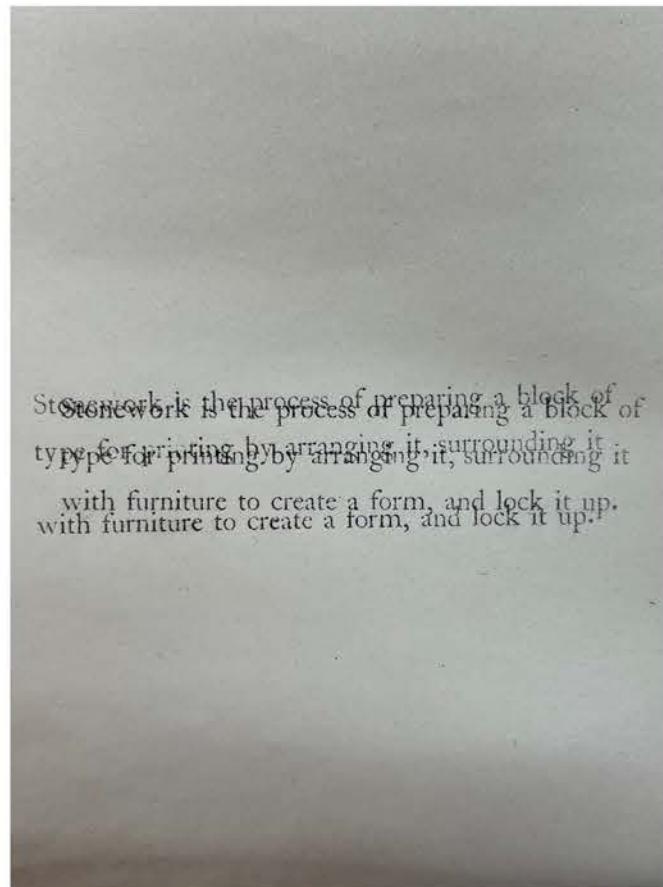


- Explore other substratums:
transparency & thicker papers
- Bruising/engraved paper
- No ink
- Repetition over the same piece

ITERATING 2.0 ... (prototyping)



printing on tissue paper
& japanese manilla



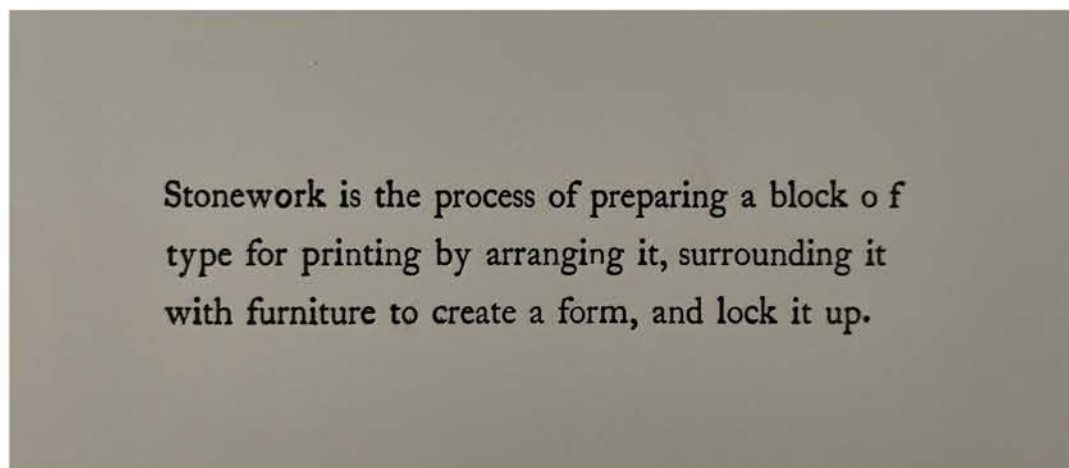
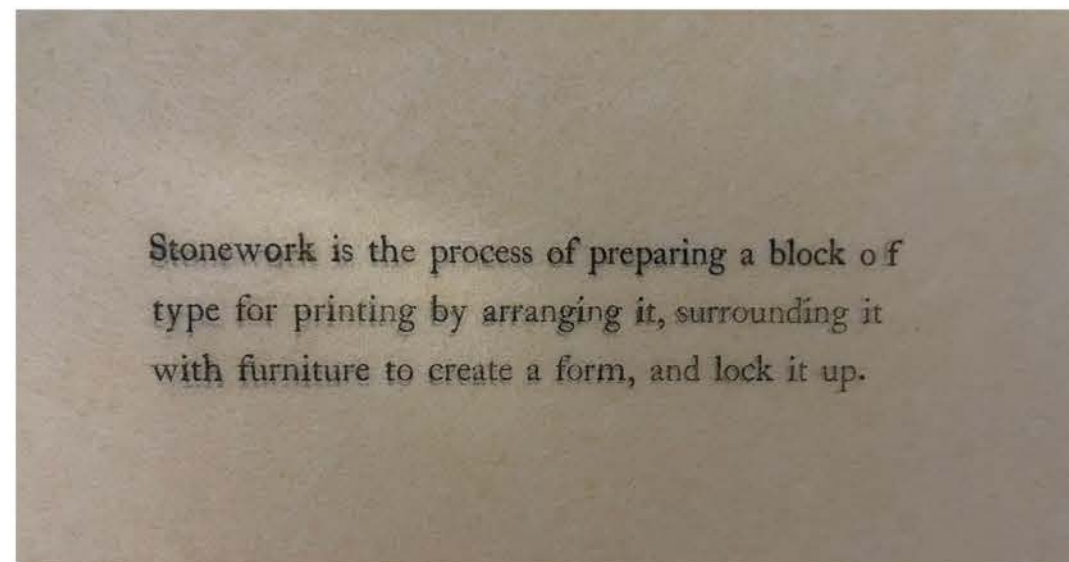
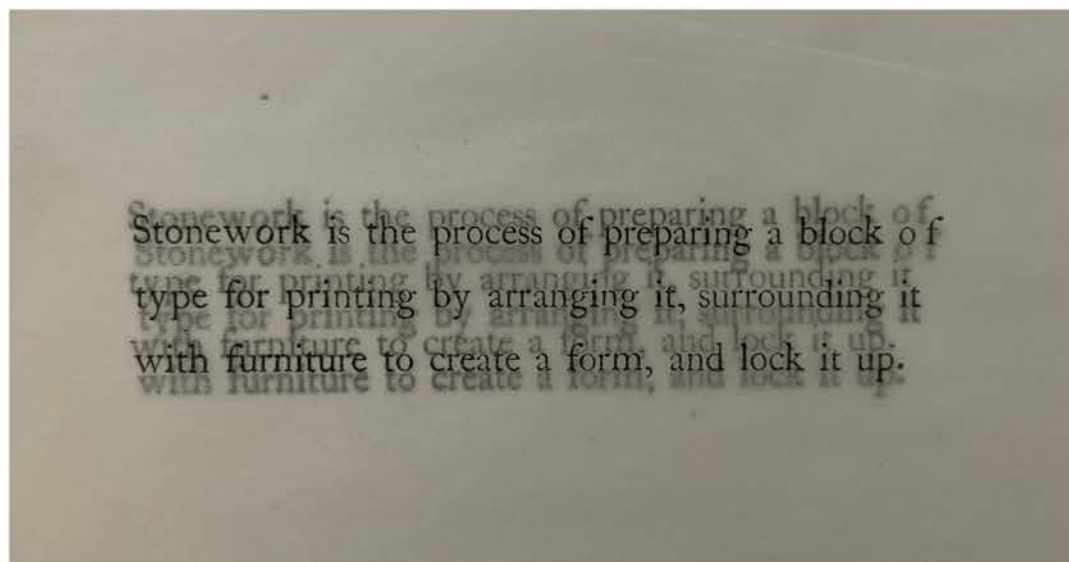
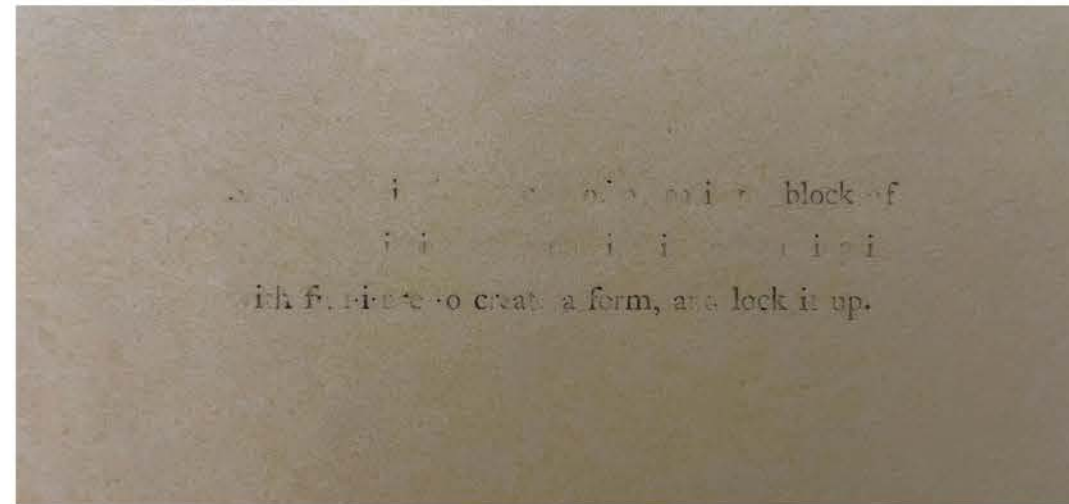
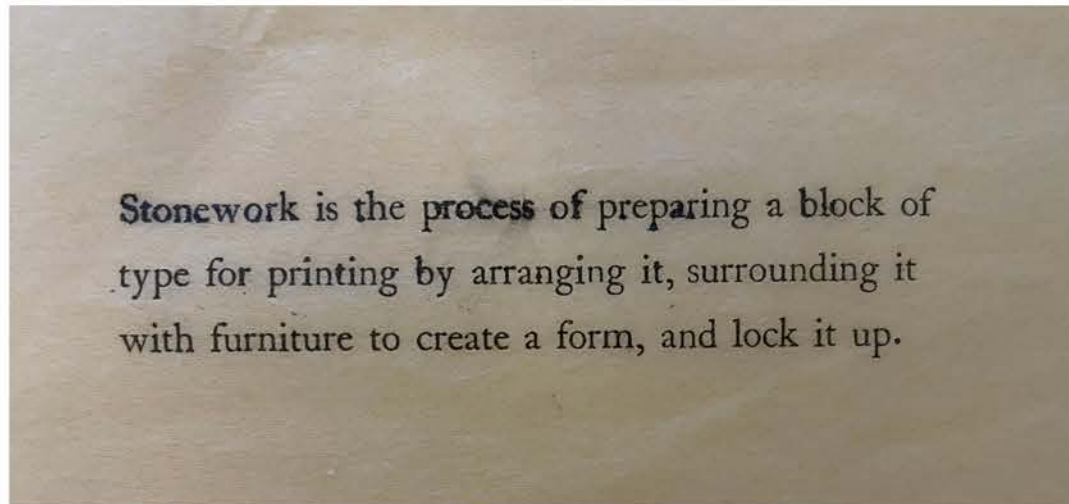
printing over the same surface



printing on thicker paper



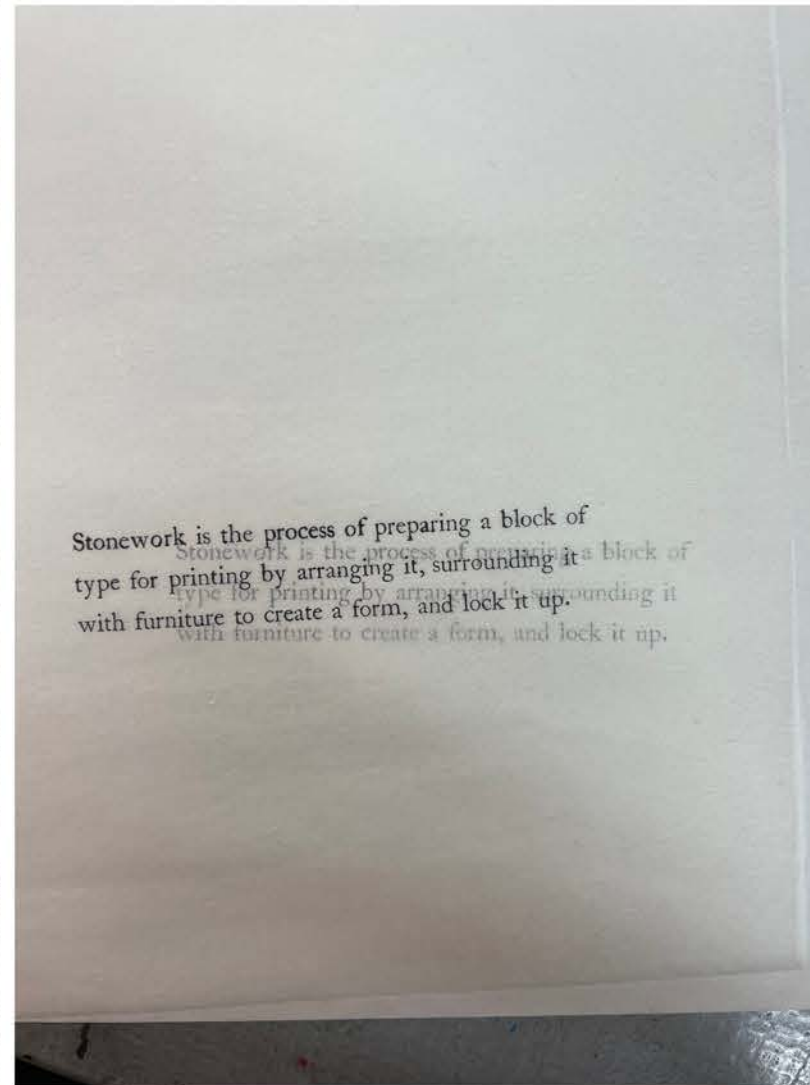
testing no ink brusing



8 prototypes - iterations

Find value in evoking movement by building anomalies into each other, or by leaving traces of anomalies in a single print.

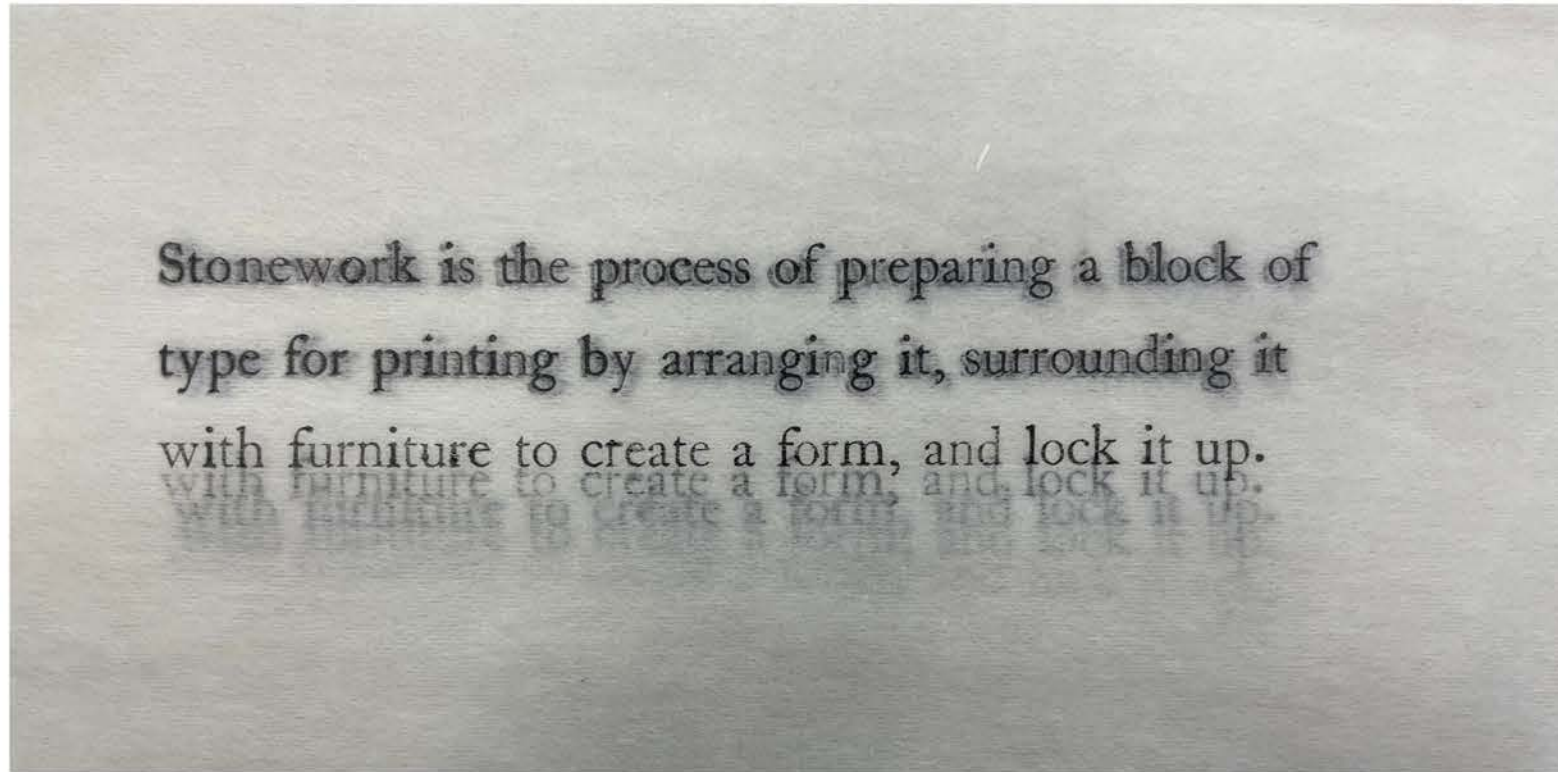
ITERATING 3.0 ...



15 more iterations

identify 3 instances/
possibilities to continue exploring

Movement by layers

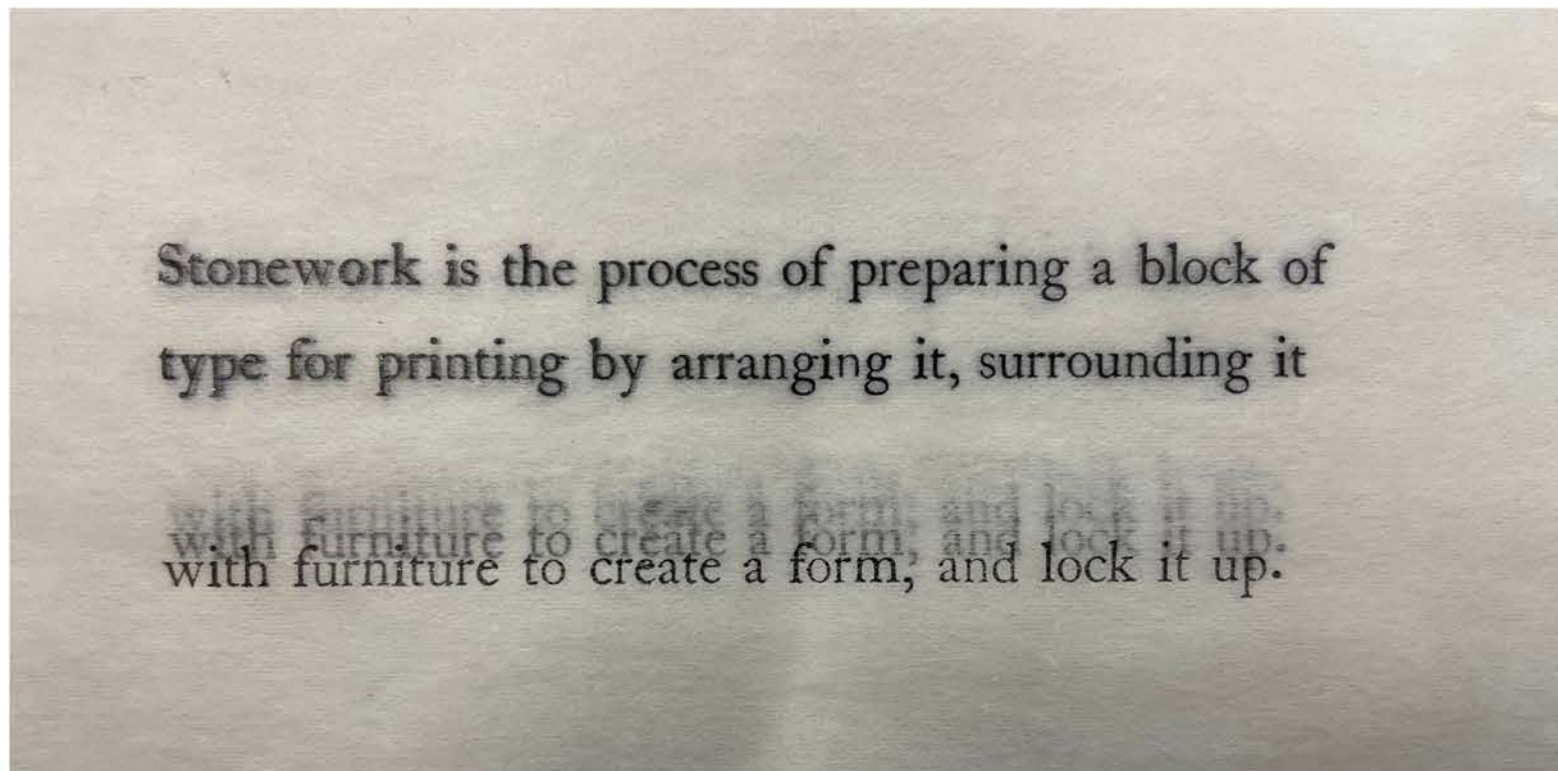


Subverts duplicate function:

layers create a movement trajectory
& exaggerate the dependancy between the
prints in order to create a sequence.

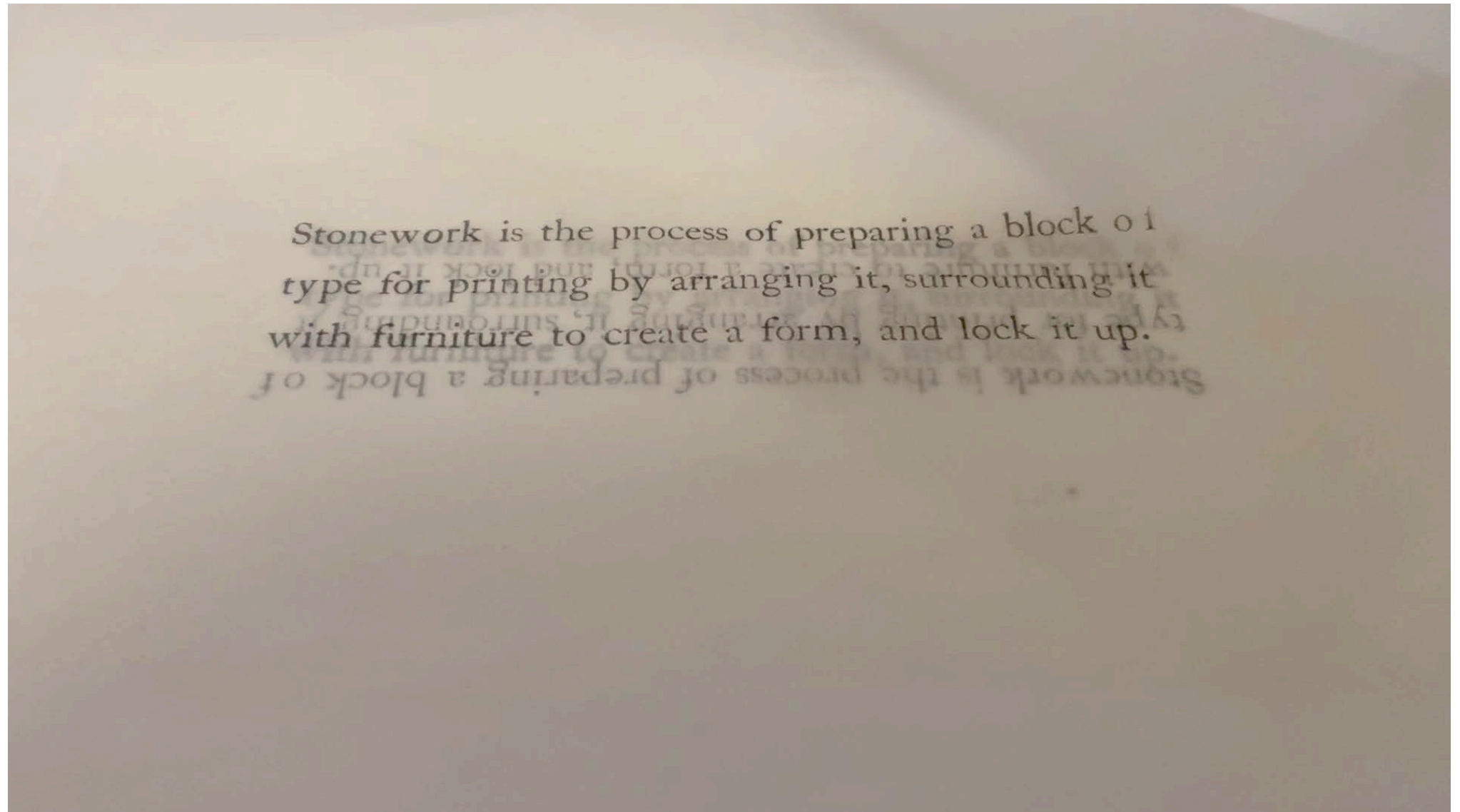
the individual anamolies become a collection
that can be read together.

5 iterations
2 possibilities



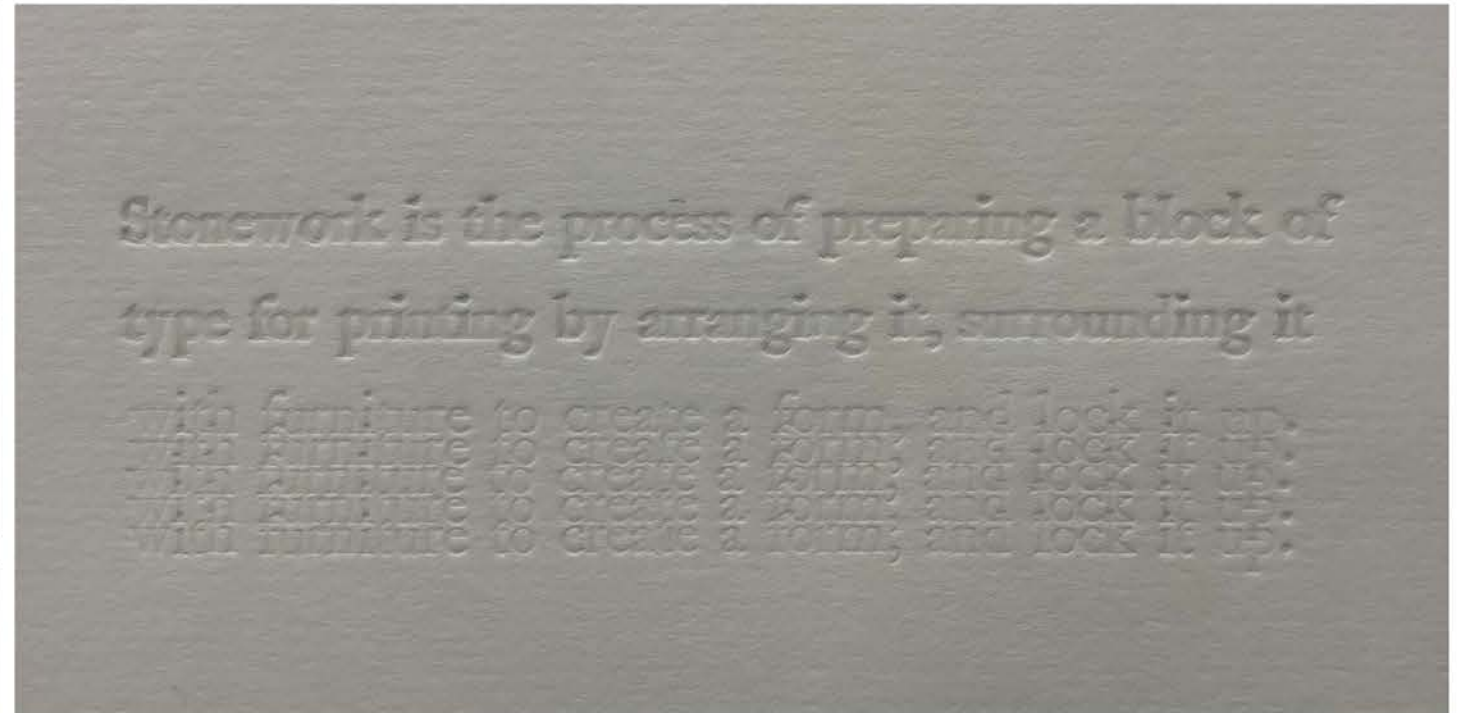
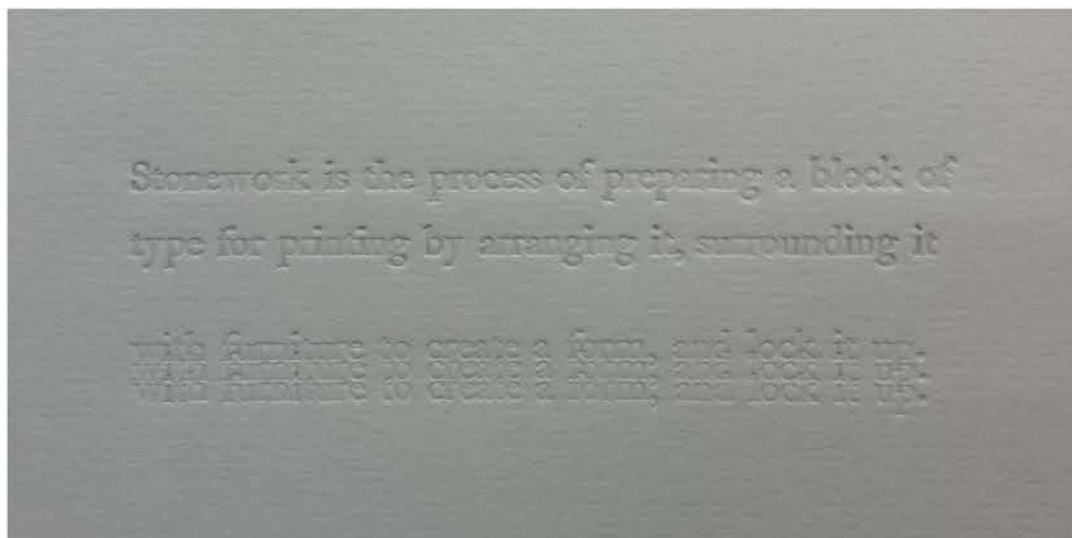
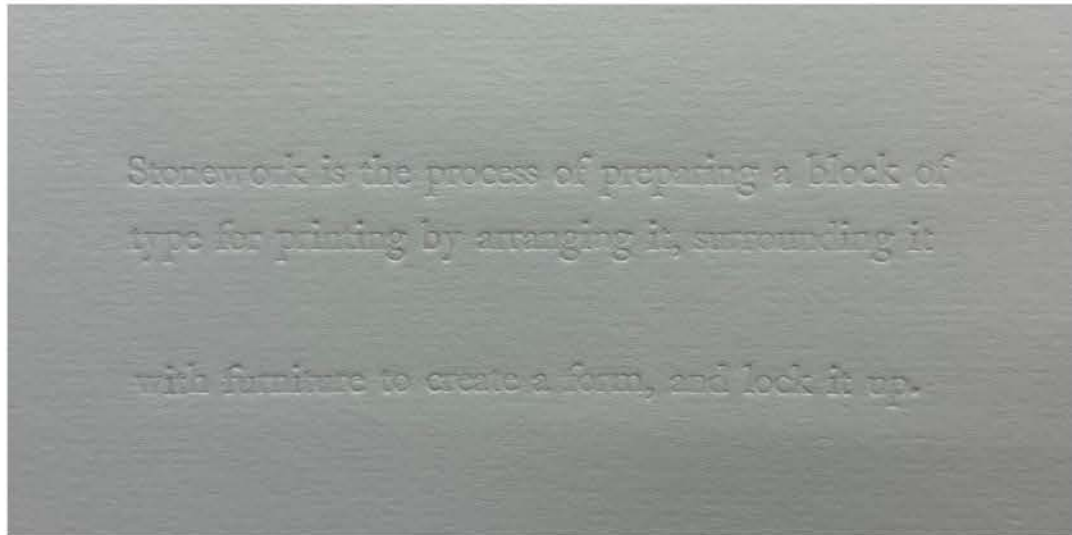
Letterpress on layers

delicate material & result
also contradicts the
heaviness of letterpress



movement by repetition

5 iterations



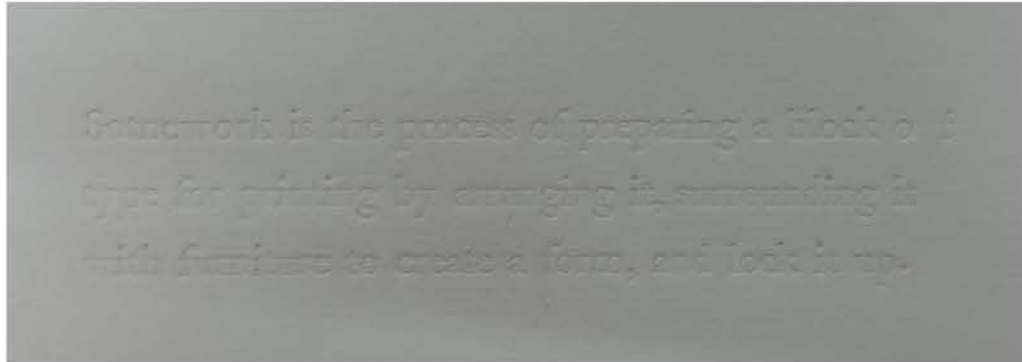
Subverts seriality function:

Change how the process is done, normally prints & anomalies go on different paper.

This allows me to collect anomalies.
Show them as still images, and collectively evoke movement as change & repetition.

movement by traces

5 iterations



Subverts duplicate function:

Combination no ink
+ final version with ink

Show how the type set has changed by
exhibiting the anomalies that took place
before the final print

