

UNIVERSITY OF SOUTHERN QUEENSLAND

**Print as continuum: reappropriation and the spoils of multiplicity**

A dissertation submitted by

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## ABSTRACT

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In Toowoomba a little off one of the main streets, air was pungent with inky aromas as a massive newspaper printing press went about its daily business. Created here, during a normal newspaper print-run were ink-stained, incidental and accidental prints known as spoils – the monotypes of a mass-printing process. Such detritus created the context for an investigation into the reproductions and slippages of print.

This study was conducted during a period of significant transitions in the sites and technologies of local newspaper printing. Fieldwork enabled research at Ruthven Street before the site was made redundant, and then occurred at Industrial Avenue. Both sites have also operated as decentralised studios thus permitting a phenomenological approach to the print that has informed and inspired my art-making practice as well as providing the subject and object for practice-led research from which a methodology of reappropriation has evolved.

Reappropriation (Beaumont 2005) is a term coined to indicate a process where the reproduction is appropriated and re-produced. As Eisenstein (1979) notes, aside from the social, cultural and political implications that went with a wide dissemination of print, the printing press was responsible for the illusion that the errors of manuscript practices were eliminated, but she observes that the errata were not eliminated but standardised. However, the print is not always an ‘exactly repeatable pictorial statement’ (Ivins 1969: 3); there are differences between copies, sometimes minute or imperceptible, that which Duchamp (Naumann 1999) may have designated as infra-thin. It is this property that positions the print as continuum.

Reappropriation explores the doublings and multiplicities implicit in the concept of the print and folded within its mechanism are the tautologies of the original/copy dichotomy. Reappropriation operates through the mode of repetition, it is concerned with what Wollheim (1995: 388) might term ‘continuity-conditions’, and it denies the passivity of the reproduction. *Print as continuum: reappropriation and the spoils of multiplicity* embeds the times, places and technologies of local newspaper printing in the material practice of this research in order to augment the slippages inherent in print production and the participatory nature of the reproduction.

## CERTIFICATE OF DISSERTATION

I certify that the ideas, experimental work, results, analyses, software and conclusions reported in this dissertation are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award except where otherwise acknowledged.

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Signature of Candidate

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Date

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Signature of Supervisor

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Date

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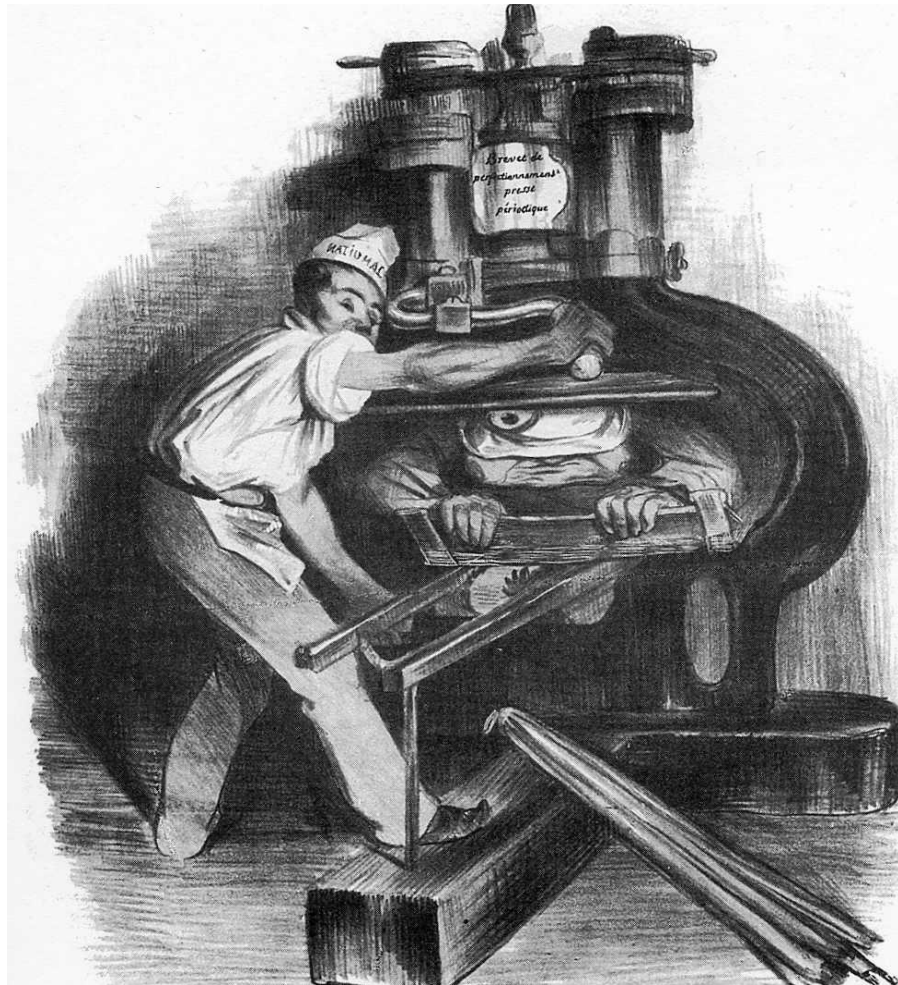
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## CHAPTER 1

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### Stop the press!

‘Stop press – small section in a newspaper, reserved for very late items of news’  
(Collin 1997: 286).



**Figure 1.1**

Honoré Daumier

*Ah! You want to stop the press*

1833

Lithograph

23.7 x 20.9cm

(Apgar, Higgins & Striegel 1996: 21)

## **The spoils of practice: setting the scene**

To set the scene for this study one must first understand the significance of objects termed spoils. Newspaper is a contemporary print media of mass and popular culture, yet despite its ubiquity we know little of its print-production origins. During the printing of newspapers by APN Print at the site of The Chronicle, Ruthven Street Toowoomba, accidental and incidental prints known as spoils, are created. The spoils are sheets of ink-stained, discoloured, torn, cut and misaligned newsprint: the monotypes of the machine and the slippage of mass media. These misprints along with the detritus of newspaper production such as printing plates are collected to theoretically and materially inform this study. They participate in my visual arts practice by providing the primary locus for a theory of reappropriation (Beaumont 2005) – a neologism coined by me to indicate a working methodology by which the reproduction is appropriated.



**Figure 1.2**  
The Harris N845 offset newspaper printing as first installed at The Chronicle newspaper, Ruthven Street, and in use until 2008. Photograph – supplied by The Chronicle.

It is open to conjecture as to how paper in general will continue to be used (Ballinger 2001: 9-13), and newspapers now available in electronic format raises questions about whether they have a future in paper format. This consideration provided impetus for my research into the material and technological histories of local newspaper printing, more so when on December 9, 2006 The Chronicle announced in ‘New press centre...’ (p. 9) that replacement of the printing press was imminent.

Consequently, there were some significant changes in the sites and technologies of newspaper printing and these informed my artmaking practice and theory of reappropriation. The Harris N845 printing press is the first from which I sourced spoils and printing plates and it had been in use at Ruthven Street for twenty-nine years, finally ceasing production in May 2008. At the end of 2007 a new printing centre was built at Industrial Avenue Wilsonton, and a new Manugraph Cityline Express newspaper printing press was installed and became fully functional by April 2008. An official opening of the centre followed on June 19, 2008. The spoils and printing plates that I have collected from the Ruthven Street and Industrial Avenue sites, through their repetitions and slippages, participate in an exploration of the appropriated reproduction.



**Figure 1.3**  
The Manugraph Cityline Express newspaper printing press – during installation at Industrial Avenue Wilsonton, Toowoomba in February 2008.  
Photograph – Deborah Beaumont.

When I discuss the local in terms of newspapers I am using the word in two ways: firstly, the local refers to the local print-production of newspapers specific to the two sites in Toowoomba: 618 Ruthven Street and Industrial Avenue, and secondly, my idea of the local is generic as it includes the ever shifting geographic context and content of the newspapers printed at these sites. When I write of newspaper printing it must also be assumed that I am armed with predominantly local knowledge of the

historical, technical and material aspects of the industry. I make no judgement on the subject or politicality of local newspapers' content for it is the print-production practices rather than the journalistic intent that are enfolded within this study. This is further informed by my research into the histories and practices of printing and printmaking.

Print has been used to document and influence social, cultural and political situations (Shikes 1976) and with the invention of the industrial printing press was able to more widely disseminate such textual and visual information (Benjamin 1999). The press too, is responsible for the illusion that the errata of manuscript practices was eliminated, but instead the errata were standardised, occurring equally across all print copies of the one edition (Eisenstein 1979: 10). But this too is an illusion for there are differences, sometimes minute or imperceptible – the infra-thin (Ades, Cox & Hopkins 1999) between copies. Print, whether manually or mechanically conceived, embodies the numerous repetitions that are indicative of reproductive technologies and print is the ultimate medium and process with which to explore the concept of reappropriation – the appropriated reproduction. This idea of reappropriation could most simply be described as the 're' of artmaking: repeating, re-working and re-producing the reproduction.

### **Background to the problem**

My previous research (Beaumont 2005) identified newspaper spoils as prints without an artist to make them, to borrow a Duchampian take on the readymade (Naumann 1999, Ades et al. 1999). They are failed reproductions of a print-perfect (saleable) newspaper and as such are failed copies. Their slippage simultaneously determines them as reproductions without an original – no *a priori* image, and reproductions that, due to this fact, are original. Through studio processes I have translated spoils into artworks such as collages, artist's books, digital prints and installation, thus challenging concepts of authenticity, materiality and surface. This method of exploring multiple reproductions, representations and the recontextualisation of spoils runs through this research. Spoils provided the main impetus for this study, but importantly, newspaper printing plates have been introduced as object, subject and substrate of the print. Other newspaper printing materials, such as printing blankets and photographic transparencies also inform my research.



The spoils and other print detritus has been collected by me from Ruthven Street since early 2001 and I continue this practice today at Industrial Avenue. The Chronicle newspaper is just one of many spoils-producing publications that has been or is, printed at these sites; others include daily, weekly, or monthly newspapers with regional, rural, and industry news, and special interest publications. The print materials and processes employed in this study evidence newspaper production in Toowoomba in the early 21<sup>st</sup> century. They embody local newspaper printing history and as such are both cultural product and artefact.

While my current artmaking practices are dependent upon the materials and technologies of local newspaper production, and reappropriation will be explored in this context, the concept of reappropriation as the appropriated and reproduced reproduction has no such dependency – my theory of reappropriation can relate to the spoilage and slippages of any newspaper production or artworks that arise from it. This is not to lessen the criticality of this aspect of the study; the phenomenon of local newspaper production and its concomitant print detritus typifies print as continuum, a central principle of this research. Print with its doublings, reversals and multiplicities, as both medium and process, exemplifies the appropriated and reproduced reproduction that marks reappropriative practice.

### **Purpose of the study**

This study will:

- through process-specific print materials of local newspaper printing, evidence material, authorial and temporal slippages inherent in reproduction due to the repetitions enfolded within its structure
- unpack the concept of reappropriation as a working methodology by exploring its application in my print-based studio practice
- use the newspaper printing press in collaboration with staff at APN Print to produce tabloid-format artworks (spoilspapers), as visual outcomes that reflect on and situate, reappropriative practice in contemporary visual arts.

## **Statement of the problem**

In order to elucidate a working methodology of reappropriation – the appropriated and re-produced reproduction, this study will employ newspaper print slippages in order to expose the original print as always already infra-thin and therefore operational as a repetition: a continuum of variation.

Through practice-led research, the materials and processes of local newspaper printing will be positioned in visual arts practice, as an engaging phenomenon that can be shared by the industry, artist, and public.

## **Literature review**

When the print detritus of newspaper production enters into contemporary print discourse through misprints, re-prints and re-productions, a number of critical slippages occur and they are largely determined by the culture of printing (which can be taken as mechanical and commercially-based process) and printmaking (as considered from a visual arts perspective). This study is therefore informed by the following theoretical coalitions: the changing print, reproduction and the ‘re’ of artmaking, production and slippage. They are summarised here, and form Chapter 3 in three parts.

In Part One – ‘The changing print’, print is examined for its social, cultural and political implications (Butler 2007, Eisenstein 1979, Shikes 1976), and introduces some of the print media hierarchies that wax and wane. This study via newspaper production detritus, explores the contemporary print that embraces the hybridities of traditional and new technologies (Milojevic & Lunn 2007), and is opened up by the changing nature and status of the print as (reproductive) artwork (Griffiths 1996). ‘The changing print’ explores some of the technological developments and structural changes in print that have indicated or influenced the way text and images are conveyed. It examines the ‘exactly repeatable pictorial statement’ (Ivins 1969: 3) and the role of copyist, in order to understand print as a conveyer of information (Benhamou & Ginsburg 2005, 1999). According to Apgar, Higgins and Striegel (1996) and Higgins and Striegel (2005) the newspaper as inexpensive material and democratic medium plays no small part in this history. They observe that as everyday

print the newspaper has participated in visual arts practice as subject and object. A historical examination of some of the relationships between machine and artist will contextualise my use of the industrial newspaper printing press: a mechanical participant in this study. Key texts for part one include: *The printed picture* (Benson 2008), *Press gallery: the newspaper in modern and postmodern art* (Higgins & Striegel, 2005), *Machine in the studio* (Jones 1996), *The contemporary print: from pre-pop to postmodern* (Tallman 1996), *Prints and printmaking: an introduction to the history and techniques* (Griffiths 1996), *The newspaper in art* (Apgar, Higgins & Striegel 1996), *The printing press as an agent of change* (Eisenstein 1979), *The indignant eye: the artist as social critic in prints and drawings from the fifteenth century to Picasso* (Shikes 1976), and *Prints and visual communication* (Ivins 1969).

To reproduce, most simply put, is to produce again. As the work of this study is situated on a cusp between the mechanics of production and the magic of technological reproducibility, Part Two – ‘Reproduction and the ‘re’ of artmaking’, begins with Walter Benjamin’s Work of Art essay (1999), and considers the perceived function and status of the mechanical reproduction and its contribution to the possibilities opened up by multiplicity. Benjamin’s essay will be elaborated upon with insights provided by the authors of Andrew Benjamin’s text, *Walter Benjamin and art* (2005). They note that the perceived validity of the original largely stems from its relation to its subsequent reproduction. Within the original/copy dichotomy is a question of repetitions and the ‘re’ of artmaking: re-inventing, re-mediating, re-producing and re-presenting. Here two of Deleuze’s texts, *Difference and repetition* (2004) and *The fold: Leibniz and the Baroque* (2006) have been instrumental in understanding the variations implicit in the concept of repetition; the relationships between the identical, similar, equal and opposed. One of the concepts that also informs knowledge about repetition, is the infra-thin. Drawn from Duchamp’s appreciation of the liminal differences between readymades (Ades et al. 1999) – those appropriated and recontextualised reproductions, the infra-thin exists too within the state of the print. *The infinite line: re-making art after modernism* (Fer 2004) has also proven to be a useful text in regards to the concept of repetition.

Part Two – ‘Reproduction and the ‘re’ of artmaking’ will also explore appropriation, mise en abyme (an origin within an origin), and the reproduced reproduction.

To historically contextualise appropriation Rex Butler's edited collection of essays *What is appropriation?* (2004) provides approaches to and examples of, appropriative practice. Of this, Butler (2004: 15) states: the 'copy at the same time restates the original *and* usurps it, repeats it *and* takes its place.' It makes the originality of the original possible and destroys it. And we could never have one without the other.' Coulter-Smith's *The postmodern art of Imants Tillers: appropriation en abyme, 1971 – 2001* (2002) from which the term *mise en abyme* was borrowed, is useful in developing the connection between appropriation and reappropriation. Coulter-Smith provides insight into the appropriative, and perhaps what could be termed reappropriative practice, of artist Imants Tillers. Duchamp's *L.H.O.O.Q* (Naumann 1999) and Levine's photographs 'after' another photographer (Shiff 2003: 152) similarly indicate instances of appropriation that could be construed as reappropriative in nature.

In Part Three – 'Production and slippage', material, authorial and temporal slippages are investigated in light of the manual-mechanical dichotomies in the modes of production used by artists and used in the making of artworks for this study. Arguably, one of the most significant slippages in art of the twentieth century was that of Duchamp's readymade (Naumann 1999). The re-positioned mass produced object drew our attention to authorial and contextual slippages. In 'Readymade resistance' Mcelheny (2007) suggests that we can steal and adapt methods of production in order to extend the idea of the readymade by resisting but acknowledging, debt to it. The making of artworks on a commercial and industrial printing press is but one method by which this could be achieved. Jones' *Machine in the studio* (1996) has been an important text in the understanding and application of, the decentralised studio: the place/s of artmaking no longer confined by the isolated working space of the solitary artist.

This study originated from an engagement with the spoil – the accidental or incidental papered print, so Part Three of the literature review also explores slippage via the page. *The future of the page* (Stoicheff & Taylor 2004) has been useful in this regard. Stoicheff and Taylor have drawn together a range of essays that ask us to consider the historical and structural developments and uses of, the page. Instances where artists have created page-based works include Dan Graham's 'works for

magazines' where the artwork was contiguous with the page (Campany 1999), and Tom Phillips repeated re-working of the novel *A Human Document* (Mallock 1892) in order to create his re-authored work *A Humument* (2005). The working practices of Mimmo Rotella will also be explored here, for the slippages in his papered surfaces (Celant 2007) have lent much to the investigations of surface in this study.

Finally, Part Three – 'Production and slippage', examines some of the surface slippages that not only occur but can also be inscribed, during the repetitions and mechanics of production. The work of Andy Warhol among others will be examined in this light. Warhol's use of the silkscreen shows delight in the slippages that arise when the gestural meets the mechanical and demonstrates that the two modes of production need not be antithetical. Through the mechanism of repetition Warhol's work also supports the idea of the open-ended series. Texts that have been valuable in the reflection of these concepts include: *Andy Warhol's Prints* (Feldman & Schellmann 2003), *Andy Warhol: abstracts* (Kellein 1993), *Machine in the studio* (Jones 1996), *Warhol* (Bourdon 1989), and *Warhol* (Ratcliff 1983).

The key texts mentioned in this brief summary of the literature review are complemented by many more, but perhaps Desideri succinctly encapsulates the direction of this study when he claims that epistemological possibilities are opened up by the 'reproducible character of technological procedures and the mimetic attitude at the origin of artistic production' (Benjamin 2005: 112).

### **Overview of research methodologies**

This study is one in which practice-led research (Edwards 2006) is central and it is therefore personal and subjective. It utilises a range of qualitative research methodologies that are designed to fit the practice and to complement each other in the manner of triangulation (Creswell 2009). This is a mixed-method approach (Tashakkori & Teddlie 1998), and the methodologies include:

- fieldwork – observations, data and material collection, and use of site-based studios at the sites of APN Print, Toowoomba,
- phenomenology – investigations into the material and technological properties of the site-originating newspaper-print artefact, and

- embodiment – the exploration of personal theories and processes that are informed by theoretical research and explored and materialised through personal studio practice.

Chapter 2 will provide an in-depth description of these methodologies but they are briefly summarised below.

During this study Ruthven Street and Industrial Avenue were used as the two main sites of fieldwork and they participated too, as studios for the making of art. Through the grace of management – the gatekeepers of the sites, entry to the field was gained in 2001 and the artist-industry relationship has continued to gain strength ever since. By July 2007, seven months into this research, a week-long residency at Ruthven Street allowed me to continue to collect data and materials, and to use a small room near the Harris newspaper press to explore ideas for my visual arts practice. This was invaluable for the conceptual and physical development of my works. Management of APN Print have ensured that permission is granted for me to access the site at times that suit my needs. The door is open twenty-four hours a day. I have identified when the press is most likely to be fully operative and in being mindful of their busy work practices and tight schedules I tend to work around these occasions. This conduct continues to suit us both at the new site of Industrial Avenue although respectfully I note that ‘consent’ for continued access is not static (Bailey 1996: 58). Fieldwork at APN Print Ruthven Street and Industrial Avenue functions as a source of information and inspiration and importantly, as a decentralised studio. It permits practice-led research that is informed by and responsive to, industry knowledge, histories and printing practices.

Whilst in the field my commitment is to conduct research that observes the following ethical protocols: 1. demonstration of trust, respect and caring for the experience of the other (Clandinan & Connelly 1998: 168), 2. establishing personal rather than formal or hierarchical relationships (Bailey 1996), 3. use of unobtrusive measures which do not disrupt (Marshall & Rossman 2006, Kellehear 1993), and 4. giving back to those in the field through a collaborative situation that encourages shared agency (Cresswell 2003, Pink 2001: 36-44). Ethical clearance has been approved for this study (see Appendix 1 – Ethics clearance).

My commitment to respecting those in the industry will also be reflected through my historical survey – *Print Chronicles: local newspaper printing history informing the Make-ready exhibition* which will concurrently be held at Toowoomba Regional Art Gallery with an exhibition of my research outcomes by the title of *Make-ready*. The survey is neither designed to be reportable research data nor an outcome of this study, but is about reciprocity and shared agency: collaborating with and giving back to those in the field – primarily Toowoomba Newspapers Pty Ltd., the parent organisation for APN Publishing and APN Print. And with recent changes in newspaper printing sites and technologies it was timely to reveal this local cultural story to the local community and visitors alike. The historical survey is intended to function as support material that may both illuminate the historical context of this study and illustrate some industry references in my dissertation.

Fieldwork is complemented by a personal approach to the site-originating artefact, i.e. a phenomenological perspective. The phenomenon of newspaper spoilage and the wild colours of the misprints that are spoils were a revelation to me when I chanced upon them following my first visit to the Ruthven Street site in 2001, and I immediately sensed their possibilities in my artmaking practice. The spoils and used printing plates of the print-production areas of Ruthven Street and Industrial Avenue are perceived by staff at those sites as recyclable materials or print waste (pers. Comm.), but my interest in them extends far beyond this parameter.

Newspaper print detritus is visually exciting and inspiring for me. Leedy (1997) identifies this kind of ‘emotional engagement’ and ‘deep personal interest’ as one of the markers of a phenomenological approach to research. Subjective examination of a phenomenon encourages new meanings to be made and permits the expression of personal interest (Merleau-Ponty 2006, Gray 2004, Tashakkori & Teddlie 1998). Phenomenology requires that we look beyond the immediately obvious in order to reveal new meanings from both the researcher’s perspective (Gray 2004, Tashakkori & Teddlie 2003, Dall’Alba 1996) and the perspective of other participants (Leedy 1997). This idea that sensing and experiencing informs perception is well established in Merleau-Ponty’s *Phenomenology of Perception* (2006). My approach to phenomenology is to open an everyday artefact of material culture, i.e. the spoils and printing plates, to new possibilities of experience and expression for myself and

others not only by looking at them as contemporary artefact, but by examining what it means to translate such materials into contemporary artworks. This is a subjective process.

As a practitioner-researcher my role as producer of artworks is embodied practice. Jarvis's (1999: 30-1) practitioner-researcher explores the relationship between practice and personal theory that he and Clandinan and Connelly (1998) note as necessarily subjective. Merleau-Ponty (1994: 284) too, observed that 'vision is an operation of thought' – it shapes art practice. Consequently, visual representations are not 'second-rate illustrations of ideas' (Mirzoeff 1999: 6-7), and critical writing is not just a support for the visual, but posits cultural theories (Papastergiadis 2004: 161), therefore as Jarvis (1999) notes, practice and theory need not be hierarchically structured. Embodied action equates with artistic intention, the physical participatory processes which translate the ideas into artworks. So this theorisation of practice occurs in concrete terms, in the studios: Ruthven Street, Industrial Avenue, and my personal studio. Visual journals, photographic documentation, and the making of preliminary works will be the chief means for recording theoretical and practical developments in the studios. I will expand upon these methodologies in Chapter 2.

### **The analysis and reporting of data**

The spoils and newsprint detritus rearticulated through creative praxis to become objects of encultured practice, establish the data for this research. Data will be acquired from fieldwork at several newspaper printing sites, and this is inclusive of studio practice. So too, the artmaking and theorising that occurs in my personal studio will provide critical data. Group and solo exhibitions will also place my artworks in the field of contemporary art and critical review will be gained in this process. Data will also be gained by examining the theoretical basis and models of studio practice for artists who are relevant to this study. Emergent themes will arise from the theoretical coalitions as previously outlined. Data collected will provide a comparative analysis between what is apparent in the theorization and realisation of my practice and the practice of other contemporary artists. The information for this study will be presented in two ways: it will be analysed and written up in the form of



an exegesis on repropriative practice, and a solo exhibition will demonstrate the outcomes of a marriage of creative praxis to theoretical findings about reappropriation.

The solo exhibition, *Make-ready* uses a printing industry term by which the printing press is prepared for printing. Because my works examine the regenerating print, they are always already prints, and always ready to be remade (sometimes via the newspaper printing press). The exhibition title also alludes to Duchamp's idea of the readymade when it is understood as a mass-produced object that is taken out of its normal context. This explores ideas of authorial and mechanical slippages, and relates to my production methods. The works made for exhibition will comprise several series of prints that are responsive to the context of this dissertation, *Print as continuum: reappropriation and the spoils of multiplicity*. The exhibition will be held at Toowoomba Regional Art Gallery from March 24 – April 26, 2010.

### **Limitations of the study**

Not all newspaper spoils are of interest to me for the purpose of this study. The spoils selected are those that are distinct and individual in character and are selected through the articulation of my personal aesthetic. All spoils referenced and reproduced will be collected from the print production area at Ruthven Street. The Harris N845 press due to its age, created spoils with far more variation than the new Manograph press and those selected are gestural in appearance and they greatly appeal to me. In addition, these spoils very much reference the end of the printing era of the Harris press.

Printing plates are also critical to this study, and are of two types: used – sourced from Ruthven Street and Industrial Avenue, and new – fabricated for me at Industrial Avenue. The used plates provide scope for numerous technical and material investigations, but it is the new plates that enable a fuller exploration and resolution of the idea of reappropriation, and these will be used as the basis of many works for the *Make-ready* exhibition. Somewhat problematic however, is the use of authentic newspaper inks which I feel lend some authenticity to the materiality of the practice, but because of the non-porous surface of the plate the inks can take over a year to dry. This drying time will create some limitations on the amount and types of work that I can make.

The benday dots and half-tone printing methods of newspaper production have been avoided in the language of my artmaking practice as although they provide fertile ground for investigation, the spoils used for this study do not have these particular processes embedded in their materiality. In other words, spoils were created without a newspaper printing plate matrix that pictured their image – they eventuated from the slippages of the newspaper printing process.

Many different techniques and printing presses, mainly letterpress, have been used in the production of newspapers. The silkscreen printing process however is one of few printing techniques that have not been used in local newspaper printing. The silkscreen process has been selected as one of the primary methods of production for the *Make-ready* works because of this slippage and the slippages able to be inscribed in screen-image preparation and printmaking. In addition to this printmaking practice, the contemporary newspaper printing presses utilise a lithographic offset process and with the aid of printer-machinists this technique has been employed for the production of some works defined by me as spoilspapers. It has its own limitations, some of which will be described in Chapter 4.

The printing presses are awesome machines – up to six metres high and thirty metres long, fast and loud, and sometimes quick and dirty. They provided a visual, mechanical feast. The new Manugraph press at Industrial Avenue has ‘cool, depersonalised, flat and immaculate surfaces’ (Gilmour 1986: 47) and demonstrates an industrial aesthetic (Gilmour 1986, Jones 1996). The preceding Harris press at Ruthven Street however has an ink-spattered and age-patinated surface that belies the machine as artefact, weathered by human and mechanical repetitions. It bespeaks the technological sublime (Jones 1996). Time precludes a full investigation of the industrial aesthetic and technological sublime and it is not within the charter of my work for this study. I am however indebted to Jones (1997, 1996) for her insights into this subject and it remains an area of interest to me.

A significant constraint for this study was the necessity to complete the exegesis before the full resolution of all works – for a full resolution at the time of writing would have shortened studio time considerably. This is exacerbated further by studio restrictions such as the lack of access to space for the drying of prints, some of which take up to twelve months to dry. Decentralised studio demands were also

problematic. For instance, the industrial newspaper printing presses could only be used at a time dictated by APN Print. Furthermore, due to space restrictions it has been difficult to view large works as series in their entirety and it has been necessary to mentally build the big picture prior to the exhibition of the work. I would imagine that as an artist I am not alone in this observation of practice. Finally, a long-term aim is to fully extend the series of screenprints to which the works in the *Make-ready* exhibition can only allude. This may well be a decade-long project and Chapter 5 overviews this idea.

### **Contentions**

Through the repetitions and slippage incurred in printing and printmaking and employed through manual and mechanical means, this study contends that:

- Reappropriation is an extension of appropriative practice and proffers a methodology for creative praxis.
- The print always is already infra-thin.
- The infra-thin as a repetition is an operational property shared by the reproduction and the print.

### **Significance of the study**

This study defines the concept of reappropriation through the mechanism of the print, with knowledge of its multiplicities and an appreciation of the historical, social, political, and material slippages that inform it.

The appropriated and reproduced reproduction, termed by me as reappropriation, may:

- extend the logic of appropriative practice
- deduce that reappropriation can be a working methodology in studio-based practices
- determine that the printing plate can simultaneously be subject, object and substrate of and for the print
- establish the print as continuum, supported by theories of the infra-thin and disparation.

This study is significant because, through the recontextualisation of the waste object, my discourse on the phenomenon of newspaper print detritus is provocative. Whilst reappropriation constitutes a personal tool for the development of artworks, the theorising of this process provides an intellectual framework that may extend and challenge the existing knowledge of artists and art theorists.

In the name of reappropriative practice, the significance of this study also includes the development of an artform I have termed spoils papers. Their imagery is predominantly appropriated from spoils and the newspaper printing site and they are created through an artist-industry collaboration through the unique process of using the industrial newspaper printing press in a readymade resistance (Mcelheny 2007). Newspapers can operate in artworks as subject or object, but there is currently no evidence available to suggest that the tabloid-format and newspaper-printing-specific imagery have been considered as intrinsic to the structure and meaning of an artwork. Through creative praxis this study seeks to re-produce the appropriated reproduction via the repetitions and slippages of print production that are part of the operation of local newspaper printing.

Before we move onto Chapter 2 – ‘The Composer’, I will overview the premise of reappropriation. The early introduction to the concept is critical for it contextualises the purpose for and significance of, this study.

### **The ‘re’ of artmaking – What is reappropriation?**

I have coined reappropriation as a neologism from the terms reproduction and appropriation (Beaumont 2005), and it describes a strategy by which the reproduced is appropriated: reworked, remediated, repeated, reinvented, re-presented and re-produced. Note the criticality of the prefix ‘re’: used in regard, and with reference to, re-production. This study then, centres on the reproduction of the (re)print through the working methodology of reappropriation where print is subject, object and process.

Before defining this slippery term of reappropriation, it is important to appreciate what is meant by the use of the term ‘appropriation’, and Nelson gives us a good working definition:

Etymologically, the word “appropriation” could hardly be simpler or more innocent, deriving from the Latin *ad*, meaning “to,” with the notion of “rendering to,” and *proprius*, “own or personal,” yielding in combination, *appropriare*, “to make one’s own” (Nelson & Shiff 2003: 161-162).

Significantly, Nelson asserts that whether ‘taken positively or pejoratively, appropriation is not passive, objective, or disinterested, but active, subjective, and motivated’ (Nelson & Shiff 2003: 162). This description is important because a modern approach to appropriation sometimes tends towards a more specific application, as Lucie-Smith’s definition in *The Thames & Hudson Dictionary of Art Terms* (2004: 17) shows:

Appropriation: Term used when an artist takes over *pre-existing images* to *re-employ them unchanged* [my emphasis] in a different context or with a different purpose in mind, thus altering its meaning.

Lucie-Smith (2004: 17-18) cites as examples, the works of Sherrie Levine (reproductions of work by earlier photographers), and Richard Prince (use of images from advertising). For the purpose of this study, Nelson’s definition is more apt as it implies a more personal engagement with change, and a possible employment of variation. Butler (2004) is also well worth examining in regard to appropriation, and I will later turn to his theories.

Following from this, the guiding principles of reappropriation are as follows.

Reappropriation can be: degenerative and regenerative, the dislocation and relocation of the original, and simultaneously an original and a copy – therefore self-appropriating. It can be defined as: exemplifying the ‘effect’ of copying, the physical and intellectual processes of multiplicity and repetition, and the valid, indefinite and differentiated edition – best described as a series. Reappropriation can be seen to have a provenancial character – a reference to or recognition of, prior states, and can include reversals, erasures and slippages. It could be applied as both working methodology and new approach to the index of the print. Importantly, it can indicate an authorial slippage in which the machine is participant. Understood in this way, reappropriation may be considered neither about degrees of differentiation nor about degrees of work or manual labour.

For reappropriation, the appropriation of the (print) reproduction can be considered the concept at its most dense. It is bound with the tautologies of the original/copy dichotomy for in the process of its application we take the reproduction as the original. But there is an extension to this approach to the concept – that in which the reproduction is fractured (reworked, reinterpreted and repeated) through the devices of fragmentations and repetitions that involve sequences, series, and the *mise en abyme* (in my reference - the copy within the copy). The key principle for reappropriation, therefore, is unmistakably repetition. It is to borrow Richard Wollheim's (1995: 388) phrase, about the 'continuity-conditions' and 'different occurrences' of the same work. Reappropriation has the same genus as Coulter-Smith's (2002: 137) term, 'proto-appropriation': a repetition or expanding of the appropriated image/concept where sequentiality is recapitulative and retrospective. As Walter Benjamin (1999: 214) once observed, the unique existence of a work of art is understood by its history of physical changes and provenance.

This chapter, 'Stop the press!' described the background to, and context and purpose for, the study, and it introduced key concepts to be explored and strategies by which this would occur. This exegesis contains four more chapters. Chapter 2 – 'The Composer', now follows. It provides a description of my research methodologies: the fieldwork, and studio places of inspiration and practice, and it outlines the importance of practice-led research and my belief in artworks as sites of knowledge. This chapter appears prior to a review of literature in Chapter 3 – 'The Main Jacket' which unpacks concepts of the print, appropriations, repetitions and slippages. In the literature review I begin to weave through my fieldwork and studio practices and outline some of the developments that unfolded as the study progressed. Chapter 4 – 'The Running Dummy' overviews the outcomes of the study: the discoveries made through the application of theory to practice and practice to theory. It is my belief that these are non-hierarchical. Chapter 4 will provide examples of how and why works developed and justify and describe the intended resolution of the body of works for the *Make-ready* exhibition. Finally, Chapter 5 'No Stereotypes' will outline possible directions for further research, and provide a conclusion to the study.

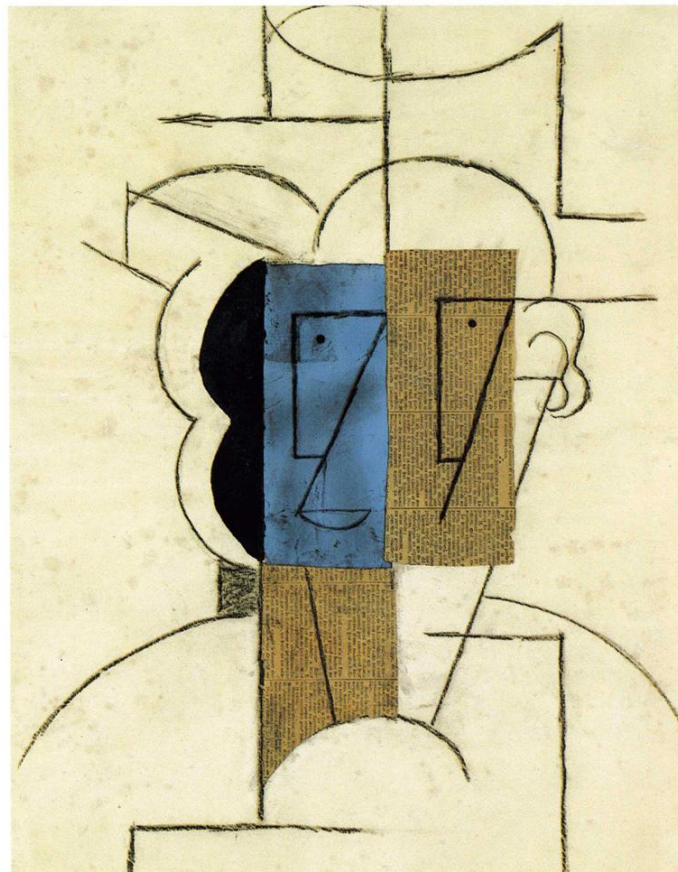
## CHAPTER 2

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### The Composer

A compositor is a 'printer who sets type or assembles typographic elements into printing form' (Arnold 1981: 251).

The compositor shares much in common with the bricoleur, one who combines or assembles varied qualitative methodologies in order to give depth and breadth to their research (Denzin & Lincoln 2000: 4-6). This chapter will describe the methodological structure of this research in which fieldwork, phenomenology and embodiment are central and for which the participation of the artist is critical.



**Figure 2.1**

Pablo Picasso

*Man with a hat*

1912

Pasted paper, charcoal and ink

62.23 x 48.15cm

(Apgar, Higgins & Striegel 1996: 143)

## **Newsprint detritus prompts the investigation**

There are times, as Glassie (1999: 46) has claimed, that ‘the artefact should lead the investigation’ and the appropriation of spoils and other newspaper print detritus, as the starting point for research into processes of re-producing and recontextualising in visual arts practice, is one such instance. ‘Those responding to visual information are responsible for opening up the interpretive space between the artefact and what it might mean’ (Sullivan 2005: 197). This study, *Print as continuum: reappropriation and the spoils of multiplicity*, employs practice-led research, an approach for the arts, which embraces and supports studio-based inquiry. It is a study that not only investigates the artefact and its production, but more importantly, explores the conceptual spaces that open up when the artefact is an active participant in art theory and practice.

In *Art practice as research: inquiry in the visual arts* (2005: 63), Sullivan asserts that the art product is not something to be ‘isolated and contextualised’, but should be recognised as a location of knowledge. He states that the ‘art product is an outcome of artistic thinking and therefore is a site for answering questions about how art knowledge is acquired and represented’ (pp. 125-131). It is a ‘research equivalent’, has ‘potential evidence of knowledge’, and embodies questions, ideas and images (pp. 88, 110, 181). This, Sullivan refers to as thinking in a medium and he also suggests that thinking occurs via language, and via context, and that all three processes of knowing are transcognitive i.e. the ‘forms, ideas, and situations are informing agents of mind that surround the artistic self during visual arts practice’ (p. 130).

## **Practice-led research and practitioner-researcher**

Practice-led research is a ‘kind of enquiry whose next question, whose next step, will reflect upon, but is not solely dependent upon, the last stage of the research...at all times subject to the influence of chance discoveries’ (Edwards 2006: 4).

A practitioner-researcher is one who simultaneously practices their occupation or craft whilst researching it, because ‘more knowledge is being legitimated pragmatically rather than either logically or empirically’ Jarvis (1999: 3).



This approach is apt for my position as artist-researcher. My studios (personal and decentralised) are laboratories, places where the practice both leads, and responds to, the theoretical research. Experimental and developed works emanate from practical and theoretical investigations and explorations of the artefacts of newspaper print detritus as material culture. ‘The accidental, the incidental and the coincidental all can play a major part in influencing a future direction or rationalising a past decision.’ (Edwards 2006: 3). Theories are tested, discoveries are made, contemplated and revisited, and knowledge gained becomes what Jarvis (1999) has termed personal theory.

As Jarvis (1999: 3) suggests, neither practice (eg. visual art-making) nor theory (eg. visual art theorisation) needs to be prioritised. This idea is supported by Mirzoeff (1999: 6-7) who champions visual culture studies, stating that visual representations are not stable, but neither are they ‘second-rate illustrations of ideas’. Similarly, Papastergiadis (2004: 161) states that one of the main purposes of writing is not just to support images but to postulate cultural theories and creative practices. ‘[P]ractice informs theory and theory informs practice’ (Sullivan 2005: 93). Artists frequently approach research by ‘visualising, sensing, intuiting, focusing, reasoning, questioning, grounding, comparing and interpreting’ (Sullivan 2005: 192) i.e. theorising and making can occur simultaneously. Edwards (2006: 5) too, has suggested that the serendipitous, explorative and intuitive can be applied in combination with process and logical analysis. In the studio this type of theorisation of and about practice, meshes with material processes.

‘[P]ractice is a personal and subjective phenomenon to the practitioner’ that can be problematic according to Jarvis (1999: 30-31), however Clandinan and Connelly (1998) claim that subjectivity is central in the researcher’s telling of their own experience and this is certainly the case with creative praxis. The terms ‘adaptive’ and ‘inventive’ pepper Sullivan’s (2005) text, and he uses them to emphasise human agency and the responsive, reflexive and interpretivist approaches to art making. ‘Meanings’ he reminds us, ‘are made rather than found’ (p. 215). Sullivan too, recognises that understanding is an ‘adaptive process of human thinking and learning that is changed by experience’ (2005: 73).

‘When I started work...It was not long though before the possibility became apparent of...’ (Phillips 2005 np.). This statement forms part of the introduction to Tom Phillips, *A Humument: a treated Victorian novel*, in which he outlines his method of working on an existing text for the purpose of deconstructing and reconstructing the way in which it was ‘read’. It was Phillips’ physical relationship with this particular novel that transformed it from a literary novel (relatively unknown beyond its era), into a well-known and oft-mentioned artist’s book. Phillips thought by ‘doing’, which Edwards (2006) and Sullivan (2005) claim is a valid method of working creatively. To this end an analysis of artists’ models of studio practice and methods of working have been considered in relation to my own.

### **A bricolage of qualitative research-methods**

The choice of research methodologies will depend on the questions being asked in the study (Brewer & Hunter 1989: 82), and when the research is bound in a theorisation of practice (practice-led) a multifarious approach is necessary. For this reason I employ Denzin and Lincoln’s (2000) description of bricolage as a method of research. They liken a bricoleur to a quilt maker, as one who pieces together many and often varied qualitative methodologies and to a lesser extent quantitative methodologies to fit ‘the specifics of a complex situation’, noting that this allows for breadth and depth in the inquiry (Denzin & Lincoln 2000: 4-6). A more frequently used description, is multi-method (Brewer & Hunter 1989) or mixed-method research (Creswell 2003). There are variations in understandings of mixed research methodologies. Tashakkori and Teddlie (1998) describe mixed-method as the use of more than one research method but restricted to one worldview (i.e. qualitative or quantitative), and mixed model as utilising more than one method or worldview across all phases of the research process. The fine points of differences between mixed-method and mixed model do not need to be debated here, however Creswell (2009), Sullivan (2005), Gray (2004), and Tashakkori and Teddlie (1998) agree that the strength in using a variety of methods lies in triangulation: a balancing of weaknesses and strengths in data collection methods and the taking into account of as many different aspects of a problem as possible. Brewer and Hunter (1989: 74) claim that the intersections of multiple theories or approaches provide new ways of perceiving a phenomenon. As Denzin and Lincoln (2000: 4) liken bricolage to the

creative processes of montage, and pentimento - a becoming visible due to the revelation of layers, this term fits better with research into an art practice that employs similarly creative techniques than does either mixed-method or mixed model.

This bricolage of qualitative methodologies is driven by visual inquiry (Emmison & Smith 2000), and practice-led research. Flick (2002: 3) claims that qualitative research is about 'sensitising concepts' rather than 'testable theories'.

For this study, I will be employing a range of qualitative research methods such as:

- fieldwork (Marshall & Rossman 2006, Creswell 2003, Pink 2001, Clandinin & Connelly 1998, Bailey 1996, Kellehear 1993): comprising of observations and practice predominantly at the newspaper production sites in Toowoomba: 1. Ruthven St, June 2006-May 2008, and 2. Industrial Ave, June 2008-December 2009,
- phenomenology (Merleau-Ponty 2006, Hammond et al. 1991, Gray 2004, Macann 1993, Tashakkori & Teddlie 1998, Leedy 1997): an approach to material culture (the study of the site-originating artefact), and
- embodiment (Merleau-Ponty 2006, 1994, Sullivan 2005, Lippi 2001, Haworth 1997, Hammond et al, 1991): my role as producer, practitioner-researcher, and the use of several studios as sites of research. These studios include both newspaper production sites utilised in fieldwork, as well as my personal studio in which I am the sole operator.

## **Fieldwork**

Fieldwork is a critical aspect of this research because it is in the field i.e. at the sites of newspaper production, at which I make the observations about the phenomena of that production and the resultant print-detritus. Most simply, field research according to Burgess (1982: 1), 'involves observing real-life situations, of studying actions and activities as they occur'. Although a technical text could explain much of the mechanics of newspaper production, it does nothing to explain the site-specific idiosyncracies that relate to local newspaper production, nor does it humanise the process. It is important to me that my fieldwork be considerate (Marshall & Rossman 2006, Kellehear 1993), collegial (Clandinin & Connelly 1998, Bailey 1996), collaborative and reciprocal (Creswell 2003, Pink 2001).

Field research methods can be ‘unstructured, flexible and open-ended’ (Burgess 1982: 15), but the field texts that are ‘selectively chosen from field experience... embody an interpretive process’ (Clandinin & Connelly in Denzin & Lincoln 1994: 419). According to Gulick (1977) the field researcher copes with the situations in the field by using their whole body and personality, the same mechanisms used to cope in life (in Burgess 1982: 1). This marks the fieldwork in which I actively participate as a subjective process: a lived experience. For this reason it sits well beside my other key research methodologies of phenomenology and embodiment.

Initially, fieldwork at the print production site of Ruthven Street began in 2001 with a late night visit to witness newspaper production. It originated from a need to collect newspapers for sculpture, but by the time this research started it had evolved into a full-blown fascination for the processes and print detritus of newspaper production and the possibilities of its participation in visual arts practice. During this study the Ruthven Street site whilst still operational was visited several times per week as I established the timing and frequency of the production of particular spoils that were collected for use in my studio practice based on their appeal to my personal aesthetic. Fieldwork continued also at the print production area at Industrial Avenue from June 2008, and it is anticipated that with ongoing permission from print management, it will continue beyond the completion of this study in my capacity as self-appointed and periodic artist-in-residence. Current conditions indicate that this is probable.

For the duration of this study I have been accessing these two sites in order to collect data. Fieldwork thus comprised a gathering of knowledge, ideas and materials through: informal discussions with print management and staff, and observation of processes, photographic documentation, notations and collecting. From June 2007, a small back room near the printing press at Ruthven Street also provided the space for experimental work on site. Here, a residency initially provided the opportunity to explore the properties of the printing plates, and more closely observe the printer-machinists and the press in action. As I immersed myself in this ‘studio’, up to my elbows in ink, ideas for the development of works came thick and fast. Subsequently, regular visits to use the back room for the purpose of plate experimentations occurred approximately fortnightly for the following six months. The printer-machinists took an interest in this practice and would sometimes put aside plates for me to use when

they knew that I would be coming in. These visits can predominantly be described as unobtrusive research (Kellehear 1993).

My commitment in the process at both sites was to conduct ethical research with a minimal amount of interruption. Webb, Campbell, Schwartz and Sechrest (1966) use the term, 'non-reactive' research to describe the observation and gathering of data which occurs without any interference in the 'ongoing flow of everyday events', and they note its desirability in fieldwork (in Marshall & Rossman 2006: 124). As newspaper printing is a timely and complex business, there was an acute need to be considerate in my interactions, and with my requests. Kellehear (1993: 6) notes that unobtrusive research especially physical trace examination (such as site observations and collection of spoils, and printing plates), should be discreet, should not disrupt others, and ideally will be easy to repeat. For this study the 'unobtrusive' research is ethical because the participants have knowledge of the study and have granted permission, and it is not a methodology used in isolation (Marshall & Rossman 2006: 124).

In fieldwork, relations between participants should be marked by trust, respect and caring for the experience of the other (Clandinin & Connelly 1998: 168). Bailey (1996) advocates that personal, rather than formal or hierarchical relationships, have great value in field research purpose. Supporting this, Hughes claims that 'unending dialectic ...is essential to the very concept of fieldwork' (in Weinberg 2002: 144). Myriad discussions have been held with the printer-machinists, as they make-ready the press, go about their daily routine, and occasionally pop into the back room to see what was becoming of their printing plates, post-print-job. Accordingly, field notes have been made in my journals. When the printing press was thumping away noisily however, the staff were focussed on the job and interactions with them were minimal. It is important to note however, that my appreciation and understanding of participant (printer-machinist) stories and experiences help to 'shape the nature of [my] field texts and establish the epistemological nature of them' (Clandinin & Connelly in Denzin & Lincoln 1994: 419).

It is ethical also, to 'give something back' to those in the field as Pink notes, and this reciprocity is ideally through a collaborative situation that encourages shared agency

(Pink 2001: 36-45, Creswell 2003). Critically, both the Ruthven Street and Industrial Avenue sites were used as studios when the printing presses were employed in the production of the visual artworks known as spoilpapers. The spoilpaper printed at Ruthven Street on the Harris N845 lithographic offset newspaper press is titled *Twofold*, and the spoilpaper printed at Industrial Avenue on the Manugraph Cityline Express press is titled *Fourfold*. The production of these works is a major outcome of this research project. It occurred during the normal 'down time' of the printing presses. It has allowed both artist and those in the industry to see the printing process in a different light. Through the public exhibition of these artworks, as part of a historical survey into local newspaper production, the spoilpapers will be presented as a cultural, regional memory to be discovered and celebrated. The production of spoilpapers has been participatory, collaborative and collegial: the agency was shared.

The initial fieldwork at the site locally known as The Chronicle, Ruthven Street, Toowoomba was a 'realistic site' for research because as Marshall and Rossman (2006: 62) suggest: entry had already been gained (during my BVA Hons), a fertile combination of processes and interactions have been available, trusting relations are already established with participants, and the study could be conducted and reported ethically. I have been mindful of being respectful and maintaining a good working relationship with management and staff.

### **A phenomenological perspective: a personal approach to the site-originating artefact.**

Phenomenology is, as Hammond et al. (1991) suggest, difficult to define as there are a range of approaches to it. For the purpose of this study it is not Husserl's philosophy of essences (transcendental phenomenology), nor Heidegger's philosophy of existences (ontological phenomenology) (Macann 1993: 161) that is of focus, but rather what might be called Merleau-Ponty's (perceptual) phenomenology. Subjectivity is central in Merleau-Ponty's *Phenomenology of Perception* (2006). It is about the conscious sensing and experiencing that informs perception: the seeing, touching, remembering, deciding, imagining, evaluating, and bodily movement, to name but a few examples (Hammond et al. 1991: 1-2). It is the 'dichotomy between

an inner world of ‘private experience’ and an outer world of ‘public objects,’ (Hammond et al. 1991: 2).

Applied to this study the principal characteristic drawn from phenomenology is the subjective examination of a phenomenon which encourages new meanings to be made and allows a personal interest to be expressed (Merleau-Ponty 2006, Gray 2004, Tashakkori & Teddlie 1998, Leedy 1997, Hammond et al. 1991). The phenomena under examination are the by-products, processes and materials of local newspaper print-production. An empiricist or intellectualist approach could cover this territory, although as Macann (1993: 167) and Hammond et al. (1991: 187-188) have noted, these approaches fail to properly account for the relationship between the subjective body and the world, because they take for granted the objective world, and the body as object. Instead I seek a subjective approach to the objective world, where the object, the artefact of newspaper print-production is perceived in multiple, diverse and innovative ways.

Little known beyond the print production area, the phenomenon of newspaper print-detritus as artefact is that which leads the investigation. Schellman (1997: 24) makes a valid point in regard to this; he states that ‘in the unpreconceived perception of phenomena lies the question of the original idea which is fundamental to the appearance’. For *Print as continuum: reappropriation and the spoils of multiplicity*, the original and fundamental idea, initiated from the study of newspaper print detritus, comprises of the repetition of print and the multiple readings that are subsequently available. Gray (2004: 21), claims that ‘[P]henomenology insists that we must lay aside our prevailing understanding of phenomena and revisit our immediate experience of them in order that new meanings may emerge’. The ‘indeterminate,’ Merleau-Ponty (2006: 7) asserts, can be a positive phenomenon because it allows us to put aside ‘logical signification’ in favour of ‘expressive value’. In the case of spoils for example, even without the knowledge and concern of the cause and effect of many of the machine-made marks I can celebrate their inky gestural qualities, and as Merleau-Ponty notes, dreaming and imagining about things, is not incompatible with context (2006: xi).

A key feature of phenomenological research is the recognition of the value of the researcher's perspective and the meanings they ascribe to phenomena (Gray 2004, Tashakkori & Teddlie 1998), and as Leedy (1997: 161) has claimed, a deep and emotional engagement in the chosen topic is a characteristic more common to phenomenological research than to other research methods. Phenomenology, Leedy (1997: 161) says, encourages a heightened awareness and deep personal interest in a phenomenon 'while simultaneously examining the experience through the eyes of the other participants', the 'other' primarily being the print staff. My approach to phenomenology is to open the everyday artefact of material culture, i.e. the newspaper print detritus, to new possibilities of experience and expression not only by looking at the physical qualities of the material, but by examining what it means to translate them into contemporary artworks via the fundamental idea of the repetitive print. Carter (2004: 1-15) might describe this approach to research as being one of 'local invention'; responsive to place and time, engaging with 'the creative intelligence of materials' (p. xii), and moving beyond nostalgia in order to share in and add to, local knowledge; a contextual dreaming and imagining.

### **Embodiment – my subjective role as producer**

My use of embodiment as a research methodology centres on a physical and intellectual engagement with the media and processes of newspaper print-production. The resultant artworks, created through the participation of my body, may best be described as embodied action. When I use this term I draw foremost on Merleau-Ponty's *Phenomenology of Perception* (2006) and his recognition that 'active engagement in the world' occurs through the individual's capacity to 'make choices and 'impose meanings'' (Hammond 1991: 6). Merleau-Ponty's embodied action is about the 'reciprocal influence of consciousness, the body, techniques and materials', i.e. interactions between the artist and 'the ideational and physical fabric of the world' (Haworth 1997: 137-138). It requires that we forget the objectivity of the object in order to perceive the object as being of the subjective world (Merleau-Ponty 2006: 83). In other words, we can allow our senses, feelings and opinions, our subjectivity, to colour our responses and through this engagement with the world, make meaning.



The ‘embodied’ subject’, therefore, ‘consists of the intended objects of bodily action and perception’ which is ‘neither fully determined causally, nor determinate (‘clear cut’)’ (Hammond 1991: 7). The intended objects of bodily intention are the artworks. They arise from a physical engagement with print-based and print-originating mediums, but they do so through perception – the thinking that occurs about the theories and strategies of making. For this reason studio processes, and the consequential artworks, evolve both in response to personal opinion and taste, and the physical qualities of media and processes used in making. ‘All texts [inclusive of artworks] are personal statements’ (Denzin & Lincoln 1994: 578).

The translations (of material artefact into artworks), or perhaps they are better called mediations, occur in the studio, a site of ‘intellectual and imaginative inquiry ... where research can be undertaken that is sufficiently robust to yield knowledge and understanding that is well grounded and socially and culturally relevant’ (Sullivan 2005: 78-79). The studio is not an ‘isolated place’, ‘not bounded by walls, nor removed from the daily grind of everyday social activity’ (Sullivan 2005: 26, 81). The newspaper print-production area would be one example of such a studio. Another example of site of embodied action is to be seen via some of the early work (prior to the attempted installation of *Fountain* at the Independents Exhibition in 1917) of Marcel Duchamp (Molesworth 1998: 51). Duchamp strategically placed everyday objects in his studio for contemplation as already made artworks. He kept them where he could see, and theorise, them. Molesworth (1998) observes that these private installations were the precursor to the publicly (gallery) exhibited readymades for which Duchamp gained notoriety. He used his studio, as Sullivan (2005: 110) might say, as a site for ‘conducting transformative research that has individual and cultural relevance’. Slavin (1992) observes that ‘artistic intention is not a raw material that can be isolated, since it is hopelessly embedded in the process of creating and perceiving meaning’ (in Haworth 1997: 143).

Arnheim (1974: 4) makes a pungent statement about the artist’s intentions. He states ‘[G]ood art theory must smell of the studio, although its language should differ from the household talk of painters and sculptors’. Similarly, the language of print detritus-originating artworks should have the eyes of the artist rather than the sight of the print-production staff of the newspaper. ‘To see the object, it is necessary NOT to

see the play of shadows and light around it' (Merleau-Ponty 1994: 287). Knowing and understanding can be seen as embodied action which is 'influenced by pre-reflexive [below the level of consciousness] and reflexive thought, and lived histories that may well result from a joint enfolding and unfolding of the environment and the person' (Haworth 1997: 144). The studio is therefore an appropriate site for embodied action.

To look further at examples of embodied action we can consider the practices of Australian artist Rosalie Gascoigne. Gascoigne said of the road signs that she had collected and put aside, that the material once wet, had taken her by surprise, on her 'blind side' (Macdonald 1998: 35). For Gascoigne it was important to live with the works, so that they could look at her and she at them. Gascoigne states, 'I keep everything out. I'm testing things. They mostly don't get into the act but you've got to try. If I don't keep them visible, they don't look at me' (Macdonald 1998: 33). This idea of 'visibility' is Merleau-Ponty's and it refers to a sense that the seeing (eg. the artist), and the seen (e.g. the artwork), overlap; a feeling that the artist may have of the artwork gazing at them (Chamberlain 2002: 218). Gascoigne is not alone in her art-making method of living with a work in order to allow for continued observations, and to consequently make changes until she felt that they were right (Macdonald 1998: 33). Similarly, Boorsch (in Harrison 1996: 11) observes that printmaker Helen Frankenthaler's modus operandi is the 'critical dialogue with what she is creating'. As Frankenthaler says, 'As the print evolves, it tells you, you tell it. You have a conversation with the print' (in Harrison 1996: 42). Frankenthaler's observation was the basis of *The surface answers back* an exhibition of mine of works in progress, that was as Sullivan (2005: 211) would say, a 'nested study' within this research project, and he suggests that this is a valid method of exploring central tenets of an artist's practice. Here 'meaning is made during the inquiry process' (Sullivan 2005: 96).

Sullivan (2005: 216) suggests that if we are to appreciate visual arts practice not just as an interpretable form, but as a means to understanding something in ways that other research traditions cannot, requires theorizing of studio art experiences 'so as to reveal a history of personal preferences and practices'. One method of doing this is through the making of experimental works, and this occurs in my personal studio and

in the field studios of APN Print at Ruthven Street, and at Industrial Avenue – both of which Jones (1996) would refer to as decentralised studios. Another studio-based method of determining personal preferences and practices occurs via the situation-specific testing of materials and processes which inform aesthetic and practical decisions about practice. Essentially this is the testing of materials: inks, printing plates, and newsprint, to check for their responsiveness in relation to other media and to manual (hand of the artist), and mechanical (of the printing press), processes. The discoveries are necessarily subjective. A tight quantitative approach to the testing however is outside the scope and parameters of this study.

### **Collection, analysis and reporting of data**

The data for this research will be presented as a dissertation which consists of a written exegesis (this document), in conjunction with an exhibition of artworks (the demonstrable outcome of the theorising and explanation of practice). Support materials also include visual journals and photographic documentation. Exegesis is a ‘term usually used to describe the support material prepared in conjunction with an exhibition, or... other... visual arts research project.’ (Sullivan 2005: 211). Sullivan suggests that a consideration about the application of this term, centres around where one considers the new knowledge to be located, ‘within any artworks produced, or as arguments that can be framed’ (pp. 211-212) but he argues that the differentiation is a moot point because knowledge can be located in the art product as well as in the working documentation.

### **Data Collection**

My qualitative data collection, adapted from Creswell’s (2007) ‘A list of qualitative data collection approaches’, includes: observations – the gathering of field notes by firstly observing as an outsider and then as an insider; documents – the keeping of journals and analysis of public, and site-specific documents, and material traces; audio-visual materials – the examination of physical trace evidence, videotaping, photographing, and collecting ‘stimuli of the senses’ (in Creswell 2009: 182).

My processes of data collection occur throughout the duration of the research, and to borrow Sullivan's (2005) terms, they are 'adaptive' and 'inventive' to the discoveries made during the theorising and making of artworks. Due to this approach there is no particular hierarchy or chronological order to the methods of data collection. During the course of the study the discussions with printer-machinists and print staff have been largely informal and have served to enlighten me about newspaper production processes and procedures; they also personalise local printing history. One long-time printer-machinist has seen the change from linotype to lithographic offset press, and now to lithographic offset press that is largely computerised. He has been generous in sharing stories, and it is hoped that these will contribute to the *Print Chronicles* historical survey that is an adjunct to this study. These discussions have already served to support knowledge gained from texts about printing presses and processes.

For this research project there are two main types of observations: the observations that result during or from fieldwork at both APN Print sites, and the observations made during studio explorations at both sites and in my home studio. These observations occur throughout the research, and are documented in my visual journals. The journals follow a personal pattern of use: a combination of ongoing questions, resolutions to problems, and the recording of ideas and responses in regard to studio practice. This includes recording the testing of variables that will inform media selection. A second type of visual journal termed by me as a Book of Quickies records my need to quickly create artworks using the spoils as found objects. The idea is to respond to the media and imagery without the time delay or the self-pressure to create a resolved artwork. The Books of Quickies also provide a record of the types of spoils made and how they evolve through the years or as presses change. Both types of these journals provide exegesis data. Through documentation they will evidence: influences and ideas from a wide range of sources including those which occur at the stages of media experimentation and the development and refinement of concepts and a personal aesthetic.

Documentation and use of audio-visual materials occurs through the use of photographs and moving footage taken on site, such as: images of site (the press, the spoils trolley, the buckets of ink, newspapers during production etc), images of works in progress (before and after shots), resolved images and works created for

exhibition. Much of this documentation can be found in the outcomes of the study and in the appendices. And finally, although not of least importance, the study will be informed by materials gathered from site: spoils, printing plates and blankets, print detritus, printing manuals, transparencies/film, industry guidelines for colour etc.

### **Data analysis**

Qualitative data analysis is ‘an ongoing process involving continual reflection about the data, asking analytic questions and writing memos throughout the study’, and it is ‘conducted concurrently with the gathering of data’ in order to identify and respond to themes and perspectives (Creswell 2009: 184). Emergent themes will be considered together with the establishment of similarities and differences in methods, theories and outcomes, between my work and that of other artists. It is anticipated that my three theoretical coalitions: the changing print, reproduction and the ‘re’ of artmaking, and production and slippage, will inform decisions regarding the theoretical, conceptual and artmaking directions. ‘The process of data analysis involves making sense out of text and image data... peeling back the layers of an onion’ (Creswell 2009: 183).

Subjectivity is important to this study in recognising that I am the primary participant, my personal tastes and opinions shape my studio practice, and the resultant artworks are of my mind and hand. In his essay, ‘Up close and personal: the researcher at the centre of the research’, Lippi (2001) emphasises Cunningham’s (1988) contextual locating approach to research in which the researcher is of central importance. Of critical importance to Cunningham’s theory are the ideas that ‘contextual locating’ is ‘interpretive work’, and that the researcher feeds into and off of the context in which they operate (Lippi 2001: 72-82). Furthermore, from Cherry (1995) and Reason (1988) Lippi (2001: 81) defines the terms ‘critical knowing’ and critical subjectivity’ to describe a richness and validity of data that is developed by drawing on and integrating personal experiences and knowledge of others. ‘One’s predilections are what one has to follow’ (LeWitt in Haworth 1997: 139).

Data analysis will draw on the methods of collection as outlined above, i.e. observation, documentation and practice. It will incorporate an examination of exhibitions as nested studies, as places of visual arts enquiry within the research project (Sullivan 2005: 207, 211) as these inform the development of works and the works for the exhibition for examination. Group and solo exhibitions over the course of the study will also provide an opportunity for the reception, critical review and recognition of my artworks by arts industry peers.

### **Reporting the data**

The identified emergent themes and determined similarities and differences between my practice and that of other selected contemporary artists, will be presented as a dissertation comprising of: a written component theorising the development of reappropriation as a working methodology and a material component which includes support materials and documentation of practice, and the body of works for the *Make-ready* exhibition. It also incorporates findings that occur as a result of seminar and conference papers given in the context of this research.

Data will elaborate how the print detritus of local newspaper production has through a studio practice methodology involving multiplicity, rearticulated waste product (from bin) to artwork as signifier of encultured practice. It is anticipated that this line of inquiry will continue beyond the limits of this research project. As Maxine Greene (2003) says, the imagination is ‘a place of “resisting fixities, seeking the openings,” where “we relish incompleteness, because that signifies that something still lies ahead”’ (in Sullivan 2005: 115).

What immediately lies ahead in this exegesis is Chapter 3 – ‘The Main Jacket’, a review of literature relevant to this study. The theoretical coalitions that follow are presented in three parts: 1. The changing print, 2. Reproduction and the ‘re’ of artmaking, and 3. Production and slippage. In this context the working methodologies and outcomes of artists will be examined and correspondingly some of the key premises for my artmaking practice will be introduced.

## CHAPTER 3

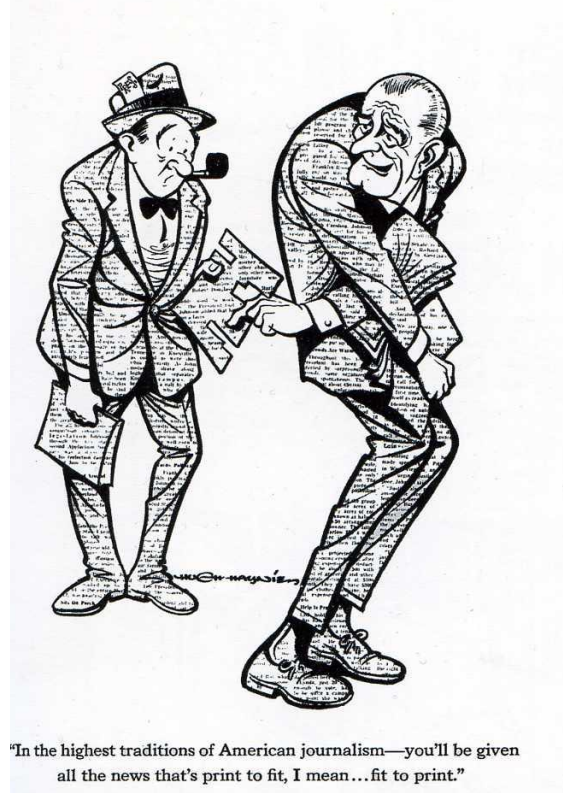
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### The Main Jacket

The main jacket is the main body of a newspaper into which all feature sections and inserted publications are placed. It is the principal structure for the newspaper and an apt description for the overriding theoretical concerns of this research.

This literature review provides the historical and contemporary framework for my study in which print as continuum is examined. As the print media of this study originates from newspaper production, part one of this chapter begins by providing an overview of the prints' technological development, its social and cultural implications and informational possibilities, and the functions and status of originals and copies. Included here is an investigation of the newspaper as print, as product of the machine, and its changing participation in visual art. These discussions begin to frame the context of repropriative practice by elaborating on the conditions that preceded the contemporary print.

LEJ and the Credibility Gap



**Figure 3.1**

Hugh Haynie

*In the highest traditions of American journalism – you'll be given all the news that's print to fit ..er, fit to print*

1967

Pen and ink drawing

48.26 x 35.56cm

(Apgar, Higgins & Striegel 1996: 61)

## **Part 1 – The changing print**

### **Social, political and cultural implications of print**

Master printer, Stanley William Hayter (1962: 3-6) suggests that the fascination for the first prints, likely to be foot and handprints, determined a link between print and ritual, and like Benson (2008: 12) he observes that the true print ‘awaited the production of paper’. But this research does not approach print from so many years past. As it explores some of the connections between newspaper production and the subsequent development of print-originating artworks, my primary concern is with the development of printing and printmaking since the invention of the printing press. To be clear from the outset, I will use the term printing in reference to all printed matter, but the differentiations between printing and printmaking in this study are blurred as a result of the participation of the industrial newspaper printing press as a matrix of printmaking and so the two terms will be used interchangeably. Let me also begin by contextualising the print in history with the basic premise that print created the capacity to greatly multiply and disseminate text and image through mass production techniques.

The origin of print lies in the economical and democratic distribution of reproductions (Tallman 1996, Gilmour 1986) for educative (Ivins 1969) and commercial purposes (Moser 1995). Gutenberg’s invention of the printing press in 1440, which was followed centuries later by mechanical typesetting, was one of the most significant contributors to this development (Olmert 1992: 117-146). Moran (1973: 17) however, ponders why we insist on printing being a mid fifteenth century European invention, because as he and Benson (2008: 4) observe, it ‘was in use in East Asia and in the Islamic world centuries before it became common in the west’. Olmert (1992: 117) infers that this is due to our equation of the invention of printing with the invention of movable metal type, but the two did not evolve simultaneously.

The twin concerns of ‘low cost’ and ‘ease of execution’ pepper the speech of inventors such as printers in the eighteenth and nineteenth centuries (Bryans 2000: 295), and these concerns were largely fuelled by the labour intensiveness of non-photomechanical processes (Griffiths 1996: 11), such as the time taken for preparing



text in reverse (Bryans 2000: 291). It was the with the woodcut that graphic art first became mechanically reproducible and beyond the metal plate methods of engraving and etching that followed, it was lithography that ‘enabled graphic art to ...keep pace with printing’ (Benjamin 1999: 212-213). Bryans too, reminds us that printing technologies, although approximately chronological are not always applied sequentially; ‘all illustrative methods and techniques once discovered, continue to be used’ (Bryans 2000: 291). And for newspapers at least, there was no clear break between graphic illustration and half-tone processes; according to Parés (2001-2: 136) the two processes should be seen as complementary.

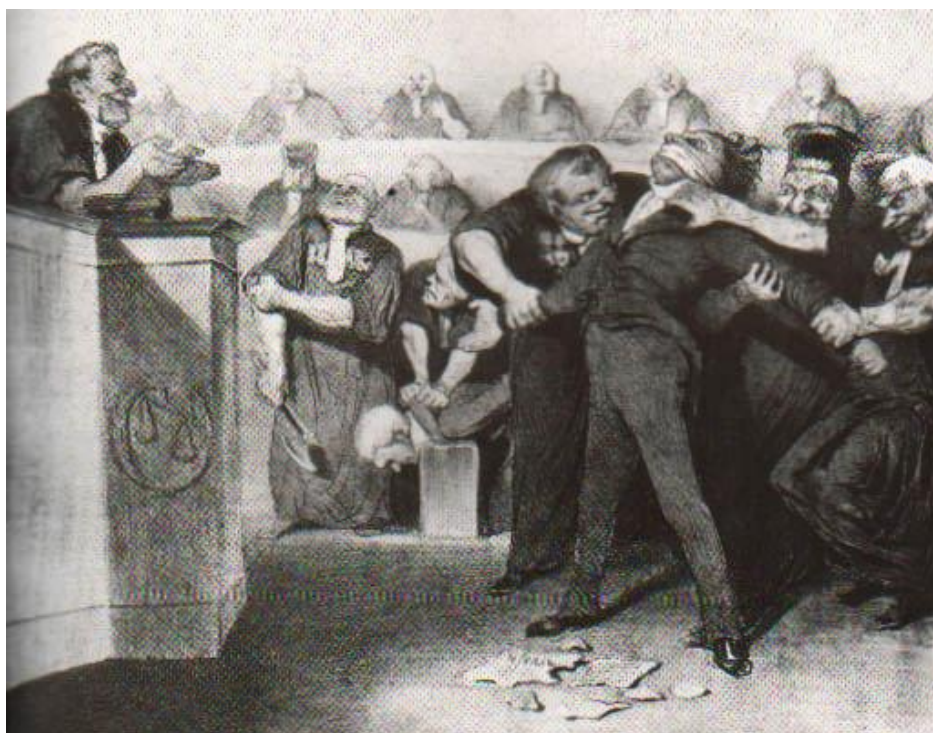
The late eighteenth and early nineteenth centuries are commonly considered to denote the industrial revolution, although as Black and Porter (1994) and Doty (1969: 2) observe there are differences in belief about its dates and terms. The industrial revolution created an important foundation for print production, particularly newspaper, because the combination of new machines (the rotary steam engine and the corresponding printing presses) and the new metallurgy enabled a significant increase in productivity levels (Harman 2008: 318). During the industrial revolution in Western Europe at least, Black and Porter (1994: 598-9) claim that: printing was the only mass medium of the eighteenth century; printed matter became an ‘increasingly familiar part of life’; and it was an important ‘source’ and ‘engine’ of ‘economic, cultural and political development and change’. But as Eisenstein (1979: 63) notes, ‘popularising techniques’ of text occurred even before printers ‘set to work’. The possibilities and advantages of print media however, were not always well received. For instance, corrupt official William Marcy Tweed lamented that his illiterate constituents could read the pictures that well known American graphic artist, Thomas Nast had created to politically satirize him (Shikes 1976: 312).

The expanded communications that coexisted with the dissemination of print, and of newspapers in particular, provided amongst other things: political issues, local news, useful information, and stories from foreign countries (sometimes used to ‘inflare nationalistic passions’ and raise ‘popular enthusiasm for imperial conquests’), (McNeill et al. 2005: 398, 1205). But as McNeill et al. (2005) observes, there were differences between the official or ruling class version of events and those put forward by the press. This propagandist and/or censored version of the news could,

like the industrial revolution itself, be read as pessimistic or optimistic (Doty 1969: 6). Print was well positioned to frame these observations.

There are a multitude of social and cultural implications that arose from the changes from manuscript to print, and from one print type to another, and these provide the foundation for some of the opinions about, and attitudes to print, and some of the popular misconceptions that apply today – such as the idea that mechanised print has eliminated error. Eisenstein brings many of these considerations to the fore in her text *The printing press as an agent of change* (1979). Here, it must be said that Eisenstein approaches print predominantly from a text rather than image base, but I will outline below some of the astute observations that she makes about the following changes from script to print. Eisenstein claims that the communications revolution was synonymous with the spread of literacy (p. 33, 44, 61); the role from scribe to printer changed (pp. 51-54); print was recognised for its preservative qualities (pp.113-116); there were structural changes in text, data collection and storage and retrieval systems (pp. 105-112); and errata became standardised (pp. 10, 80-1, 108). It is this last function that is most pertinent to this study.

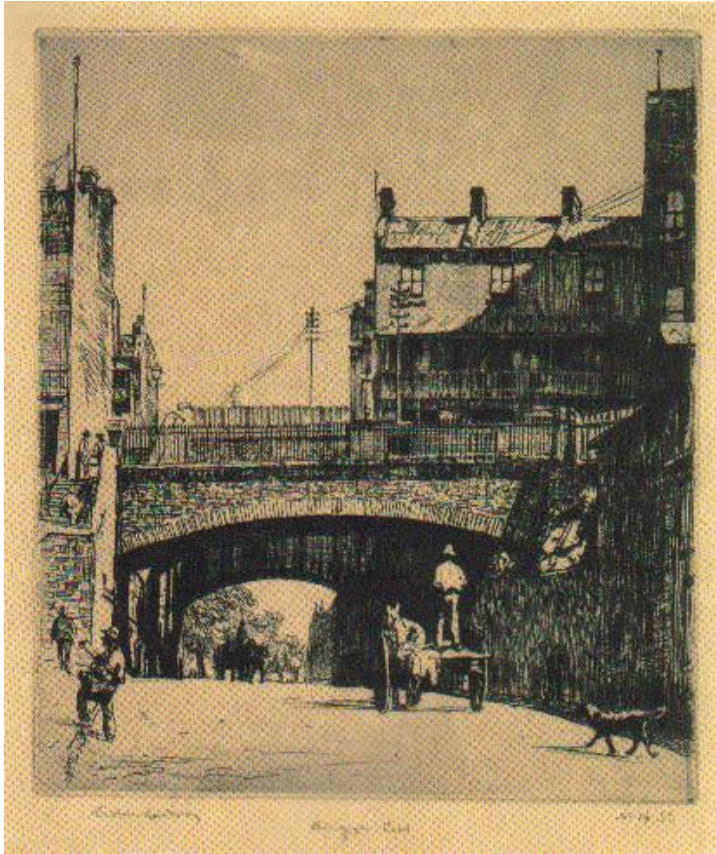
To begin with, Eisenstein (1979: 131) observes that there was a change from early scriptoria to lay stationers in the twelfth century, to printer's workshops of the fifteenth century by which time the pulpit was replaced by the press. Harman (2008: 179) and Shikes (1976: 4-17) also note that printing enabled a sufficiently large audience to mount anti-clerical arguments that were often not well received by those in power. In *The indignant eye: the artist as social critic in prints and drawings from the fifteenth century to Picasso*, Shikes (1976: 4, 10) observes that artworks were political before print, but the fifteenth century saw the major development of art in print as social message and political comment. Shikes (1976) also notes that print was a vehicle to comment on oppressive or corrupt government and churches, and social injustices (p. xxiii). For example, during the mid 1800s in France, Honoré Daumier saw fit to lampoon the court systems, *You have the floor, explain yourself* (1835) (pp. 167-170) (Figure 3.2), and Albrecht Dürer in the early 1500s and Callot in the mid 1600s were among many artists who examined the futility of war (p. 38). William Hogarth dealt with reportage and storytelling (p. 68-76) and Hieronymus Bosch revealed the foibles of sin, fear and guilt (p. 6).



**Figure 3.2**

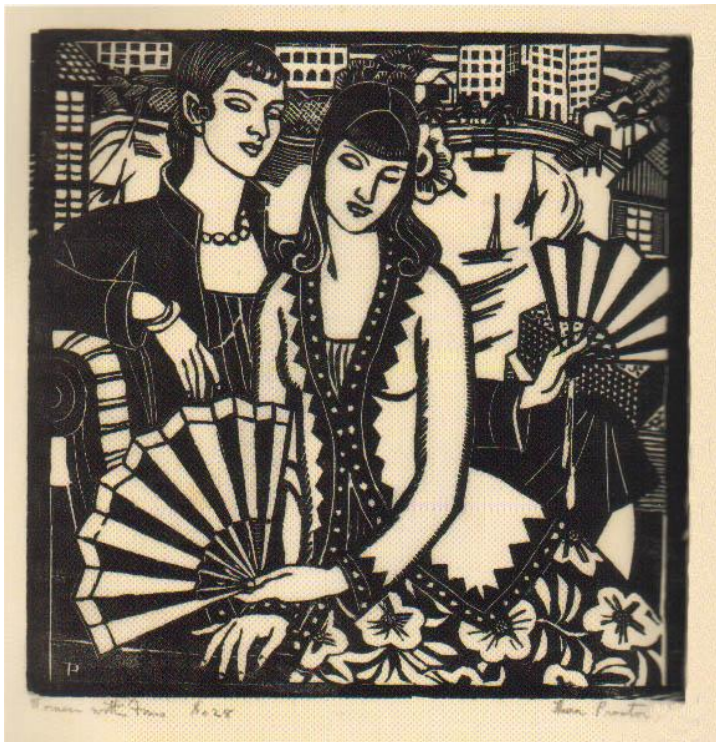
Honoré Daumier  
*You have the floor, explain yourself.*  
1835  
Lithograph  
20.3 x 28cm  
(Shikes 1976: 167)

More recently and closer to home, *Printed: images by Australian artists 1885-1955*, (2007) by Roger Butler (Senior Curator of Australian prints, posters and illustrated books at National Gallery of Australia), provides an excellent description of three of the concerns of Australian-born or based, printmakers. Butler describes their subject matter as varyingly nostalgic, decorative, or examining contemporary social, political and philosophical issues (p. xv) (Figures 3.3, 3.4, 3.5). Following from this we can say then, that the observation and criticism of ways of life, of institutions, living conditions and circumstances were plentiful in the craft of printmaking (Shikes 1976: xxv) and the print has long been used for these purposes.



**Figure 3.3**

Lionel Lindsay  
*Argyle Cut*  
1923  
Etching  
15.6 x 13.8cm  
(an example of a nostalgic  
print)  
(Butler 2007: 78).



**Figure 3.4**

Thea Proctor  
*Women with fans*  
1930  
Woodcut  
22 x 22.5cm  
(an example of a  
decorative print)  
(Butler 2007: 168).



**Figure 3.5**

William Dargie  
*Brisbane*  
1942  
Etching  
22.4 x 22.5cm  
(An example of a print  
that examines  
contemporary issues)  
(Butler 2007: 231).

During the seventeenth century printshops unlike most other places of manufacture, were gathering places for scholars and intellectuals (Eisenstein 1979: 23). Printing enabled a ‘collaborative approach to data-collection’ (p. 112) that meant that many talents were tapped simultaneously (p. 687). The publishing of artists and authors contributed to the celebration of ‘lay culture-heroes’, ‘personal celebrity’ and ‘eponymous fame’ (p. 59). The eighteenth century saw the rise of the reading public and emergence of professional authors, and in the nineteenth century, according to Eisenstein, the airing of public opinion became prevalent, although Shikes (1976: xxiv) observes that from the sixteenth to mid-nineteenth century print combined with text – ‘broadsides or ‘penny sheets,’ were ‘a major medium for political expression’.

### **Preservative print and accumulated knowledge**

Printing is the ‘art preservative of all arts’, according to an article in the special edition of *Scientific American* (November 14, 1903: 338), and the abundance of print and the increased public knowledge and use of the data certainly assisted the preservation of it (Eisenstein 1979: 113-6). Benson (2008) observes the critical participation of paper in this process, through which works ‘can outlive their initial

maker and original purpose' and this Benson refers to as 'accumulated knowledge' (p. 12). Print repositories such as libraries and archives attest to this usage. Eisenstein (1979: 126) uses the term 'amplification' to indicate this engagement of multiple minds with multiple texts and observes that this not only allowed for cross-referencing (p. 72), but allowed the student to work independently of the master (p. 66). The printed page, can be very democratic, 'prince and pauper get the same information' Benson says (2008: 14), presupposing that both have equal access, which Eisenstein (1979: 62) suggests is not the case. Manguel (2004: 28-9) observes that the ease of transportability of the folded page rather than scroll was important in this regard.

The page once invented did not necessarily remain fixed; the broad margins of the medieval page for example, 'were prepared for the touch of the hand as well as the eye' (Dagenais 2004: 39); and as Tabbi (2004: 208) has noted in his essay 'The processural page', digital technologies have meant that 'we have reached a point where it may no longer be meaningful to speak of a 'page' at all'. Eisenstein (1979) too, observes that not only did structural changes in text affect the way they appeared, but also how they were used. She also claims that contrary to a printed text, the manuscript offered few clues about its origins, i.e. the author, and the date and place of production (p. 9). Furthermore, Eisenstein notes that the printed text began to include: introductions, indexes, title pages, page numbers, punctuation marks, section breaks and referencing guides, and these served to 'reorder the thoughts of all readers' (pp. 105-106). In addition, within communications, printing is of 'special historical significance because it produced fundamental alterations in prevailing patterns of continuity and change' (p. 703). But beyond the printed text Burke (1998: 199) observes that the literate mind is capable of a great technology of textual and hypertextual linking.

### **Standardised errata and the printing press**

One of these patterns of continuity and change involved errata. Eisenstein (1979: 10) notes that while it was understood that manuscripts were liable to corruption to being copied over the course of time, there was an assumption that print, being exactly repeatable, eliminated the errors that were evident, and sometimes exacerbated, in

manuscript. Instead the ‘age-old process of corruption was aggravated and accelerated after print’, and errors were often compounded by pirated editions’ (p. 108). Errors are therefore evident in copying traditions, whether by hand or machine. ‘The need to qualify the thesis of standardization is less urgent than the need to pursue its ramifications’ (p. 81) and Eisenstein indicates that the diversity that made manuscript errors unique is underestimated. Similarly, I would suggest that the differences (or presumed lack thereof), between mechanically made prints, is underestimated. Processes of print corruption, of the erroneous copy, are central to this study; so too are the spoils – which are in my opinion, the much overlooked print waste of newspaper production.

### **Print media hierarchies**

The print has a history of being aesthetically undervalued as a method of artmaking particularly during the mid twentieth century (Walker 1995: 73). Tallman (1996: 7) remarks that the ‘contemporary print is simultaneously one of the most successful and one of the most disparaged art forms of our time’ and has observed there are hierarchies within print media such as the perception that a commercial (read here mechanical) print was of lesser worth than a print created by hand (p. 10). According to Gilmour (1986: 16) the word ‘mechanical’ usually had ‘pejorative connotations’ as from the fifteenth century on, it ‘gradually came to refer to any routine unthinking activity to which social prejudice attached’. This idea can be demonstrated by the sometimes poorly qualified methods of screenprinting and lithography, and by their association to printing rather than printmaking. Screenprinting in particular has had an uneasy relationship with fine art. It was, as Walker (1995: 80) notes, ‘an anathema for conservative critics and curators’ due to its connection to commercial printing and subject matter as well as the quotidian object, but this was the very reason that it was well suited to the aesthetics and practices of artists such as Andy Warhol and Roy Lichtenstein. These artists ‘not only used the most lowly objects of consumerism as subjects, they also depicted their images in the utterly depersonalized mode of the cheapest mass printing techniques’ (Walker 1995: 72).

Ivins (1969: 113-4) notes that in printmaking there was a hierarchy of graphic media; ‘photography and any medium that bore the name of some ‘process’ were ‘utterly

contemptible' in comparison with 'traditional techniques' which were considered 'intrinsically more artistic'. Etching, for example, was considered more "artistic" than other printmaking methods, states Tallman (1996: 10), as it was the most 'removed from the stain of commerce'. Lithography was also aesthetically undervalued (Hayter 1962: 69) although Powers (2008: 74) notes that the post-war mood was suited to lithography where messy work could be revelatory. The commercial process of 'offset lithography has generally been frowned on as a means of making fine art, whereas its characteristics in fact give it a particular relevance to artists' (Gilmour 1986: 77). June Wayne of the Tamarind Lithography Workshop in Los Angeles 1960-1970 'once described the speed and efficiency of the modern offset proofing press as "indecent"' (Tallman 1996: 38) and Romano (2008: 39) described offset as fast and dirty printing. Interestingly, Olmert (1992: 122), states that printing 'was the first enterprise in which a large initial investment in research and development, followed by constant operational costs (paper, ink, rent, and wages), would be recouped through sales' and so its relation to commercialism was quickly established. According to Hansen et al. (1995: 22, 51) due to the difficulty of process and its commercial associations, the early twentieth century saw lithography go out of fashion despite its beautiful response 'to the hand of the artist', but they and Tallman (1996: 60) note that by the 1970s it had again been embraced for its capacity for a painterly approach to the print. Bryans (2000: 288) suggests that a proper study of the implications of lithography and offset printing on 'our new technological landscape' has yet to be done.

### **The copy and the copyist**

Copying traditions were, and Eisenstein (1979) might suggest, continue to be, important because copyists had an important role to play in the perpetuation of word and image. Homburg (1996: 5-7) and Muller (1989: 141-149) explain that the copy has served many roles including: the preservation of memory, training of artists (development of style and techniques) and inspiring variations (reproduction and emulation). Here, the Collins' English Dictionary online (2009) definition of original as 'fresh and unusual' could equally apply to the copy with variation. Museums have been created to serve not only these purposes but have enabled democratic access to great works. For example, museums of copies such as the French Musée des Copies



was set up in 1874 (Krauss 1986: 166), and copying of works at the Louvre began with its opening in 1793 and has continued into the twenty-first century (Benhamou & Ginsburgh 2005, Harris 2002). '[C]opies start to be seen side by side with originals when art historians or museum keepers find this useful to illustrate a concept or an idea' (Benhamou & Ginsburgh 1999: 26). The status of the copy has had good and bad times and this has been largely due to the considerable and continuing shifts in the hierarchy between original and copy (Benhamou & Ginsburgh 2005, 1999).

For nearly three centuries from the sixteenth century the main purpose of print according to Hansen et al. (1995: 13-7) was the multiplication of images; reproductive printmaking (after other works of art) was important for the broad dissemination of image. During the mid 1800s a "taste" for mass produced prints' preempted Walter Benjamin's Work of Art essay (Ostrow 2005: 228), and by the late 1880s with the development of print technologies, Hansen et al. (1995: 19) claim that there was a realisation of the creative possibilities of printing, artists became involved in the process and began to add their signature to prints. As Krauss (1986) attests, this change to a focus on the original was more about the artist-as-master than about the function of the copy and this position has been dominant since modernism. Krauss (1986: 160-162) explains that in modernism at least, originality is the championed term, and copy or reduplication is discredited. This also came about according to Krauss, because at this time the negative connotations of multiple, reproducible, and the copy were repressed. As a copy, duplication, multiple and reproduction, the print could be stigmatised accordingly.

### **The print as an exactly repeatable pictorial statement**

The slippage of the duplicated image is addressed in William M. Ivins Jr's. Text, *Prints & Visual Communication* (1969). Ivins has studied the function of the print not from the perspective of prints as works of art, but from their impact as mode of communication due to their ability to be an 'exactly repeatable pictorial statement' (p. 3). The term is Ivins' and it is as critical in the argument about the work of art in the age of mechanical reproducibility as it is in the discourse about the print. This is

because he asks us to consider aspects of the print's function that are often denied in the history of print.

Ivins makes three main points here. Firstly, he argues that we have overlooked our dependency on the exactly reproducible pictorial statement as an invention that allows accuracy in the conveying of important information. For example, he claims that the identity of the 'demonstrative picture' (Ivins 1969: 15) is critical for scientific description, without which we would have to rely on the interpretation of words (pp: 12-17). A second and no less important observation is that the discoveries of photography and related photo-mechanical processes are significant to print history because of the way they impact not only on how we make, but how we see and perceive images (p. 156). And thirdly, Ivins (pp. 19-20) suggests that intellectual snobbery has resulted in print history neglecting the worth of the cheap illustrated book as an accessible and invaluable tool for self-education of, as Ostrow (2005: 237) might state, 'the masses'.

Furthermore, Ivins (1969: 40) laments the 'degradation and distortion' that he considers intrinsic to the copy, particularly if the copy is multiply copied. To illustrate this he cites as problematic the copyists elaboration or obliteration of the artist's stroke (p. 173). Ivins states that 'when hand-made copies are made from hand-made copies it takes only a small number of copies for the final copy to bear no practically useful resemblance to the original' (p. 161) not unlike the concept of Chinese whispers (Ballaster 2005: 202-3), but as we will observe via Walter Benjamin, the task of the translator is not easy. Ivins (1969: 40) describes this process of repeated copying as being based on 'hearsay', and suggests that as subsequent copies are made several significant problems arise: the changes of image from information to decoration, and the modification of dimension and detail. He also observes that the early copying role of the artist for whom verisimilitude was critical, was superseded by the advent of the photographic, causing the artist to reconsider their function as copyist (p. 178).

But while briefly acknowledging the touch of the artist - 'what makes a medium artistically important is not any quality of the medium itself but the qualities of mind and hand that its users bring to it' (Ivins 1969: 114), Ivins does not elaborate on the

richness of information that can be attained via the hand-copying process, that is, a gain rather than a loss in processes of translation. The copied image for instance, might evidence fashion trends or the artist's personal style. Butler (2004: 32) for example, speaks of the effects of 'originality within the copy' citing Colless's writing about the work of artist Lindy Lee. '[W]hat Lee's photocopies make possible through their copying is a more profound form of originality' (Butler 2004: 34). The 'copy' then, need not be negatively connoted. Here we should observe that the political right 'to alter the relations of ownership' (Fenves 2005: 68), and modes of production, are matters of appropriative practice, and Ivins' text (1969), precedes much discourse on this topic. Appropriative practice aside, in 1969 Ivins could not have perceived the degree to which digital technology would affect the epistemology of the reproducible and reproduced. 'Provenance' as Parés (2001-2: 147) states, is now 'blurred by the increasing range of translating and copying technologies'.

### **From original print to contemporary print hybrid**

Having established via Ivins, the importance of the print as matrix of information due to its viability as an exactly reproducible pictorial statement, we can re-turn our attention to the aspect of the print that Ivins deems privileged: the print as a work of art. The print as a means of artistic expression exemplifies the tension about what is understood and appreciated as an original, or copied/reproduced work of art, and has for the past hundred and fifty years or so, been particularly concerned with such definitions (Griffiths 1996, Hansen et al. 1995). Master printer Stanley William Hayter is succinct in his observation of this point: 'The origins of true printing are variously attributed according to what the authority in question considers to be a true print' (Hayter 1962: 5). The concept of the original print is particularly slippery therefore we need to look back to the historical context of this idea.

Griffiths (1996: 10) observes that the advent of photography in the 1820s and the subsequent photomechanical technologies served to 'confuse the public mind about the status of artists' prints, and... devalue the print as an art object. According to Griffiths (1996: 10) prior to the invention of the camera (in the time of non-photomechanical reproduction), works that were reproduced as prints, such as an engraving after a painting, were frequently called *reproductive*, whereas works that

were created as prints and capitalised on the expressive qualities of the artist were frequently known as ‘original’ or *non-reproductive*. By this definition there is a long history of the reproductive print as accepted artistic practice (Tallman 1996, Moser 1995, Gilmour 1986, Hayter 1962), even if as Karpinski (1989: 104) indicates, the sixteenth century reproductive printmaker for example, felt justified in altering their models. By the seventeenth and eighteenth centuries however, Karpinski (c1989: 104) observes that ‘reproductive prints were valued chiefly for their subjects rather than for their technique or style’. Moser (1995: 11-20) claims that the “originals only” approach was also marked by a changing, more symbiotic relationship between printers and artists in the late 1800s sought highly skilled printers with whom to work. The notion of the original print is therefore, ‘historically recent’ (Tallman 1996: 9).

Confusion arises between the reproductive and the non-reproductive, Griffiths (1996) claims, when we bring the photomechanical into the print equation as this is by its very nature a reproductive process and often understood as being counter to the concept of original. In the contemporary context however, the reproductive photomechanical print can have the expressive qualities of the artist and in that sense be non-reproductive. Griffiths (1996: 10) observes that this ambiguity is ‘deeply embedded in the literature of the subject’. For the purpose of this study neither the term photomechanical nor reproductive will be considered antithetical to the concept of original if we take original to mean the creative, expressive idea of the artist.

In their quest to clarify the definition of the original print, the Print Council of America created a publication, *What is an original print?* (1961). In this document the Council specified the importance of the artist’s role in the creation of the image on the matrix as well as the physical making of the print, but critics of this description pointed out that it neglected experimental printing processes, and collaborative practice (Moser 1995: 29) such as those where a master printer was employed. And if we attempt to define the print itself on the ‘traditional qualities of a print’ which are: ‘membership in an edition; the use of paper as support;’ and an image derived from the pressure of paper against a matrix (Tallman 1996: 11), then we limit our understanding to paper-based, and mechanical rather than digitally processed, prints. But in her text *The contemporary print: from pre-pop to*

*postmodern* (1996) Tallman, while observing these limits and specifying the criticality of artist designed work, expresses a preference for flexible guidelines in her idea of an original print (p. 11). Archer (2007) agrees. She has suggested (p. 14) that any attempt at defining a print frequently has the regrettable outcome of marginalising works that do not fit easy or traditional description.

Richard Noyce (2006), author of *Printmaking at the edge*, also goes some way to redressing the conceptual and physical limits perceived in the making of an original, or rather traditional, print. He suggests (pp. 8-11) that printmaking once a very formal discipline, is now in a position to celebrate the melting point of imagination and technique in the sense of the traditionally crafted print as well as in experimentation, and that the acceptance of risk and innovation is healthy for contemporary printmaking. Similarly Milojevic and Lunn curators of *This is not a print show* (2007: preface), observe that within the Australian printmaking context, the parameters have changed, not just allowing, but embracing, a cross-fertilisation of media and techniques between the traditional and the contemporary – what might be called the hybrid print.

Lunn (2007 np) tells us too that the contemporary print is concept-driven rather than discipline-specific. It is a deliberate strategy in the creation of artworks (Griffiths 1996: 10); the technique and the idea are synonymous in the works of many printmakers (Gilmour 1986: 18 & 31), and ‘the operation... reveals images or ideas hitherto only latent’ (Hayter 1962: 75). Further, Hansen (1995: 33) observes that ‘printmaking with its history or appropriation, fragmentation, juxtaposition and multiple originality, has proven seminal to many artists’ exploration of form and content’. These are critical points in the appreciation of the print as an operation. From the first hand and foot prints, through the woodcut and metal plate printing methods, to the use of the photocopier particularly in the 1980s (Lovejoy 1989), and last, but not finally, to the digital technologies and mixed approaches of printmaking today, Tallman’s (1996: 201) suggestion that the term ‘original print’ is an oxymoron, would seem truer than ever. ‘Original print’, would also seem an unlikely moniker for the newspaper print, and because this study examines the print detritus of local newspaper production, the lowest of low, it is to these processes, materials and technologies that I now turn.

## **The changing technologies and material culture of newspapers**

Newsprint is a poor material: it comprises of a paper that is no longer designed for longevity and it is created for short-term use and appreciation. If we take it that a newspaper that is printed six days a week for a year will produce over three hundred editions annually then there is a practicality about the transient nature of the medium. Accumulated en masse in domestic spaces, newspapers could prove physically overwhelming. Whereas early newspapers were made of cotton and rag papers and were durable in their handling, newsprint (now by practical necessity made of wood pulp) is now designed for recycling. According to the *National environmental sustainability plan (Newspapers) 2006-2010* (2005), in Australia in 1990 only 28% of all newspapers were recycled into newsprint but the figure as of 2004 was closer to 75%. Moreover, at Toowoomba Newspapers Pty Ltd., newspapers are no longer archived in their physical form; the digital file has superseded the materiality of the newspaper. As Apgar has noted, the newspaper cannot be dissociated from the cheap, relatively fragile material on which it is printed', its life 'is notoriously brief, and its ultimate fate often undignified' (Apgar, Higgins & Streigel 1996: 1, 9).

The Chronicle newspaper was founded by Darius Hunt in 1861 and merged with the Darling Downs Gazette in 1922. It merged with the Downs Star in 1970 under a new company, Toowoomba Newspapers Pty Ltd, and in 1988 Australian Provincial Newspapers (APN) acquired a 50% share in Toowoomba Newspapers. Details are available from The Chronicle's website <<http://www.thechronicle.com.au/>> (2008). Rod Kirkpatrick's text, *Sworn to no master: a history of the provincial press in Queensland to 1930* (1984) is a useful read in regard to a thorough overview of the development of the newspaper printing trade (circulation, ownership etc.) in the Darling Downs region.

At Toowoomba Newspapers, the technology changed from 'hot metal' to cold type in 1979 (Kirkpatrick 1984: 306) and the production premises changed from Margaret Street to Ruthven Street, Toowoomba. Nine linotypes and intertypes, hot metal processes, were used prior to the cold type, lithographic offset Harris N845 press. One intertype still sits forlorn in the once used print production area at Ruthven Street. This site was in operation for nearly thirty years, and the spoils collected from

the now redundant Harris press and used in this study are therefore positioned by me as cultural artefacts embodying local and regional public memory. This press was the first lithographic offset to be used in Australia. It commenced production on Tuesday May 22, 1979.

As of early 2008 at APN Print, Industrial Avenue, regional and industry newspapers continue to be printed, but on now using the recently installed Manugraph Cityline Express newspaper printing press. This is a three-level web-fed press, the ink is piped to the print towers and the pagination for the printing plates goes straight from the computer-to-plate (CtP) (see glossary), a technology employed by the Harris prior to its redundancy. The Manugraph is a highly efficient machine, and combined with a Quadtech computer system that enables its accurate and quick registration, fewer spoils are now made, and they are of a much less spectacular nature than the ones produced by the Harris 845 press. (See Appendix 2 – Differences between presses).

In collecting and mediating the materials of newspaper production this study is examining local material culture: the known and unknown histories of local newspaper production. Material culture, is fundamentally symbolic, serving a social need (Pearce 1998: 8), and requiring interpretation in relation to a situated context of production, use, discard and reuse (Denzin & Lincoln 2000: 706). Material or object value is traditionally perceived within a hierarchy of values: its 'high' or 'low' cultural value and it is influenced by many factors, including historical contexts, perceptions of quality, and concepts of commodity (Pearce 1998: 22, 38-41). However, the spoilage and detritus of newspaper production, not unexpectedly, does not rate a mention in *Collecting in contemporary practice* (Pearce 1998). Perhaps this is because it is considered as the lowest of materials and not generally accessed, or accessible for collection or archiving.

But beyond this artefactual concern of newspaper, it has long been the subject and object of artworks and Higgins and Striegel (2005: 7) observe that newspapers began appearing in works of art 'shortly after their invention'. *The newspaper in art* (Apgar, Higgins & Striegel 1996) and *Press Gallery: the newspaper in modern and*

*postmodern art* (Higgins & Striegel 2005), are vital texts for the examination of the relation of newspapers to visual artworks.

Newspapers instead of books, started to feature in paintings around 1780, and were not designed to be ‘controversial or subversive’, but rather to be seen as a mark of the sitters’ interests and status (Apgar et al. 1996: 18, 10). They were used as casual objects that gave insight into lifestyle before achieving ‘iconic status when still-life painters used them, along with other ephemeral objects, to symbolize the transience of life’ (Higgins & Striegel 2005: 7) (Figure 3.6). Higgins and Striegel observe that newspapers have been used in art: as symbols for contemporary affairs or trends, to make statements, and to render biting commentary on the perceptions of newspaper (eg. American genre paintings), to demonstrate the gendered and socio-economic roles of newspaper reading, and as icons to comment on issues such as war, poverty, government etc. (Apgar et al. 1996: 71).



**Figure 3.6**

Anthony Leemans  
*A vanitas still-life homage to Admiral Marten Herpertszoon Tromp*  
1655  
Oil on canvas  
83.8 x 66cm  
(Apgar, Higgins & Striegel 1996: 8).

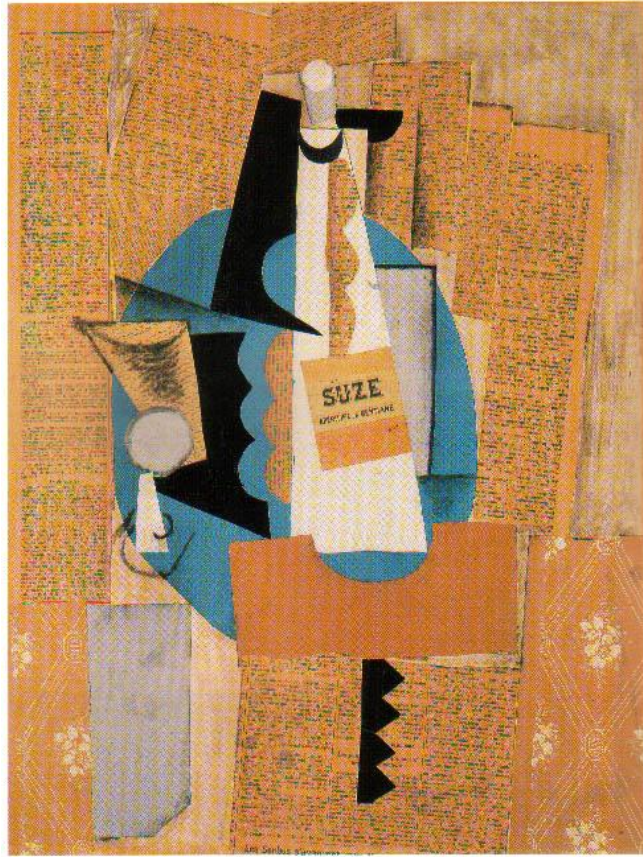




**Figure 3.7**

David Mach  
*Outside in* (detail)  
1978  
(Bonaventura 1995: 31).

The newspaper and other print material made a notable entrance to art in Cubist practices of the early twentieth century (Clay 1978: 231), then largely fell into disuse until the latter part of the century when its association with practices of consumerism and its position as ‘trash’ became the focus (Vergine 2007: 10) and this is evidenced by the artists such as Pistoletto, Guber, Borgese (Vergine 2007) and Mach (Bonaventura 1995) (Figure 3.7). Artists of the Arte Povera movement similarly examined the use of alternate or ‘poor’ materials (Lumley 2004), but artists have also used the newspaper as conceptual space or art site (Fer 2004: 129, 154, Godfrey 1998: 161-162).



**Figure 3.8**

Pablo Picasso  
*La Suze (glass and bottle of Suze)*  
1912  
Pasted paper, gouache and charcoal  
63.5 x 50.5cm  
(Apgar, Higgins & Striegel 1996: 144).

Newspaper, like Duchamp's readymades, demonstrated 'Cubist concerns with the tension between the real and the represented' (Ades et al. 1999: 148-9). Celant (2007: 13) explained it well when he stated, collage 'is an intruder that gives a value to the ordinary and the everyday, so that the separation between artefact and context no longer exists'. Importantly, in Cubism, as Apgar et al. (1998: 59) notes, newsprint was used 'partly to contest received modes of mimetic representation and partly to challenge the traditional hegemony of material like paint or canvas' (Figures 3.8 & 2.1) and this may be one of its most subversive roles.

Historically then, reviews of the newspaper's relationship with art have centred on the framing of the newspaper within the art composition, and the power of the newspaper's text/image to reflect and impact on the political and social landscape of

the day. Newspaper has also been used as a substrate by numerous artists including Jasper Johns, and Rauschenberg used *New York Times* printer's mats as a contributing source to his eclectic prints (Tallman 1996: 33). The deliberate use of the tabloid format as intrinsic to the meaning of the newspaper-based artwork has yet to be fully explored. It is hoped that this study will go some way to addressing this avenue of practice.

Technologies in newspaper print production have, like the representations of newspaper in artworks, changed with the times. The introduction of paper as substrate for the print and the changes in print processes from the labour intensive linocut to mass-produced photomechanical methods, allowed for democratic distribution. The print has functioned both as exactly repeatable pictorial statement, and conversely, as an expressive, creative medium through the intervention of the hand and assertions of authorship. As definitions and perceptions of the hierarchies change with print technologies, processes and contemporary trends, the term 'print', as we have found, is neither synonymous with the copy nor the original. Before more fully contemplating the repeatable artwork I would like to examine the historical development of the relationship between the artist and the machine, for it extends beyond that of the use of a printing press.

### **The machine in art**

Rothkopf (2007: 304) states that 'today artist employ the hands and machines of others so commonly as to scarcely draw notice', and this practice, as Jones (1996, 1997) would attest, has been positioned by artists' relationships with the machine. Mechanolatry, the cult and idolization of machines, began with the Enlightenment and extended through the industrial revolution of the 1700s (Jones 1997) and it gave value and validity to machines from which the industrial or machine aesthetic of the twentieth century grew. It centred on the realisation of modernist mechanomorphic arts, which fluctuated throughout the twentieth century: primarily for the Futurists, the Constructivists, and Dadaists (Jones 1996). In the twentieth century, 'art has come to represent faith in the individual, the ultimate liberty; it typifies the fullest expression of the creative process,' but '[B]y contrast, the machine is used for mass production; the entire basis of its existence is standardization' (Hultén 1968: 166).

Jones (1997: 12-18) suggests that there are three broad phases or trajectories in mechanolatry:

1. the iconic – the earliest phase of the mechanomorphic where portraits of machines were most prominent and the iconic permeates the art of modernism,
2. the performative – after WW2 - productions involving mechanical processes,
3. the postmodern – self-conscious manipulation of industrial processes and images.

In this third phase we can see shades of Mcelheny's (2007) 'readymade resistance', a point to which I will return.

By the late twentieth century there had been some blending of the iconic and performative (Jones 1996:345) and in postmodernist fashion the artist has changed attitude toward the machine, 'toward more indirect and collaborative ways of working (Tallman 1996: 17) 'answering human need from mechanical strength' (p. 69). In the 1950s, Jean Tinguely's 1950s painting machines had already exemplified the collaborative, or rather symbiotic relationship that can be had with a machine. Baur (1963) noted that it is only in the twentieth century that the machine 'has transcended its utilitarian functions and acquired a variety of meanings, esthetic and philosophical' (in Meecham & Sheldon 2000:113), allowing us to probe machines 'for new phenomenological mysteries and aesthetic potential' and bringing a 'heritage of visual ideas' (Lovejoy 1989: 59, 121). But technology is not fixed (Annear 1982), and nor are our perceptions of the reproduced image. In 1936 Benjamin and many of his contemporaries were coming to terms with the politics of the mass produced and dispersed image. Seventy years after Benjamin's essay was written, images are appropriated, borrowed and quoted, and translated in numerable mediums including the world wide web and other ephemeral media. We will see evidence of this in my discussion on the appropriations of da Vinci's *Mona Lisa*.

## **Part 2: Reproduction and the 're' of artmaking**

### **The Work of Art essay**

More than seventy years have passed since Benjamin wrote his famous essay, 'The work of art in the age of mechanical reproduction' (1999) or '...in the age of technological reproducibility', as it is frequently known (Benjamin 2005, Penny 2000). Leslie (2000: 132) claims that 'technological reproducibility' is a more accurate translation than 'mechanical reproduction' as it infers the 'technological-technical, rather than the limited notion of the mechanical' thus opening out the essay to a multitude of approaches to, and potentialities of, the technologies of mass production and reproduction. However, as Melberg (2005: 98-99) has correctly asserted, we cannot 'give technology the full responsibility for historical development, that is quite as much due to institutional and ideological changes' and following my discussion on the historical contexts of print, due also to the socio-cultural.

Although Buck-Morss (1997: 375) describes Benjamin's essay as an 'affirmation of mass culture' which 'praises the cognitive, hence political, potential of technologically mediated cultural experience', Benjamin might have suggested to proceed with caution, for as Melberg (2005: 103) observes, the essay can be and has been read, as both apocalyptic and pragmatic. According to Leslie (2000) and Desideri (2005), this is largely due to the divisive and problematic nature of the content and terminology: particularly ritual, cult value, and politics. In addition the essay has been translated from German, and as Benjamin (1999: 72) has observed, the task of the translator is not any easy one as the translation issues from the 'afterlife' of the original. This translative difficulty is not dissimilar to that faced by the visual reproduction which takes on a new life beyond its original form or context.

In the Work of Art essay, Benjamin (1999) posits that authenticity and uniqueness are markers of authority, aura and presence. Consequently a mechanically reproduced work not only alters the presence or aura of the original but has the capacity to politicise it through modes of production and patterns of reception, although this does not, as Andrew Benjamin (2005: 2) has stated, 'mean abandoning

the art of the past'. Similarly Desideri states, that 'a work of art is reproducible does not entail its liquidation' (2005: 114). Here, Andrew Benjamin and Desideri infer that the term reproducibility is not tantamount to identity. Reproductions through an increased circulation of the image, make known the original work and in doing so intensify the allure or aura of it (Beegan 2007: 47, Williams 2004: 77, Jones 1996: 172).

Although Benjamin's work of art can be literary, filmic, or visual, Benjamin makes some reference to the displacement and distraction of Dadaism, and the innovation of pictorial and literary print (1999: 230-231, 212-213). Theorists of the essay, however, largely deliberate on the literary and filmic aspects at the expense of the visual 'still', although it can be said that there are commonalities in these discussions. Ostrow (2005) is a notable exception. In his discussion on the Work of Art essay he cites Rauschenberg and Johns as two of many artists who exposed that 'as an image a painting is always already a reproduction, and yet as an object it is a thing-in-the-world' (2005: 230). Ostrow (2005: 226) declares that art, once wrested from the authority of the state and church as evidenced in prior discussions (Shikes 1976, Eisenstein 1979), gave artists the capacity to 'resist, submit, or adapt themselves to the influences [and technologies] of reproduction'. Furthermore, Ostrow (2005: 232) claims that 'modernism is brought to its end just as the age of mechanical reproduction itself is being replaced by the 'information age', however, we must remember that the information age does not preclude the mechanical, nor is it synonymous with it.

Benjamin (1999: 213-214) observes that around the turn of the century (1900), technical-mechanical processes of reproduction gained a recognised position among artistic processes. Correspondingly, Melberg (2005: 95) states that reproduction is 'no longer secondary in relation to an original and the unique originality of the work has simply ceased to exist'. According to Harootunian (Steinberg 1996: 71) there can be a gain rather than a loss in this process of translation, and this of course traumatises the sense of aura of which Benjamin spoke. Benjamin (1999: 215) describes the withering of aura as an authorial loss of the object's tradition, i.e. its 'historical testimony', which in the age of technological reproducibility, is largely attributable to the substitution of a 'plurality of copies for a unique existence'.

Leslie (2000: 146) affirms that ‘it is technology that releases the object from tradition’. The key terms here are authority and tradition, which are often perceived in conjunction with the concept of authenticity as if there is a historical truth that is immutable. Ziarek for instance has claimed that the presence of an ‘actual’ work of art is ‘always depreciated’ by products of mechanical reproduction (2005: 215), yet this need not be the case. Depreciation is not a given if we consider Ostrow’s (2005: 238) insight, that ‘rather than bemoaning the loss of aura’...we should ‘instead consider our dependency on it’.

Apart from his discussion on aura, Benjamin’s essay gives us two other significant topics to contemplate: ‘the inscription of reproducibility into the structure of the artwork, and the politicization of collective experience’ (Ziarek 2005: 213).

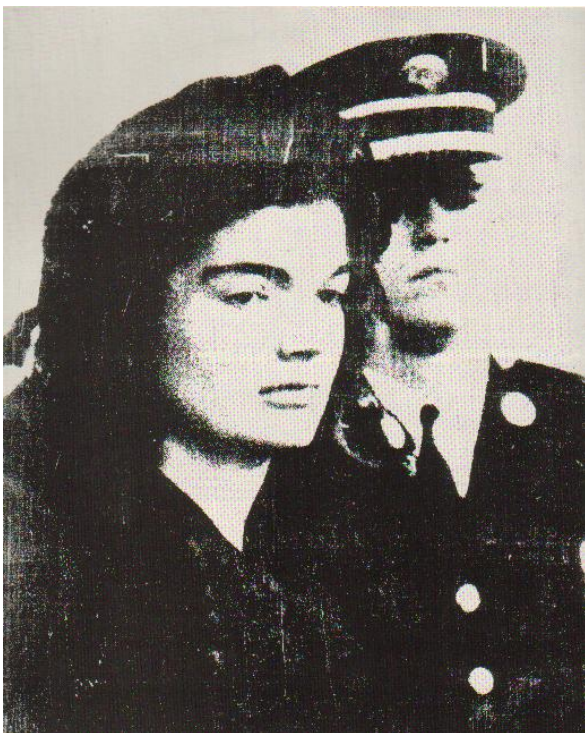
Translating Benjamin’s idea of politics is a difficult task. Although concepts of reception in distraction, and historical materialism are central to the work of art essay (Fenves 2005), the most literal and violent approach to this topic is Benjamin’s correlation between the intent of mass production/dissemination, and fascism.

Benjamin claims (1999: 234) that the aesthetic rendering of politics culminates in war, the ‘beauty’ of which is exemplified in Marinetti’s manifesto. But instead of this focus on the manipulation of the aesthetic for this purpose i.e. the mutability of Marx’s exchange-value into Benjamin’s exhibition value as suggested by Broadfoot (2002: 474) I wish to employ Fenves more general description of the political. He states that politicization is ‘the formulation of a practice in accordance with a rule or reflexively suggesting one’ (Fenves 2005: 68).

This ‘rule’ can be considered the ‘right to alter the relations of ownership’, which as Fenves (2005: 62) observes functions as a ‘*political right*’, and here I write not of the deliberations that could be made about the Marxist position of modes of production, which would in itself be interesting in light of newspaper production, but rather the possession of the reproduced surface as a political site. For spoils-originating artworks this is the slippage of production and the subsequent reiteration of surface rather than an art based on politics which ‘denies authenticity, authorship and contemplative reception’ (Leslie 2000: 143) although the spectre of this is always present. Leslie (2000: 135) suggests that a ‘change in conditions of production makes

itself noticeable in the cultural relations of production, subject however to a time-lag', and when (re)production is the focus, temporality becomes particularly slippery.

Benjamin's essay lends itself to deliberation on this kind of slippage, especially when the print is considered the ultimate medium not only of technological but mechanical reproduction, and Benjamin (1999: 213) himself recognises that print is 'a special, though particularly important case'. Benjamin (p. 212) asserted that in 'principal a work of art has always been reproducible' and as Desideri (2005: 112) notes, epistemological possibilities are opened up by the 'reproducible character of technological procedures and the mimetic attitude at the origin of artistic production'. The inscribed reproducibility of artwork (Ziarek 2005) is epitomized when appropriative practices are employed. 'To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility' ... 'to ask for the 'authentic' print makes no sense' (Benjamin 1999: 218). Furthermore, Krauss (1986: 152) asserts that authenticity empties out as a notion in mediums that are inherently multiple. Exemplifying this concept are 'Warhol's multiple images' which as Ostrow states, 'know no original that is not already a reproduction' (2005: 231) (Figure 3.9), and this marks Warhol's work as an interesting case in point. Mattick (1998: 987) concurs, 'Warhol did not need to take on the Benjaminian or Adornian task of demystifying art' rather he fitted into the space that was created by this argument'.



**Figure 3.9**

Andy Warhol  
*Jackie*  
1964  
Synthetic polymer paint and  
silkscreen ink on canvas  
50.8 x 40.6cm

'Warhol blew up a photo from the popular press to contrive serial effigies of Camelot's dowager queen'.

(Apgar, Higgins & Striegel 1996: 60-61).



At the time of writing his essay Benjamin could not be expected to foresee the technological explosion of the late twentieth century and the resultant change in perceptions of the reproducible and reproduced. Mechanical reproduction, according to Ostrow (2005: 237), has given the ‘masses access to an open-ended exegesis on the pattern of variation and change, and in return the consciousness of the masses has been made available’, although I would suggest, not with a universal truth. Spoils-originating artworks are situated on the cleft that Benjamin opened, between the mechanics and media of production and the magic of technological reproducibility. ‘There are, after all, no laws governing the machine in art, no logic’ (Reichardt 1987: 368). This is no truer than when a newspaper printing press is employed in the production of visual art.

### **Production and reproduction**

In order to position reproduction in repropriative practice we must first examine what is meant by the term, production. Smith (2003: 362) defines two basic senses of production – presentation, and the ‘root cause of it’, process, as follows: *process* – the bringing forth, making or causing and, *presentation* – producing to view, the product as ‘ready for use’. These definitions are important, for as Smith suggests there are both reversals and fusions between ‘the production of modalities and the modes of production’ (p. 379), i.e. the process determines the presentation but so too the presentation determines the process. We can read this as a re-productive process if we understand both process and presentation as reiterative and participatory. Production is information transfer, spectacle, presentation, a marker, Smith says, ‘which help us to recognize, and acknowledge, the continuous production of difference’ (Smith 2003: 380). With the possibility of difference then, a reproduction, most simply put, is to produce again. Here, the print as the most persistent of reproductions makes its entry. Through its participation in discourse on authorship and authenticity the print indicates that the terms original and copy are not diametrically opposed, but the equilibrium between the original and its reproduction is not without complication. As Hillel Schwartz has observed,

We use copies to certify originals, originals to certify copies, then we stand bewildered (in Benhamou & Ginsburgh 1999: 2).

## **The original/copy dichotomy**

How does the reproduction then, equate with the copy? Is it a re-processing, a re-presentation, or both? Benhamou and Ginsburgh (2005: 6) in their essay, 'Copies of artworks: the case of paintings and prints' suggest that there are differences between the terms copy and reproduction, but they should not be taken too seriously as they are frequently used interchangeably. For the purpose of this study the terms copy and reproduction will be used in this manner, with an awareness of, but not insistence, that the copy is predominantly associated with techniques of the hand (the manual) and reproduction is chiefly associated with the mechanical and digital.

The discourse about what constitutes an original is too broad to cover in any depth within this study however Shiff (2003) provides a useful chapter on this topic. He begins by asserting a rudimentary definition: '[o]riginality implies some sense of coming first, a priority or lack of precedent; it therefore cannot be divorced from considerations of chronology and historical sequence' (Shiff 2003: 145) but as 'recognition is made possible by a prior example' (Krauss 1981: 62), 'lack of precedent' is acknowledged by Shiff, as an unworkable limiter. Deleuze (2006: 49) too, observes, 'definers or reasons must precede the defined since they determine its possibility'. Shiff (2003: 145-159) continues to make a number of valid points: 1) the question of artistic originality is divided by reasonable opinion, 2) the originality of classical artists had as its basis not innovation but the preservation of established priorities, the maintenance of a 'certain sameness', and 3) modernists in contrast repeatedly aspired to new beginnings supported by an ego-saturated self.

Our perception of original/copy is also affected by recontextualisation (or a change in attitude), which is a relational position (Gray & Malins 2004: 161, Leslie 2000: 145). Spear (1989: 97) for instance, cites two contrasting examples that demonstrate the changes of opinion: 1. the worth of the copy which has a lack of personal error or invention: Epiphanius - 4<sup>th</sup> century, and 2. Richardson's example of the copy in the eighteenth-century that is valued more highly than the original if it asserts the individuality of the maker. Particularly good discussion on this topic is to be found in *Retaining the original: multiple originals, copies, and reproductions* (Preciado 1989). Consider also the following two assertions: originality is 'not an observable feature'

and therefore should not affect the works' value or status (Neill & Ridley 1995: 6-7), and uniqueness (or singularity), as Baudrillard (1996: 90) states, cannot be proven.

In *The Avant-Garde & other Modernist Myths*, Krauss (1986: 151-194) suggests that originality is also conflated with the condition of the physical original. She cites the instance of the posthumous work of August Rodin as particularly problematic due to discrepancies between the early and subsequent copies, and the difficulties that arise through the influence of commercialism. Rodin's works, produced posthumously by the Rodin Museum (Musée Rodin), are sold as genuine (Benhamou & Ginsburgh 1999: 3), and if we dare to use the word, authentic Rodin's. The question is whether the reproduction equates with the original. My position here is not to argue the validity of the gallery's right to create reproductions posthumously, but to observe that the practice exists and is sanctioned in various ways by art establishments. Krauss (1986: 182) makes a critical point here in regard to the plurality of the author. She states 'even if there is only one hand – Rodin's from start to finish – there is still the slippage that is inevitable in transfer, the multiplicity inside the choice-repertoire of the single creator'. In the repetitions that employ reappropriation as a major strategy, this is a critical point.

### **Difference and repetition**

Self-repetition is the underlying precept of reappropriation. Repetition can be a slippery term but for the purpose of this study I would like to refer to a paper by Bearn, *Differentiating Derrida and Deleuze* (2000). In brief, he outlines two strands of repetition: secondary repetition (iteration or repetitious repetition, p. 443) and primary repetition (the less tangible, more multi-dimensional of the two, p. 447). Bearn (pp. 441-460) claims that without the perceptibility, and I might suggest numbness, of repetitious repetition we could not be open to the intensities, multiplicities and imperceptibilities of variable repetition. Bearn's comparison between the two philosophers is too complex for discussion in the context of this study however he makes the point that Deleuze's sense of (primary) repetition is the affirmative one because through a focus on variation it opens perceptual and conceptual possibilities. This is critical in a visual arts practice that is centred on the reproduction and defined here, by me, as repropriative.

According to Williams (2003: 53) ‘Deleuze argues that repetition in art is not simply the repetition of a motif [this would be repetitious repetition], as in wallpaper for example. Instead, each apparent repetition picks up on an element from the previous member of a series and alters it slightly’. We can liken this to the game commonly known as Chinese Whispers, in which a message is passed from one person to another, mutating in the process. It has its origins, unfortunately, in a Eurocentric ignorance of understanding the sounds of Chinese languages (Ballaster 2005: 202-3). In other words, that which comes first (the first utterance) may bear no semblance to the last (the final message), but they are members of the same repetition. This demonstrates in concrete terms that ‘we can never say that two things are the same because of the difference implied in any repetition’ (Williams 2003: 33) however visually imperceptibly we might whisper the difference.

‘Read and read again, for delay can accomplish what haste cannot’ (Dagenais 2004: 52). Dagenais’s observation that the temporal nature of repeating can yield outcomes and differences that are not immediately obvious is supported by Deleuze’s (2004: 90) comment ‘the paradox of repetition’ may ‘lie in the fact that one can speak of repetition only by virtue of the change or difference that it introduces into the mind which contemplates it’. ‘[T]he same is not the same, it is different. It is a technique, if you will, for finding the anomalous where it would be least expected’ (Bearn 2000: 459). As Fer (2004) has noted with some deference to Deleuze, repetition: ‘marks the impossibility of completion,’ (p. 58), ensures some regulating pattern of recognition (p. 58), ‘allows for maximum difference’ (p. 56), and significantly, can be ‘partial or infinite, redemptive or destructive’ (p. 3). Continuity does not make difference vanish (Deleuze 2006: 74), and difference is not antonymic to repetition.

Williams (2003: 55) claims that Deleuze detaches difference from four key moments in philosophy: 1) against Aristotle – difference must not be thought of that which defines difference within being: categories, genres and species, 2) against Hegel – difference must not be thought of as that which subsumes all identities and their antithesis, 3) against Leibniz – difference must not be thought of as infinitely small differences, and 4) against Plato – difference must not be thought of as that which departs from an original. It is particularly the latter two of these that I wish to apply via repetitions, to the practice of reappropriation. Variation, as outlined in *Difference*

*and Repetition* (Deleuze 2004: xiv) is repetition's difference, its constitutive element, its interiority. (For an example of the repetitions with variation enfolded in newspaper reproductions see also Appendix 3).

## **The fold**

I want to remain briefly with Deleuze before beginning an examination of Duchamp's theory of the infra-thin as a critical aspect of repetition within this study. I therefore turn my attention to Deleuze's text *The Fold* (2006) in which repetition, because of the multiplicities enfolded within, can be encompassing. In *The Fold*, Deleuze argues via Leibniz's idea of the baroque, of the 'fold to infinity' (p.139) – that the body folds its perceptions around the phenomenon of point of view (its seeing), but the baroque art of folds resists this because matter or substance can fold independently of the body. Colebrook (2006: 156) states, 'Baroque art gave a figure to the potentialities of matter's own movements, and also tried to express the unfolding of an image of the mind as interior. This art did not begin with the image of the embodied mind but used matter to reflect on the relation between inner and outer, mind and matter, folding and unfolding'; herein lays the possibilities of multiple foldings.

Deleuze (2006) examines the infinite pleats of matter, and folds of the soul (p. 3), but acknowledges the multiplicity in the understanding and applications of the term 'the fold' (p. 38). Conley (Deleuze 2006: xii) sums up Deleuze's categories of things folded, and it is worth listing them here:

...draperies,...ornate costumes; dermal surfaces of the body ...; domestic architecture that bends upper and lower levels together...; novels that invaginate their narratives or develop infinite possibilities of serial form; harmonics...; philosophies that resolve Cartesian distinctions of mind and body through physical means – without recourse to occasionalism or parallelism – grasped as foldings; styles and iconographies of painting that hide shapely figures in ruffles and billows of fabric, or that lead the eye to confuse different orders of space and surface.

The list is not finite; these folds, like the pages of a newspaper, can be unfolded and refolded, read and contemplated.

From Deleuze's list above, I wish to adapt an application of fold categories as follows: artworks that encompass or develop infinite possibilities of serial form, styles and iconographies of printing and printmaking that involve the ambiguities of space and surface, figure and ground, and that merge the upper and lower levels of print (i.e. address print media hierarchies). When I talk of the fold, I also want to be clear that I am referring to the materialities of newspaper-print-based and newspaper-print-related objects: the folds of inorganic matter, the 'material and mechanical forces', where Deleuze says, 'souls cannot be made to intervene' (p. 8). Although Colebrook (2006: 136) would argue that mind and matter are inseparable, it is the pictured (e.g. the visual fold) and the actual (physical fold through the physicality of material) rather than the spiritual or bodily fold that I wish to specifically address.

Deleuze (2006: 39-42) identifies six traits of the fold which further define its scope. In summary they are:

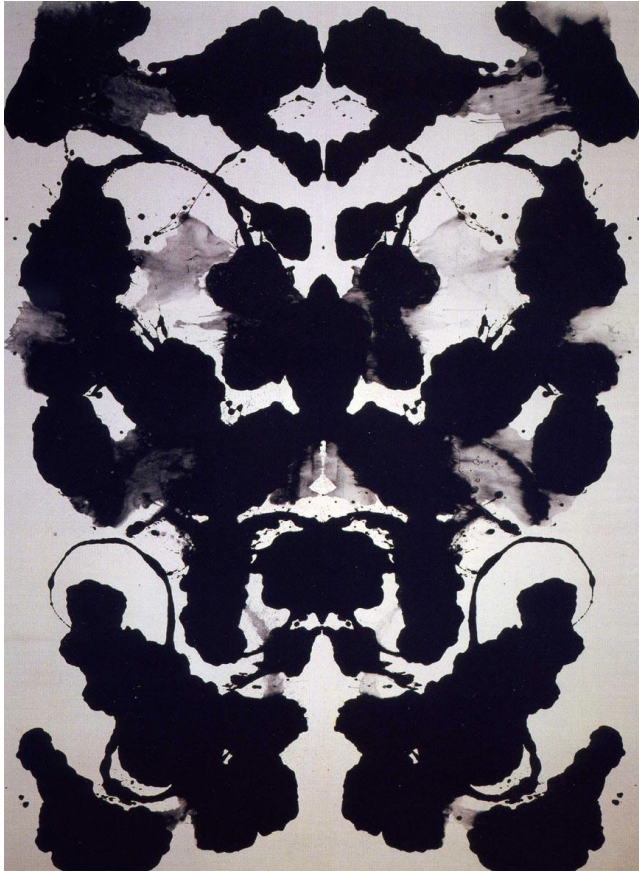
1. '*The fold*: the Baroque invents the infinite work or process,' and as 'expressive matter' the fold 'determines and materialises form' (p. 39)
2. '*The inside and outside*' – 'the infinite fold separates or moves between matter and soul' as a 'virtuality that never stops dividing itself' (p. 39)
3. '*The high and the low*: ...the resolution of tension' (p. 39)
4. '*The unfold*': ...'not the contrary of the fold... but the continuation or the extension of its act, the condition of its manifestation' (p. 40)
5. '*Textures*:' 'active' forces (as in applied to) and 'passive' forces (as in resistance to) – the fold of matter 'becomes a matter of expression' (p. 41)
6. '*The paradigm*: the search for a model of the fold goes directly through the choice of material' (p. 42).

The 'infinite work or process' (Deleuze 2006: 39) has much in common with the methodology of reappropriation which enfolds the generative and regenerative nature of the reproduced reproduction. Deleuze notes, '...to unfold is to increase, to grow; whereas to fold is to diminish, to reduce, 'to withdraw into the recesses of a world' (p. 9). It follows then, that within the choice of material, i.e. newspaper and artworks which originate via this tabloid structure, is a multiplicity of foldings: the ability to fold (contain), to unfold (expand), and to enfold (envelop). These foldings can

include the original and its copy, the printed and the physical, and the inside and outside of pages, all of which have the capacity for metaphysical simultaneity.

Aside from the content enfolded within the newspaper, we can observe that the newspaper is mechanically folded (and manually unfolded and sometimes refolded). Most literally, we can apply Deleuze's (2006: 3) observation that the 'multiple is not only what has many parts but also what is folded in many ways'. One of those foldings includes the production of spoils which sometimes evidences the ink trapped and transferred between pages. This creates an effect similar to the Rorschach ink blot test, which I wish to briefly acknowledge here.

The Rorschach method of *Psychodiagnostics* (Rorschach 1951) uses an ink blots test to determine a subject's state of mind through their perceptive abilities. It was established in 1921 by Hermann Rorschach and has been championed or pilloried ever since (Masling 2006: 62). As Rorschach (1951: 15) writes, 'the experiment consists of the *interpretation of accidental forms*, that is, of non-specific forms' (his italics). These forms are ink blots which have been thrown onto paper, the paper folded and the ink spread between the two halves to create a symmetrical form and these are not unlike some spoil images. However, if this ink blot is to be useable in the test it should fulfil the following criteria: it should be 'relatively simple', and the distribution of the blots on the plate must have a composition that is 'suggestive' (Rorschach 1951: 15). Within this study it serves no purpose to debate these 'suggestions', but it is worth noting examples of how artists have used the concept of the Rorschach. It had already been appropriated (in the 1920s), along with spots and spills by the Surrealists and in 1941-1942 Oskar Schlemmer created a group of monotypes of ink-blot prints (Ives 1980: 51, 214). Andy Warhol too seized upon the Rorschachian device, as is indicated in Figure 3.10.



**Figure 3.10**

Andy Warhol  
*Rorschach*  
1984  
Acrylic on linen  
416.6cm x 292.1cm  
The Andy Warhol Museum  
Pittsburgh  
(Queensland Art Gallery 2007:  
276).

Andy Warhol, masterful at doublings, misunderstood the premise of Rorschach and designed his own images with a view to being psychoanalysed by his audience.

(Jones 1997, & [http://www.frieze.com/issue/review/andy\\_warhol\\_visions\\_of\\_space\\_and\\_ufos\\_in\\_art/](http://www.frieze.com/issue/review/andy_warhol_visions_of_space_and_ufos_in_art/), viewed 18 November 2009).

There are similarities between the deliberately structured and applied Rorschach test and a number of works in this study, and they are: the examination of ink blots, the participation of the fold and use of the accidental or non-specific form. A significant difference however, is in the intent and interpretation of these forms. For Rorschach (1951: 16), the symmetrical ink blots were used as a psychodiagnostic tool with the emphasis on interpretation, perception and apperception. For this study however, they are representative of spoilage newspaper printing process, and the multiplicity of repetitions and foldings that can occur during newspaper production. The selection, placement and repetitions of ink blots within the context of reproprative practice begins with the found, accidental marks of the machine (which are best described as gestural) and repeats via the aesthetic choices of the artist. On a Rorschach plate the two sides must mirror each other, but if they are produced as suggested by Rorschach, or they are reproduced by the hand of the artist, there will be differences however subtle, between the two halves of the plate. These differences or variations are cognisant of Duchamp's infra-thin and it is to this concept that I now turn.



## **The infra-thin**

Let us look at another repetition, that of the *infra-mince* or ‘infra-thin’, a theory of Duchamp’s which appeared in 1937 in regard to his readymades and described by Naumann (1999: 17) as ‘a subject that concerned itself with the subtle, sometimes imperceptible differences that exist among things, not only objects, but even concepts that are assumed to be similar or identical’. Buchloh understands the term to mean ‘that which cannot be commodified, measured or instrumentalised’ (Tallman 1996: 37). According to Ades et al. (1999: 172, 183) this theory of ‘liminal changes’ has as its origins Duchamp’s interest in the question of the replica (understood as moulds and casts, and as facsimiles of Duchamp’s own works). Furthermore they state that the ideas or ‘states’ of the infra-thin: are illusive, can be applied varyingly, can be positioned by relations of exchange and response (reception) and the influence of time and space, and can employ the possibilities of potential further states ‘in which there is an element of chance’ (p. 183). These authors provide a thorough chapter on the infra-thin ‘operation’ in their text, *Marcel Duchamp*.

Duchamp described the infra-thin as an ‘adjective’ (Ades et al. 1999: 183), and its adjectival application is very important to the notion of reappropriation because it essentially defines an enactment from one state to another and an appreciation of repetition where change is not always immediately evident. For Rameriz (1998: 193-194), the ‘infracine’, another derivative of infra-thin or inframine, allows us ‘to consider a virtual physical potential’. This theory has many implications in the production of the body of works that originate from the newspaper spoils, and subsequent spoilspapers, not the least of which is the delight in the variable editions and series of prints.

## **Editions and series**

Tallman (1996: 69) acknowledges that the multiple in art, (which we might define as parts, series and/or editions), has been seen as less authoritative and less aura-endowed than works that are perceived as unique. According to the World Printmakers (2009), <<http://www.worldprintmakers.com/>> and The Philadelphia Print Shop Ltd., (2009), <<http://www.philaprintshop.com/pps.html>> in printmaking,

the scene for the limited edition was set by the late nineteenth century technical developments of lithography and the steel-facing of metal plates which allowed for tens of thousands of impressions to be made without the loss of quality that might have occurred in engraving or aquatint for example. So let us briefly examine the concept of the edition, and consider its application to repropriative prints.

The word 'edition' from the Latin *ēditio*, originated around 1545-1555 <<http://dictionary.reference.com>> to define an 'act of publishing', a 'bringing forth, producing' <<http://www.etymonline.com>>. It is most frequently understood as the production of works (eg. books, prints, or newspapers) published or issued at the same time (Moore 1999: 416) although etymologically this simultaneity is not suggested by Harper (2001), <<http://www.etymonline.com/index.php?term=edition>>. Moore (1999: 416) also notes that edition can be taken to mean 'a person or thing similar to, or resembling another.' In these definitions the word 'edition' does not insist on the designation of identity although this is frequently intimated. It is entirely conceivable, therefore, that an edition as with parts or a series can comprise of works where resemblance is the defining characteristic and the number of related parts is immaterial. And because editions are arbitrary confinements of replication (Tallman: 1996: 8) we might rightfully ask why it is necessary to define limits on the representations of an image and the number of times and ways it could be viewed.

Just as many printing processes allow for proofs to be taken at successive stages (Tallman 1996: 9), it is entirely possible that any part of a mediated spoil image can be re-mediated at any stage. Here, as suggested by the definition of edition according to Harper (2001), <<http://www.etymonline.com/>> we might supplement the word mediate with the term *edit* (1791); a back-formation of *editor* (1649) from 'publisher' and a precursor to *editorialize* (1856), meaning to 'introduce opinions into factual accounts'. Editorialized then, is perhaps the correct definition for the mediated (and repropriative) print: one in which the artist has introduced their own opinion or attitude. Through processes of reappropriation, prints that are spoils-originating could simultaneously be pre-existing artworks, the existing artwork and the pre-existence of artwork/s (eg. spoil, print of spoil, reprint of spoil). Following this, it would be improper to simply describe these concurrent and recurrent states, as an edition. They are best described as series, plural. In the series of re-presentations

implied here, repetition and reproduction are a joint strategy of making, and repetition including that of materials, acts as Fer (2004: 140, 160-1) has stated, as ‘a kind of temporal hinge’. Thus, serial logic can be considered as a significant aspect of the repetition that positions the practice of reappropriation.

In *Serial art, systems and solipsism* (1967), Mel Bochner asserted that the ‘[i]ndividual parts of a system are not in themselves important but are relevant only in how they are used in the enclosed logic of the whole’ (Battcock 1995: 99). But it is not methodological consistency, and systematic thinking about, to use Bochner’s terms, ‘the thing itself’, the ‘material individuality’ (Battcock 1995: 93 & 94) of the minimalists that is of focus here, but rather a serial logic centred on ‘continuity-conditions’, a term used by Wollheim (1995: 388) to describe ‘different occurrences’ of the same work. In printmaking terms, we might refer to this as different ‘states’ of the print, keeping in mind that an edition is generally understood to contain prints of one state as suggested by The Philadelphia Print Shop Ltd., (2009), <<http://www.philaprintshop.com/pps.html>>.

Bochner observed that ‘serial or systemic thinking has generally been considered the antithesis of artistic thinking’ (Godfrey 1998: 150), but redundancy does not necessarily stem from serial imagery as Coplans (1993: 49-50) suggests, nor is irreplaceability ‘corrupted by seriality’ as Krauss (in Preciado 1989: 9) claims. So the serial attitude as applied to reappropriative practice, does not, in reference to Donald Judd’s comments in *Specific Objects* (1965), frame or position ‘one thing following another’ (Dunn 1982: 147), but encompasses ‘one thing leading to another’ (Fer 2004: 29). Neither the mechanical uniformity of the repeated object via the minimalist sense of materiality, nor a classical repetition that tests the adequateness of the copy against the original, as referred to by Krauss (Preciado 1989: 9) is an appropriate measure of the repetition implied in reappropriation. Rather I prefer to take Fer’s (2004: 67) position here; ‘the serial itself is understood as both concept and practice’. For reappropriation, the serial attitude and therefore the series, provides one methodology for engaging with the repetition of the (re)produced print. The series, rather than the edition, is the term with the most pertinent application to this reappropriative repetition.

## **Appropriation, mise en abyme and the reproduced reproduction**

By way of example of repropriative practice repetitions and reproductions, a work by Marcel Duchamp will be examined. Duchamp perhaps could be described as a repropriator for as Naumann (1999: 293) observes, he was a specialist in multiples, replicas and editions. It is not however, his readymades to which I refer, but a two-dimensional work titled *L.H.O.O.Q.* In 1919 Duchamp purchased a postcard of da Vinci's *Mona Lisa* and added a goatee and moustache thus creating his work, *L.H.O.O.Q.* (Naumann 1999: 80) (Figure 3.11). In doing so, Duchamp had doubly re-authored it, firstly, by the addition in graphite of a moustache and goatee, and secondly, in the manner of the readymade, by contextual displacement. This is not a repropriative act it is an act of appropriation: in this instance the borrowing and re-use of a cultural icon as per Butler's (2004) description below. But this is not the end of the story. Years later, in 1942 at a social occasion Duchamp was presented a painted copy (a reproduction) of the *Mona Lisa*, which he then proceeded to re-work by overpainting it with a moustache and goatee (Naumann 1999: 21). Now repropriation has occurred! Duchamp has appropriated, made his 'own', by Nelson's (2003: 162) definition, his re-authored reproduction (i.e. *L.H.O.O.Q.*) whilst simultaneously re-authoring the (re-painted) reproduction which appropriated the cultural icon. Repropriation then, can indicate authorial and temporal slippage. Although the first copy of *L.H.O.O.Q.* (the postcard) is mechanical, in this particular instance the subsequent authorial slippage has occurred via the hand of the artist.

The stylistic history of appropriation, according to Butler (2004: 15), identifies 'aggressive *iconoclasm*' in the *difference* between the appropriated copy and its original, and, an 'iconic *homage*' in the *sameness* between the appropriated copy and the original (my emphases). We can assert then, and this is evidenced by *L.H.O.O.Q.*, that appropriation is aligned with the taking of imagery for its iconic value, and as Ward (2007: 6) observes, just one of the problematics of this approach is the dilemma that appropriationists face due to possible copyright infringements.

Da Vinci's *Mona Lisa* has of course, been appropriated by a multitude of artists including another master of reproductive practice Andy Warhol, who as Morphet (1971: 14) observed, used reproduction as one of the subjects of his paintings. And one only has to go to megamonalisa.com to see that the appropriation of this icon is multiply re-authored (see Figure 3.12). There are 3823 representations of the Mona Lisa on this site (18/1/09), 284 of which are authored by 'bigchrist'. But let us step aside from this iconoclastic use of the term appropriation, for although in this Duchampian instance of reappropriation it is relevant, it need not be so.

Repropiative practice can be said to differ in this regard to appropriative practice as it fits less with the icon, and more closely with the copy as being simultaneously the same and different as the original, a move

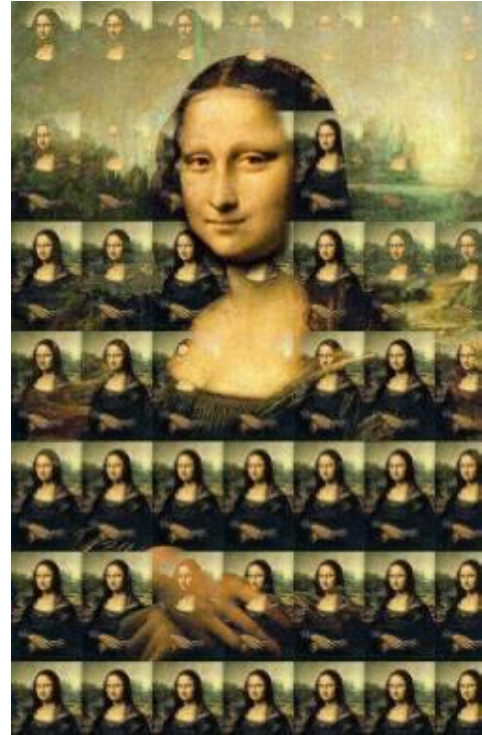
Butler (2004: 15) associates with

the latter development in Australian appropriation art in the 1980s. Appropriation, as Lowry (2006: 1) has similarly claimed, is now less about the subject and more concerned with being a tool of artistic production.



**Figure 3.11**

Marcel Duchamp  
*L.H.O.O.Q.*  
 1919  
 'A cheap postcard-sized reproduction of the Mona Lisa, upon which Duchamp drew a mustache and a goatee. The "readymade" done in 1919, is one of the most well known acts of degrading a famous work of art.'  
 (<http://www.marcel Duchamp.net/L.H.O.O.Q.php> viewed 30 July 2009).



**Figure 3.12**

Left: *megamonalisa\_michael-lisa* (2006)

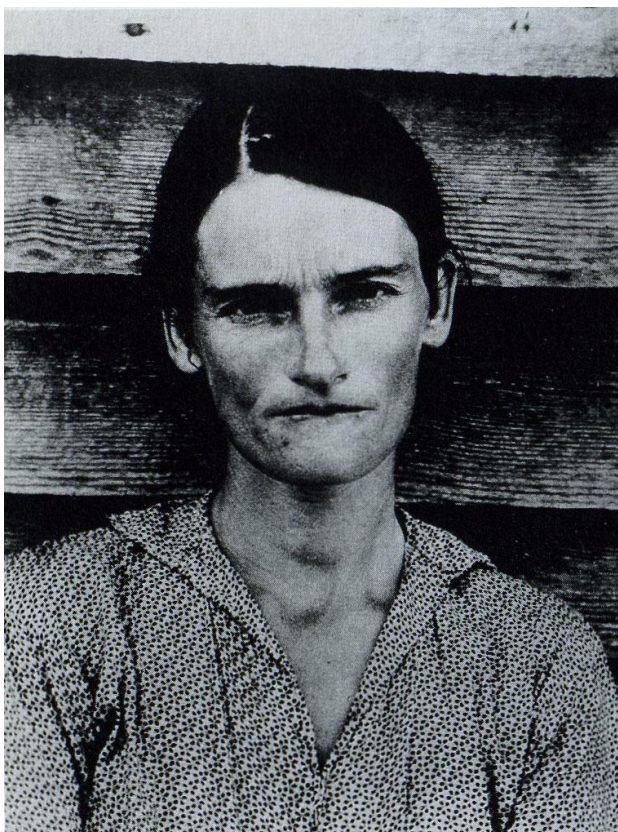
Right: *megamonalisa\_multi-mona* (2006)

(<http://www.megamonalisa.com/>, viewed 18 November 2009).

According to Butler (2005: 7) underlying appropriation is the idea that the meaning and significance of an artwork is open to the displacements of authorial intention and spectatorial reception that occur when one work is produced by means of another. He states that although we might try – ‘we can never possess the original meaning of a work of art, that even its first appearance is only its first copy, its first contextualisation, one particular but by no means definitive interpretation of it’ (p. 7). Reappropriation then, requires a taking for one’s own use, a reproduction (a prior copy), rather than an original (if we understand this as the first state). Having said this however, it must be made clear that neither the reproduction nor the original has priority over the other, because original can be such a nebulous term.

The copy can have the illusion of sameness as the ‘original’ and this is evidenced in some of the artworks of Sherrie Levine if we examine her process of rephotographing the photographs taken by Edward Weston and Walker Evans (Archer 1997: 178-179) (Figure 3.13). Such works do not ‘perfectly’ reproduce the original to use Benhamou and Ginsburghs’s (2005: 5) definition, as ‘perfectly’

implies identity and it is my argument, via Duchamp's application of the infra-thin, that no two or more copies or reproductions, no matter how close, can be identical. This is a frequent and incorrect assumption about the nature of the copy and even Benhamou & Ginsburgh (2005:5) acknowledge this: '[C]opies can only be imperfect, because there is a mediation and there may be interpretation.' In representing someone else's work as her own Lawson correctly asserts that Levine has sabotaged 'a system that places value on the privileged production of individual talent' (in Risatti c1998: 149), and Jones (1996: 373) observes that her work is the 'beneficiar[y] of the dispersed studio and its deauthorizing presence'. This is by no means the only subversive act within Levine's practice of copying, but it suffices as one example of a re-reproduced work: a photograph of a photograph. I would venture as far as to say that Levine could therefore be considered a repropiator. By my description about Deleuze's fold, Levine has folded (contained the image – created a copy that is simultaneously original and reproduction), unfolded (expanded the image – dislocating and relocating the original by applying processes of repetition) and enfolded (claimed the image as her own whilst acknowledging the slippage from the prior state).



**Figure 3.13**

Sherrie Levine  
*Untitled (After Walker Evans #3,*  
*1936)*  
1981  
Photograph  
25.4 x 20.3cm  
(Archer 1977: 142)

The artist, Imants Tillers similarly repeated and re-presented, when he reproduced via mechanical means, Hans Heysen's painting, *Summer* (1909). Exhibited alongside *Summer* Tillers' work, *Untitled* (1978) (Figure 3.14) demonstrated that Heysen's work came first and his reproduction is a copy. Note how easily the terms, reproduce and copy are used as Benhamou and Ginsburgh (2005: 6) have suggested, interchangeably. *Untitled* (1978) is a 'photomechanically mediated authorial appropriation' (Coulter-Smith 2002: 137), created without the gesture of Tillers' hand. This particular reproduction is not once removed from its original but multiply removed. A couple of transparencies, i.e. reproductions, of *Summer* (1909) were forwarded to a company who made digital files from them (more reproductions). An industrial ink-jet printer printed two large scale reproductions of *Summer* (1909) which were then hung side by side at the National Gallery of Australia. Four reproductions were therefore an essential part of the creation of this work, assuming there were no misprints in the process that necessitated a reprinting. It is not the appropriative strategy of borrowing from another author that is of primary interest here, although the participation of the digitally and mechanically mediated displacement of the author is important, but rather the strategy of reproducing the reproduction. Tillers used a similar strategy in his work *Four Impressions* when he multiply re-produced an 1888 Tom Roberts painting (Annear 1982: 97).



**Figure 3.14**

Left: Hans Heysen, *Summer*, 1909, Watercolour, 56.5 x 78.4cm

Collection: Art Gallery of New South Wales

Right: Imants Tillers, *Untitled*, 1978, Neco digital paint-jet print on canvas,

Two parts each 163.9 x 185.5cm

Collection: in National Gallery of Australia, Canberra until lost or accidentally destroyed

(Coulter-Smith 2002: 42).



Coulter-Smith (2002: 56) likens this process to the *mise en abyme*: the ‘indefinite process of supplementarity’ and multiplication. Taken from Derrida’s (1979) text *Of Grammatology*, and with a basis in Dallenbach’s mirror of the text, Craig Owens, author of ‘Photography *en abyme*’ (1978) uses this metaphor of the *mise en abyme*, to describe the effect within the text of ‘infinite self-reflection or self-referentiality’, ‘an origin within an origin’ (Coulter-Smith 2002: 56, 3). Tillers’ *Untitled* (1978) provides a useful example with which to consider not so much the relation of the original to its reproduction, but the relation of the reproduction to a subsequent reproduction. In addition, when Tillers’ works are reproduced in books this causes what Curnow (1998: 74) might describe as a ‘déjà vu’ experience: the realisation that the reproduction (in the book) is from the reproduction (that Tillers painted) from a reproduction (a copy of someone else’s work) which he had sourced elsewhere. Tillers himself observes the paradox in this reproductive process: ‘any reproduction of ‘*Summer*’ could be a reproduction of both Heysen’s original and Tillers’ version of it’ (Tillers 1981 in Coulter-Smith 2002: 139). A temporal conundrum is created in this repropriative process. In the contradiction and confirmation of the images of Heysen’s *Summer* (1909) and Tillers’ *Untitled* (1978) we can see the Deleuzian fold; Tillers’ and Heysen’s images fold back and forth upon one another, each folding (containing), unfolding (expanding) and enfolding (enveloping) the others’ history. The slippages are many.

### **Part 3 – Production and slippage**

‘Anyone who has ever sat down in front of a blank sheet of paper and tried to force creativity knows that inspiration doesn’t usually happen that way. Rather, it tends to spring unexpected from novel connections, [which] often go hand-in-hand with mess,’ so say Abrahamson and Freedman in *A perfect mess* (2007: 87). In other words, slippage can be a catalyst. Even Ivins (1969: 3, 12), who favoured the ‘exactly repeatable pictorial statement’, appreciated that perfection was ‘one of the greatest inhibitors of intelligent thought’. And it seems a shame that, as Deleuze observes in *Difference and repetition* (2004: xviii), ‘we designate error, nothing but error as the enemy to be fought’ because ‘difference implies the negative’.

Some visual artists appreciate the possibilities of error, chance and accident in the artmaking process, and some knowingly, willingly, inscribe imperfection, mess or the formless into their works. For instance, Abrahamson and Freedman (2007: 294) suggest that art and mess are ‘interdependent’ and they cite the centuries-old Japanese ‘tradition of *wabi sabi*, or the beauty of imperfection’ as case in point. In addition, according to Naumann (1999: 167) Dada and Zen ‘repudiated wilful and rational creation, and encouraged the use of accident and discontinuity to an extreme unprecedented in Western art’. Bois and Krauss (1997) write extensively about slippages in their text *Formless*, in which Bois describes the formless as an ‘operation’, ‘neither theme, nor substance, nor concept’ (p.15) but slippage as a ‘slide towards lowness’. However, although my appreciation of slippage is for its operational force, it does not have such lowly connotations, it works almost in reverse, taking the detritus of newspaper production and elevating it, allowing openings and foldings which permit operational slides of difference and variation.

There are several critical slippages that I wish to address in the name of this study, and they are best described as: authorial, page and surface-based, and the slippages that occur via repetition. These slippages do not occur in isolation from each other. Authorial slippages begin with an identification of the trope of unitary author (Jones 1996), and the subsequent understandings of the ‘sorting of hands’ (Krauss 1986: 190), and are framed by the perception of signature as authorially critical (Griffiths 1996). Authorial slippages are also positioned by the Duchampian readymade (Naumann 1999). Slippage also occurs via the page and the engagement with its paginated structure (Stoicheff & Taylor 2004) and through the mediation of surfaces (Celant 2007, Joselit 2000). And repetition, which can cause and record slippages, challenges the authority and sincerity of the single unit. This occurs through differences between copies, through reproductive processes and through the reiteration of idea. Through the examination of works by Robert Rauschenberg, Imants Tillers, Mimmo Rotella and Andy Warhol among others, I hope to evidence that slippage is not simply a blunder or mistake but is operational and generative, able to be inscribed into the index of the artwork.

## **Authorial slippages**

The discussion here begins with the illusion of the trope of the master – the solitary heroic artist and the unitary author. ‘The Renaissance emphasis on individualism led to a widely accepted notion of the artist as solitary genius,’ and ‘the traditional “great person” theory of art history (Moser 1995: 10, 30). The continued ‘heroic vision of individual identity’ of modernism (Tallman 1995: 1) cemented this idea. Smith (1988: 9-28) states that the artist as hero has evolved from the culture-hero and suggests that this was led by the following three occasions, which it should be noted coincide with the developments in mechanical printing: 1. the birth of technology, 2. the division of labour that saw a separation between arts and crafts/trades, and 3. political and industrial revolutions of the late eighteenth century. An idealised positioning of authorship such as this, has contributed to the difficulty in defining an ‘original’ work of art, and as we have seen earlier in some of the works of Levine or Tillers, belief in the author as sole originator of work is greatly complicated.

## **Signature and the sorting of hands**

Art history, as Krauss (1986: 190) observes, ‘is committed to the marks of simplicity, to the establishment of the autograph work, and to the sorting out of hands,’ and for centuries it has been evident in deliberations about print production (Hansen et al. 1995). For master-printer Stanley William Hayter, although the artist’s hand was paramount he strongly supported collaboration in printmaking when this is understood as the development of a collegial atmosphere; a sharing of discoveries and knowledge (Moser 1995: 26-27). The master printer and artist collaboration is still greatly valued, and this is evidenced by the esteem held for master printers (Gilmour 1986). We should however, take heed of Tallman’s (1996: 10) warning that the term collaboration falsely implies equity between the artist and the professional craftsman-printer, whereas the artist always retains artistic licence. This precarious balance of power has some interesting parallels in the printing industry. Stoicheff and Taylor (2004: 17) observe that early bookmaking saw the printers and other staff names coextensive with the author’s name, and Olmert (1992: 136) author of *The Smithsonian Book of Books*, mordantly notes that ‘[p]rinters want to be considered the medium, not the message. But they never are.’

Nelly Richard observes that signature as a sign, a mark, has a tendency to mythologise the artist (Butler 2004: 157). Artist Marcel Broodthaers, for example, created an edition of prints *La Signature Série 1 Tirage illimité* (1969) in which his signature supplanted the image (Fer 2004). This pandering to the autograph collector, as Griffiths (1996:11) might say, stamped authenticity on the work. Signature however, does not guarantee originality in the sense that the print is of the hand of the artist, because for instance, photomechanical prints of artist's paintings have been signed (Griffiths 1996:12). Further to this, as Coulter-Smith (2002: 138) has observed concerning Imants Tillers' work, a photomechanical reproduction of a photomechanical reproduction can lead to an authorial 'undecidability'.

Four diverse but concrete examples of slippages of the 'authentic' signature can also be witnessed in the work of artists' Rauschenberg, Warhol, Dali and Rembrandt. Rauschenberg got John Cage to drive through a puddle of ink and over a piece of paper (*Automobile Tire Print*, 1953) commenting that although Cage did it, he still considered it his print (Tallman: 1996: 33). Warhol, fond of his mother's penmanship, not only asked her to write script on his work but also encouraged her to sign some pieces with his name (Bourdon 1989: 43); and Tallman (1996: 27) and Griffiths (1996: 153) remind us to be wary of the worth of the signature citing as an example the blank but signed sheets of paper bearing Dali's name, which were intended to imply his authorship, but seized by French customs officials. Rembrandt too, encouraged others to 'sign his name (without publicly admitting the practice)' thus locating 'the production of individualizing authority within "artistic intention" itself (Jones 1996: 3-4). These are instances of authorial slippages.

In early literature on connoisseurship the 'demand for authenticity... soon translated into the skills of attribution' (Muller 1989: 141). Where the words, print, copy and reproduction are employed, particularly in print, author attribution is essentially concerned with signature. According to the International Fine Print Dealers Association (2009, <http://www.ifpda.org/content/>) the earliest prints were not signed at all, but by the late fifteenth century the signature was integrated into the matrix design, and in this instance should be known as a 'plate signature' or as being 'stamped'. The stamp as Conley has noted, imposes a law of constancy on the production of objects (in Deleuze 2006: fwd), rather than the mark of an individual

work. And it was not common practice until the 1880s for a pencil, ink or crayon signature to be added to a print. Lobel (2002: 63) concisely sums up the signature

...the signature, while always taken as a token of the singularity and uniqueness of the individual's presence at the moment it is inscribed, is dependent on its very iterability.

Signature however, is very different from signature style. Thistlewood (1996: 3) and Erickson (1995: 99) observe that an artist can have multiple signature styles, determined by the stylistic as well as the physical. In reference to Derrida, Burke (1998: 169, 121) sums up this aspect of the signature succinctly, in claiming that the signature or 'proper name' of the author should be the sum of a life rather than the symbol of a person, but he also notes that text, where the author is cited as example, makes the author name under erasure throughout, signifying absence. The sous rature of authorship is central to the spoils-originating artwork. The author (if we take this to be the given name of the journalist/photographer etc) is visually and literally absent from abstracted images of newspaper spoilage. It is similarly absent in used printing plates where ink obliterates the surface. And authorship can be erased through any one of a number of techniques and procedures using these objects in visual arts practice, some of which are explored in this study.

### **The decentralised studio**

A contemporary understanding of the 'cult of the original', and the 'authorial touch' is positioned by Jones (1996: 178) in reference to the painters of the New York School, and results in what she calls 'the romance of the studio'; the studio burdened by a 'sense of isolation' and inscribed 'within the frame of individual genius'. Jones (1996: 58) looks closely at processes of artwork production, and she examines the contrasts between the 'unreproducible singularities of Abstract Expressionism' such as the works of Jackson Pollock, and the (metaphoric and literal) mechanical and industrial reproducibility, of the works of Frank Stella, Andy Warhol and Robert Rauschenberg. The predominantly male abstract expressionists exemplified the idea of artist as solitary hero, but in contrast to this artists such as Stella explored the role of 'ideator-executor' (Jones 1996: 141). As Ratcliff (1996: 237) has noted '[S]ince the early 70s Stella has been displacing the energies of hand and arm into the mastery of

one advanced manufacturing technique after another'. In other words, the participation of the artist in the production of works came down, not to a bodily engagement with the medium, but through the idea of the artist, executed with industrial or manufacturing assistance (the mechanics of the production line) to enable the work to come to fruition, and this was most unlikely to occur in an isolated studio. And counter to, but frequently in conjunction with the ideator-executor, according to Jones (1996: 141, 168) was the painter-worker; the artist's hand.

So in this space between ideator-executor and painter-worker, is a great deal of authorial slippage. Warhol's Factory for example was a space of production and mediation (Jones 1996: 226). Warhol liked the idea that no one would know if the paintings were his or somebody else's, and he wasn't bothered about putting his hand to each finished work (Bourdon 1989: 100, 44), and as Burnett (2007: 33) notes, 'repetition erased any real sense of the original author'.

Warhol further 'abandons the role of artist as author by using masking tape, stencils and rubberstamps' (Beyeler, c2000: 12). He did this also by encouraging others to produce or finish his works, as in the 'do it yourself' colour by numbers paintings which eliminate 'the use of the hand' (Coplans 1993: 48). As Coplans (1993: 51) observes, 'what interests Warhol is the decisions, not the acts of making'. Warhol also engaged friends for 'colouring parties', but the hand of others was important as he preferred the modulated brushwork and flowing washes that implicate human involvement (Bourdon 1989: 44). Jones (1996: 206, 189) states, 'Warhol's products spoke in the dialect of the assembly line, with the accent of the irreplaceably unique.' Wivel (2000: 43) also notes that Warhol kept his distance from the abstract expressionists' concepts of originality and 'emphasis on the autographic touch.' Warhol claimed that he wanted to be a machine (Kellein 1993: 16), but embraced the slippages of human production, and Morphet (1971: 30) duly notes that even though others worked for him, the intense individuality of Warhol's work does not seem to have been negated.

## **The readymade**

The 'studio was a particularly privileged kind of signifier in the contested discourse on authorship and the industrial aesthetic of the 1960s' (Jones 1996: 371). But this precedent was established by Marcel Duchamp when he employed mass produced objects as readymades in the early twentieth century. By using readymades Duchamp repudiated the role of the artist-as-master and 'rejected the conception of the work of art as masterpiece-for-the-ages, or even an object of special interest' (Sandler 1978: 164). 'Duchamp removed the artists' hand from art in 1913 when he began signing ready-made objects' (Tomkins in Coplans 1993: 13). Along with a physical repositioning of the readymade this resituated the produced object as re-produced. It could be argued however, that Duchamp in his act of signing the readymade asserted the artist's hand. Naumann (1999: 235, 286) observes that this practice ran contrary to Duchamp's belief that the aura of an artist interferes with the seeing of their work. Furthermore, a final word on Duchamp's signature came poetically, after his death, when a rubber stamp was created for a posthumous signing of some of his prints (Naumann 1999: 282, 287).

According to Ades et al. (1999: 152), in their different occurrences readymades traversed 'contemporary assumptions about the nature of artistic creation', exposed 'the role of institutions and social groups in defining what counts as art', and demonstrated 'a fascination with the industrially manufactured'. These authors suggest that defining the readymade is difficult but they recommend describing it as 'performative' because it accomplishes an action, i.e. that of being pronounced or becoming a work of art (Ades et al. 1999: 152). So the readymade folds into repetition as an authorial and contextual conundrum.

To what degree then, are the newspaper spoils and printing plates, readymades in the Duchampian sense? They are 'already made' or 'previously produced' as Rameriz (1998: 26) observes, and if we follow Duchamp's assertion that a readymade was a 'work of art without an artist to make it' (Naumann 1999: glossary, Ades et al. 1999: 146) then these spoils and plates fit the description of readymade. But there is more to be known about the readymade status of these objects. The printing press and computer-to-plate technologies conceive the slippage that is the detritus of industrial

manufacture (newspaper production). Spoils and plates are mass-produced and always already reproductions. For instance, eighty printing plates may be created for a newspaper print-run, i.e. two copies each of forty different plates. Duchamp's infra-thin (Ades et al. 1999) is implicit in the production of such plates, in the newspaper, and frequently, in spoils. Duchamp authored his readymades by appropriating the reproduction in the form of commonplace objects. The prefix 're' comes into play as Duchamp re-positions and re-contextualises the object. Newspaper print detritus however, is not commonplace, nor generally known beyond the site of its origin, and so in this regard it sits beside the readymade rather than being subsumed by the term. And in contrast to the 'aesthetic neutrality', 'absence of taste' (Rameriz 1998: 26-27), or 'indifference' (Sandler 1978: 164) that marks Duchamp's selection of readymades I invoke my aesthetic through a personal selection of spoils and plates. Like the fish that got away the readymade is an object that escaped its consumptive fate, and like the plates and spoils of newspaper production the readymade is a slippage of mass-production.

Duchamp's readymades were initially installed in his home/studio, creating a new institutional space apart from a gallery or museum (Molesworth 1998, Ades et al. 1999) but they entered the public realm as Dadaist works. As Walter Benjamin observed in his 1936 Work of Art essay: '[W]hat they [the Dadaists] intended and achieved was a relentless destruction of the aura of their creations, which they branded as reproductions with the very means of production' (Benjamin 1999: 231). Such authorial slippage can also be evidenced by what Mcelheny (2007: 328) describes as 'readymade resistance'.

### **Readymade resistance**

In his essay, 'Readymade resistance,' Mcelheny (2007: 328) suggests that the readymade can be meaningfully employed, not just by resituating the object, but by continually attempting 'to reclaim the territory of production or invent new relationships to it'. Mcelheny identifies three main approaches to the resistance of the readymade: 1. to 'fake' 'the product by making an imitation or reconstruction of it,' 2. to 'borrow' 'pre-existing objects and use them in a more or less intact state', and



3. to ‘steal’ from ‘methods of capitalist production itself, by accessing an industrial process and adapting it for one’s own use’ (2007: 328). This last approach shares Jones’ (1997: 12) description of a postmodern phase in mechanolatory. Both talk of appropriating: the stealing (Mcelheny 2007) and self-conscious manipulation (Jones 1997) of industrial processes.

Mcelheny observes that if existing methods of production are used and a convincing replication is made (a fake), that an artwork may run the risk of being reduced to pictorialization or iconography. A fake carries the implication of moral and legal deception and aesthetic inferiority (Neill & Ridley 1995: 1-13). Mcelheny cites Goyer’s ‘seamless’ imitation of a diaper package as a problematic instance of this ‘fake’ approach (pp. 329-331). Joel Gailer’s *Hot Process* (Figure 3.15), the winning work of the Fremantle Print Award 2008, would appear to run the same risk in its use of the art magazine, *Art Almanac*, as site for a work that may not easily be identified as art work (Uhlmann 2008). *Hot Process* is a good example however, of authorial slippage that occurs via the page and I will return to this point.



**Figure 3.15**

Joel Gailer  
*Hot Process*  
 2008

Offset print appearing on the pages of *Art Almanac* August 2008.

Winner of the 2008 *Fremantle Print Award*

([www.artmonthly.org.au/artnotes.asp?aID=10...](http://www.artmonthly.org.au/artnotes.asp?aID=10...), viewed 21 September 2009 ).

According to Mcelheny (2007) there are two other ways of subverting the object so that it meaningfully engages with the concept of the readymade. One process, to ‘borrow’ can be effectively utilised to ‘repurpose the products of industry for use in the artist’s expressive palette’ whilst creating tensions in material and labour and ‘resistance toward the power of industry’ (p. 331). Warhol can perhaps be said to have both faked and borrowed with his *Brillo Boxes* (1964) (Figure 3.16) as this particular work countered the readymades of Duchamp by re-creating in another medium but still withholding evidence of the handcraft (Bourdon 1989: 185-186). Authorial slippage occurs here via the concept of the readymade, but it is doubled through Warhol’s appropriation of the iconic Brillo trademark.



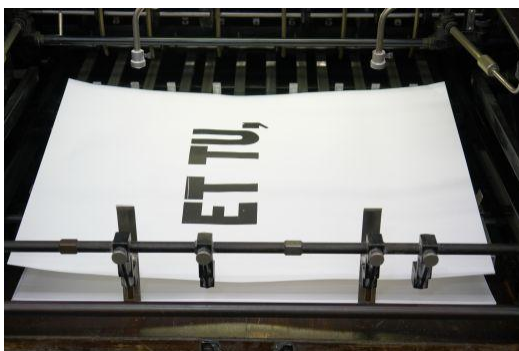
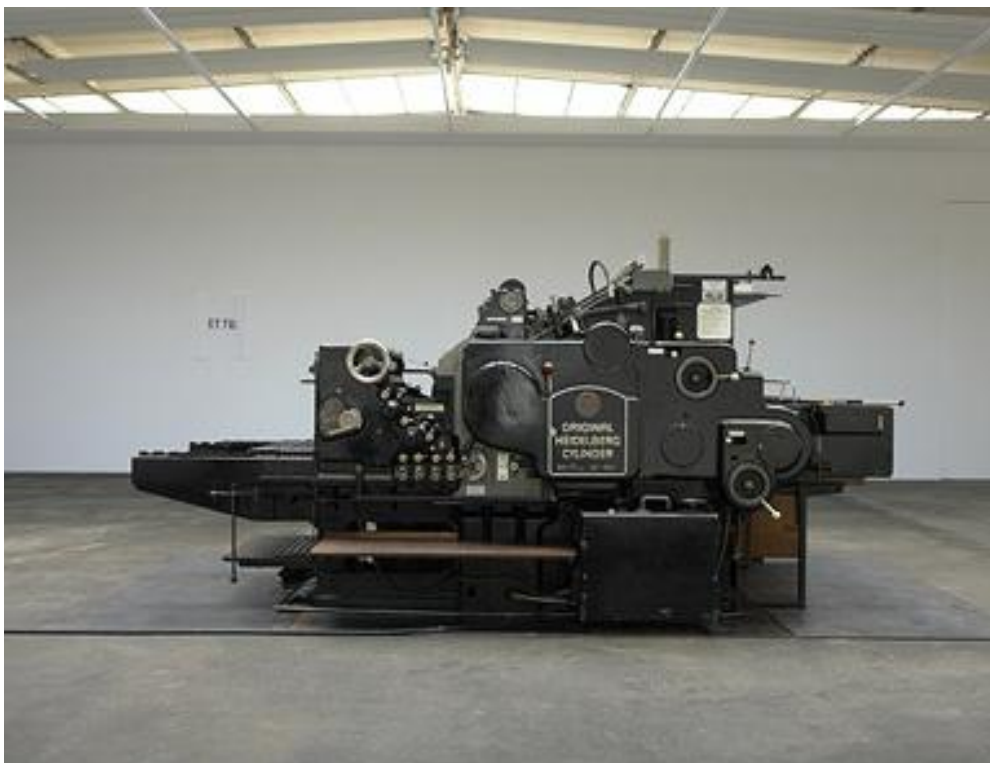
**Figure 3.16**

Andy Warhol  
 Brillo Boxes  
 1969 version of 1964 original  
 Acrylic silkscreen on wood  
 Each box: 50.8 x 50.8 x 43.2 cm  
 Norton Simon Museum© 2008 Andy Warhol  
 Foundation, New York  
 ([www.nortonsimon.org/collections](http://www.nortonsimon.org/collections), viewed 31  
 August 2009).

The last of the three approaches to subverting the readymade, and it should be noted as with the *Brillo Boxes* example, that they do not stand in total isolation to each other, is to ‘steal’, to ‘adopt the vocabulary of production’ (Mcelheny 2007: 330). It is worth reiterating some of Mcelheny’s discussion on the work *ET TU* (2005) (Figure 3.17) of Belgian artist, Kris Martin which he uses to illustrate his point. Martin had used a redundant offset press as a readymade by placing it in an art gallery. In doing so he raised our awareness of the obsolescence and redundancy of technology, but this in itself only partially resists the mass production of the readymade.

The title, *ET TU*, translated as ‘and you’, could be read as both statement and question. It cleverly alludes to dualities or repetitions: in the exhibition title *ET TU*, in the print of the words ET TU, and in the exhibition space shared jointly with the

printing press that created the print. The *ET TU* print was the last to be created on the exhibited Heidelberg press. The combined print and printing press employ but subvert industrial production, by the utilisation of the now-redundant press in the making of a single object. As Mcelheny has observed, Martin has re-defined the power structure of the manufactured object by imbuing a ‘personal complexity’ (p. 332). Here, Jones (2007: 318) might say, that the machine ‘retooled the producer and the receiver’.



**Figure 3.17**

Kris Martin  
*ET TU* (and detail)  
2005

(*Deus ex machina*, 2006 at Gallery  
Johann König,  
<http://www.johannkoenig.de/>, viewed  
15 December 2009)

Similarly, my first spoils paper *Twofold*, was created as the last print-run on a now redundant printing press – the Harris N845. The most notable difference between Martin’s *ET TU* and *Twofold* is in the number of prints made during the final print-run: the unique print which comprises *ET TU* and conversely the industrial-scale

thousands of *Twofold*. The similarity between *ET TU* and *Twofold* lies in the subversion of industrial production; for Martin, it is by printing a single image on a machine designed to print identical multiples, for me it is by printing multiples that through the process and technologies employed, have the slippage of variation. The slippages of *ET TU* and *Twofold* are industrial, and by association, authorial. Furthermore, in this process such works consider how the artist engages with the pages' structure and content of the page.

### **Slippage via the page**

The history, structure and materiality of the rectangular printed page are examined thoroughly in *The future of the page* (Stoicheff & Taylor 2004). In this text the page is explored in terms of: its physicality and embodied form, the status and types of authorial contributions and intent, and the function of textual recto and verso including editing and layout concerns. These aspects of the page deserve some attention when considering the visual genre of the artist's book and the spoils-originating artworks that cannot escape their paginated origins. Even as found print images, the spoils are sized and folded according to the newspaper printing press – they are tabloid format! The page is folded within their structure. A collection of pages such as this can be known as a signature (see glossary).

Many artists have employed the index and formats of paginated print-media for the purpose of their expression. Dan Graham for example, produced his *Homes for America* (1966) artwork where one form of the 'real estate' realism' of his images was embedded in print in an intervention known as 'works for magazines' (Campany 1999: 134) (Figure 3.18). Campany (1999: 135) suggests that this particular work is depicted 'in a manner that highlights the graphic and institutional conventions of both the host pages and the supposedly 'prior' context of the work'. In other words, the work at one stage published in *Arts* magazine (December 1966) when represented or reproduced in other texts creates a reading which varies with each publication. Campany has observed, works that are contiguous with the page such as *Homes for America* are able to reactivate themselves, to 'echo and remove' themselves from sites of reproduction (Campany 1999: 138-9). To paraphrase Uhlmann (1999: 14) these are not reproductions of work, they *are* the work and they create democratic

access to the print. Here the index of the print slips on the surface of bookish repetitions.

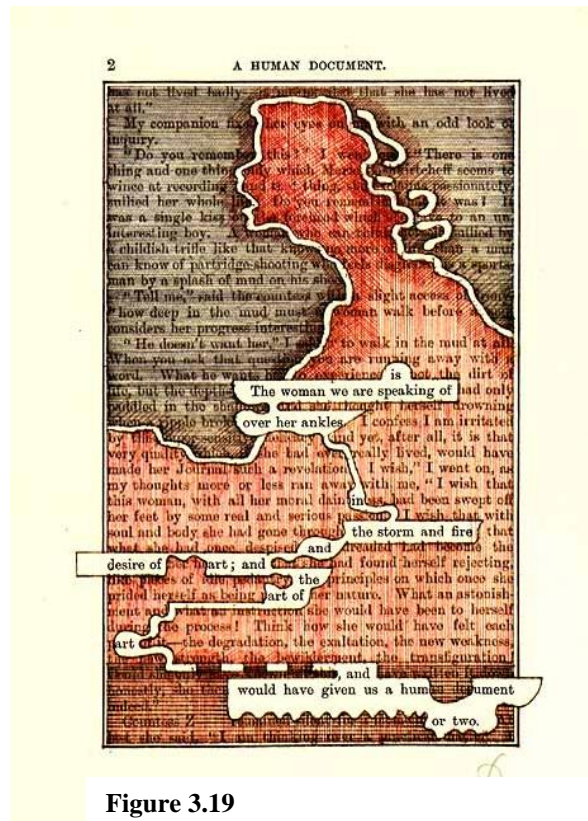


**Figure 3.18**

Dan Graham  
*Homes for America* (detail)(1966-67)  
THE ARTIST/MARIAN GOODMAN GALLERY, NYC/PARIS  
([www.thenation.com/doc/20090914/schwabsky](http://www.thenation.com/doc/20090914/schwabsky), viewed 21 September 2009).

The page is also central to Tom Phillips work, *A Humument: a treated Victorian novel* (2005) (Figure 3.19). Phillips purchased *A Human Monument* (W.H. Mallock 1892) from which the title *A Humument* originated, and he then overwrote and overpainted with pen and ink, water-colour or gouache, allowing some of the undertext to remain evident. This work subverts the page by playfully engaging with the surface through the process of *sous rature*. This is a term that roughly translates to ‘under erasure’ and it can be used to describe a process by which a mark e.g. a word is crossed out but remains as a trace. For me, the term refers to a partial erasure of authorship – the editing that occurs with the making of, or engagement with a work and the subsequent re-authoring of it. ‘Authorial intention’ changes as textual connections are made by readers (Tabbi 2004: 206), as texts are overwritten e.g. *A Humument* (2005), and as addendums are made (Dagenais 2004: 40). Phillips began work on *A Human Monument* in 1966. It is now in its fifth edition and hundreds of pages have been re-invented, re-worked and rediscovered – the ‘re’ of artmaking and an example of reappropriation at work. For Graham and Phillips pages are, to borrow a

Deleuzian phrase (2006: 41), ‘strata of cohesion’ – the material layers of enfolded repetitions.

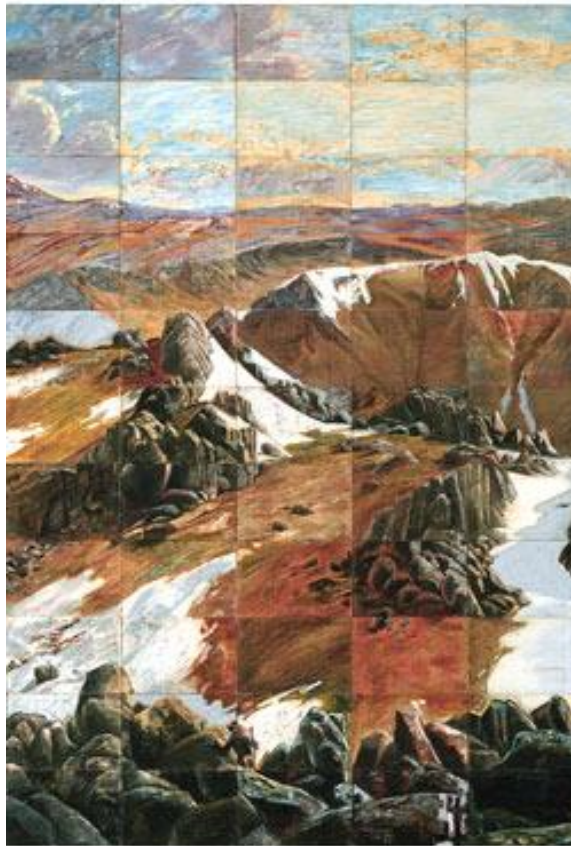


**Figure 3.19**

Tom Phillips  
*A Humument*  
 (detail – page 2)  
 Artist's book  
 Tetrad Press Edition, 1970 [-75].  
<http://humument.com/gallery/ulysses/ulysses-03.html>,  
 viewed 21 September 2009 21/9/09).

Even though in the instances of the aforementioned works ‘disembodied data’ can travel independently from its authors and be used in ways that cannot be predicted, the author according to Selenitsch (2001: 5) ‘is never destroyed’. Imants Tillers has suggested that because we know and experience through reproductions we have become ‘anaesthetised to texture’ (Curnow 1998: 88). Perhaps too, he infers that we have become anaesthetised to the author. Tillers created paintings of reproductions such as those of paintings that he’d seen in print, but conversely, in *Untitled* (1978) he had restored to ink (made a print of) Heysen’s 1909 painting, *Summer* (Coulter-Smith 2002: 137) (Figure 3.14). In the process of ‘restor[ing] to paint what had been converted to printing ink’ (Curnow 1998: 74) Tillers draws attention to the differences between surfaces. This is particularly evident in many of his canvasboard

works, such as *Mount Analogue* (1985) (Figure 3.20) where we can see the surface slippages that occur within the work.



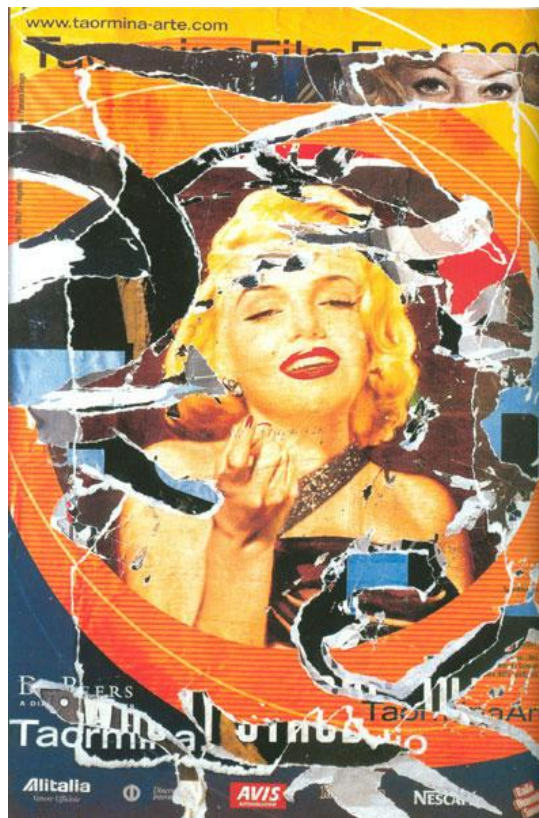
**Figure 3.20**

Imants Tillers  
*Mount Analogue* (detail)  
1985  
Oil, oilstick, synthetic polymer paint on 165  
canvasboards, no's 7416 – 7580  
279 x 571cm  
Collection of the National Gallery of Australia  
([nga.gov.au/AboutUs/press/Tillers.cfm](http://nga.gov.au/AboutUs/press/Tillers.cfm), viewed 21  
September 2009).

### **Surface slippage**

Surface slippages such as these occur through repetitions and reproductions and they open much authorial space. This idea is central to repropriative practice. In this context I wish to examine how different artists have explored surface via the mechanisms of: erasures, blanks, the effects of pentimenti and print slippages. Mimmo Rotella is a master of surface slippage, subverting surfaces by tearing, lacerating, copying and repeating the posters that he removed from the walls of

public spaces. Celant (2007) has compiled a comprehensive text on the methodologies and works of this Italian artist, revealing much about Rotella's engagement with surface. The subject and object of Rotella's visual arts practice was predominantly advertising and movie posters (the commercial print) that he stripped from walls and billboards (Figure 3.21 below). For him the materiality of the poster became self-revelatory (Celant 2007: 13). His works as Meneguzzo (2006: 43) has stated, were 'demotic in terms of both iconography and process.' But it is the slippage in his surfaces and processes rather than in his iconic appropriation, that is of most interest to me. Celant (2007) outlines six of Rotella's approaches to the print: effaçage, artypo, coperatura, sovrappittura, and décollage. Rotella's décollage was a process of removing posters from their support and working (tearing, lacerating, pasting) with the recto (for chromatic components and writing), and verso (for their materic component: the paper pulp) (p. 24).



**Figure 3.21**

Mimmo Rotella

*Omaggio a Marilyn (A Tribute to Marilyn) #2*

2004

Serigraph with Collage, signed l.r.

Edition: AP

Size: 100 x 70 cm

([rogallery.com/.../rotella-marilyntribute2.html](http://rogallery.com/.../rotella-marilyntribute2.html), viewed 21 September 2009).



Effaçage is a process Rotella used whereby a printed image is erased through the use of solvents thus reducing it to a faint impression (Celant 2007: 533). Sous rature is at the centre of Rotella's effaçage; an authorial editing that occurs with the ghosting of a work through a subsequent re-authoring of it. This idea is not new. In 1953 Robert Rauschenberg erased a drawing by De Kooning and exhibited it as his own work (Godfrey 1998), claiming erasure as a method of production. Rauschenberg's *Erased de Kooning drawing* (1953) (Figure 3.22) and Rotella's effaçage plays with authorship and here I wish to use ghostwriting as a metaphor for this kind of authorial assertion through erasure. Ghostwriting, according to Bormann (1996: 285) is the...

practice of presenters of messages pretending they are authors when others produced the words. When the people involved hide the actual message source, the author's person takes on a ghostly character.

Lowry (2006: 10) suggests that in appropriative practices the core of an artist's approach to artistic production is a 'ghostly air' of familiarity' rather than an overtly explicit subject.



**Figure 3.22**

Robert Rauschenberg  
*Erased de Kooning Drawing*  
1953  
Traces of ink and crayon on paper,  
with mount and hand lettered in by  
Jasper Johns  
64.14 x 55.25 x 1.27cm

© San Francisco Museum of  
Modern Art © Robert  
Rauschenberg/VAGA, New York  
and DACS, London 2006  
([www.tate.org.uk/tateetc/issue8/erasuregenteel.htm](http://www.tate.org.uk/tateetc/issue8/erasuregenteel.htm), viewed 31 August  
2009).

In *Erased de Kooning Drawing*, Rauschenberg of course, did not hide the author – he placed it squarely in the works' title, as to some extent, did Phillips when he abbreviated *A Human Monument* to *A Humument*. There is however an authorial

spectreship present in these works and it can be seen too in the fade-out and ghosting (see glossary) that occurs on some spoils pages.

Sometimes it is not the fading-out of images that challenges the authorial surface, but the opposite, a fading-in: the effect of *pentimento*. *Pentimento*, from the Italian word repentance, is most frequently understood to be the reappearance of an under-image of a painting, which as paint transparency occurs with age, becomes more evident (Chilvers & Osborne 1997: 424, Turner 1996: 370). Sometimes used to describe a change of mind of the artist about the image they are painting, *pentimenti* can refer to the refinement and alterations that are intentionally made to the surface, and as such does not suggest a ‘deviation from the original intention’ (Turner 1996: 370). In this way *pentimenti* in painting can be taken as a sign of authenticity as it is less likely to appear in copies because the copyist is unlikely to have ‘previous workings’ (Turner 1996) or ‘second thoughts’ (Chilvers & Osborne 1997). In application to printmaking however, I prefer Hellman’s take on *pentimenti*. She describes it as an ‘old conception replaced by a later choice... a way of seeing and then seeing again’ (Hellman 1974: 3). This would seem to have the same operational force as both appropriation and reproduction.

Rotella used a process, *Coperatura*, in order to reduce the unwanted effect of *pentimenti*. *Coperatura* was a reiteration of an industry process whereby poster billboards were reused, by pasting monochrome sheets of paper (blanks), over the existing posters in order to stifle the *pentimento*-like image, and Rotella made a number of works in this manner (Celant 2007: 532). The surface was thus re-authored through the use of the blank. With *sovrappittura*, in contrast to this use of the blank, Rotella overpainted, thus for the first time overtly introducing the artist’s hand into the work.

The blank space of the page according to Dagenais (2004: 38-39), can be of critical importance for the continuing authorship of the same work, and he cites the medieval page here, explaining that the page need not be considered as a ‘fixed and finished product’. Manguel observes that for Barthes the blank spaces or gaps of a page allow ‘readers to exercise their power’, thus providing ‘the essence of the erotic thrill’, ‘*where the garments gape*’ (Stoicheff & Taylor 2004: 33-34): the Deleuzian-Baroque

fold. There are other blanks that allow authorial space or ‘opportunities for nonlexical expression’ (McGann in Stoicheff & Taylor 2004: 152), for instance the monochrome: the all-over image (Ratcliff 1996: 304). In his text *Kant after Duchamp* (1996), de Duve provides a useful chapter titled, ‘The monochrome and the blank canvas,’ in order to outline a historical context of this device. This study approaches the monochrome from a Warholian perspective and with an awareness of this historical context as described by Jones (1996). Warhol was known to add a blank canvas to a printed one or to include blank space on a canvas surface (Figure 3.22). Bourdon (1989: 158) and Jones (1996) suggest that this was done in order to charge more for the larger work. This may have been the case. Jones (1996: 213-4) however, surmises that Warhol used the blank as a ‘sardonic homage to Newman’s own extensive fields, Rauschenberg’s white canvases, and the growing Minimalist movement’. For Warhol the blank also accompanied the print in order to draw attention to the repetitions.



**Figure 3.23**

Andy Warhol  
*Double Marlon*  
1966

silkscreen ink on unprimed canvas  
213.5 x 243.8cm

Illustration courtesy CHRISTIE'S IMAGES, 2008

([www.brianappelart.com/art\\_writing\\_Spring2008-...](http://www.brianappelart.com/art_writing_Spring2008-...), viewed 31 August 2009).

## The Abstract Expressionist in Warhol

Warhol's approach to artmaking largely resulted from the art-historical backdrop of the Abstract Expressionists, for whom the studio participated in the time-honored trope of a site of creation that was solitary, male and free (Jones 1996: 210). The absorptive and 'individuating' nature of the abstract expressionist canvas was countered by Warhol's cool impersonal approach (Jones 1996; Kellein 1996: 13), but there was something of the abstract expressionist retained in Warhol's persona.



**Figure 3.24**

Andy Warhol  
*Oxidation*  
c1982  
Urine and metallic paint on canvas  
193 x 132cm  
(Kellein 1993: 30)

As Bourdon (1989: 130) has observed, Warhol's 'failures of identical repetition take on a gestural vitality;' the 'reassurance of human touch'. Exploitation of mechanical of silkscreen gave a painterly appearance (de Salvo 2003: 22), and painterly qualities mimic printing mistakes (Chambers 2007: 81). In demonstrating process, that dirty word of print production (Ivins 1969: 114) Warhol 'maintained an important attitude of action painting' (Morphet 1971: 10). Warhol's *Oxidations* (Figure 3.24) frequently referred to as 'piss paintings' (Kellein 1993: 17) have also been likened to the gestural splashes of the Abstract Expressionists, 'the ejaculatory aspect of action

paintings' (Jones 1996: 36). He did in fact use ejaculate for some of his Rorschach's (Kellein 1996: 19, Ratcliff 1996).

Similarly to Jackson Pollock, Warhol worked with canvases on the floor, but he separated himself from the surface, his touch being 'screened off' from the canvas thus 'interposing a set of technological procedures between himself and the "creative act"' (Jones 1996: 210, 212). He also employed the flat all-over effect of Abstract Expressionism (de Salvo 2003: 22), but displaced the heroism of Abstract Expressionism with banality of Pop' (Burnett 2007: 32). The large scale of his work however retained the grandeur of the Abstract Expressionists, and Warhol 'battered' polymer paint 'onto the surface' of his canvases (Krauss 2004: 83), demonstrating expressive brushwork under the silkscreens (Kellein 1993: 10, Jones 1996: 206), i.e. gestural underpainting (Figure 3.25). This, as Bourdon (1989: 330) notes, had the effect of mitigating the 'impersonal and mechanical quality of the silkscreen process.'



**Figure 3.25**

Andy Warhol  
*Self-Portrait with Skull*  
1977

Collection of Phyllis Wyeth. ©2006 Andy Warhol  
Foundation for the Visual Art / ARS, New York  
City.

([antiquesandthearts.com/Antiques/CoverStory/20...](http://antiquesandthearts.com/Antiques/CoverStory/20...)  
viewed 31 August 2009).

In deference to the Abstract Expressionists, this point of material contact is where the spontaneous gesture is flummoxed by mechanical production. It is exemplified too, in Lichtenstein's prints of brushstrokes (Fine in Corlett 1994). Lichtenstein combined the idea of the painterly brushstroke with hard-edged cartoon strokes and the Benday dot (Corlett 1994: 206) (Figure 3.26), thus demonstrating 'a belief in the painter's mark as a fully expressive, humanist gesture', but conversely 'a sense of it as the product of a purely mechanical act' (Lobel 2002: 8). Tallman (1996: 54) effectively sums up the context of this tension:

*Brushstroke* pulls the rug out from under the mystical pretenses of Expressionism... Visually these prints succeed because their appearance is so geared to print media; conceptually they succeed because their subject is, in essence, mediation.

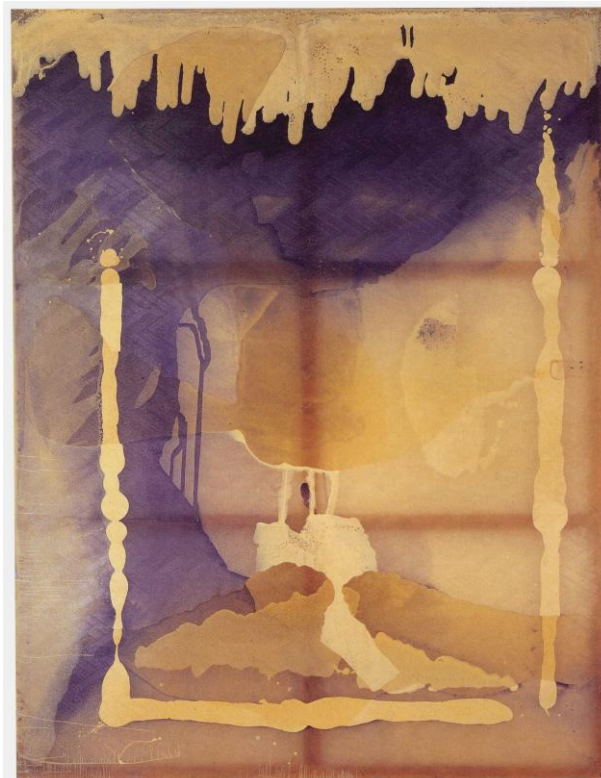
*Brushstroke* then, is not a painterly print, but a printerly painting. The mechanical has met the hand-made head on, thus as Tallman has indicated, mediating the surface and challenging the painterly surface. Pursued are the 'binary oppositions' (machine-made/artist made) that are a 'basic process of differentiation', altering 'frames of reference' through comparison (Butler 2006: 18).



**Figure 3.26**

Roy Lichtenstein  
*Brushstroke with  
Spatter*  
1966  
Oil and magna on  
canvas  
172.7 x 203.2cm  
© Estate of Roy  
Lichtenstein  
([www.artic.edu/aic/collections/artwork/24836](http://www.artic.edu/aic/collections/artwork/24836) , viewed 31 August 2009).

Andy Warhol was ‘the sensitive master of a wide variety of surface incident’ (Morphet 1971: 8). This statement by Morphet emphasises his opinion about Warhol’s working methodology where Warhol retains imperfections and slippages. Warhol, makes ‘good, ‘bad art’’, according to Chambers (2007: 79), and he acknowledges this as a conscious effort on Warhol’s behalf, to make art that has a ‘studied disregard for the conventions of artmaking’. Warhol, like Lichtenstein, Rosenquist and Ruscha all imitated the ‘infelicities of cheap print: overblown dot screens, crudely misregistered colors, ragged inkings’ (Tallman 1996: 53). Sigmar Polke too, embraced print slippages by enlarging printing errors, sometimes contributing to their erroneous nature by using a photocopier to simultaneously copy and distort (Wylie 2003: 16), thus making a mockery of both a standardised print and standardised errata. And by using print devices such as the Benday dot of lithographic offset Polke ‘dissects and dissolves images’ in order to raise philosophical questions about how we apprehend images (Wylie 2003: 12-13) and the support that binds them. ‘The hierarchical relationship between motive, medium and bearing structure are undermined as components in an image’ (Nestegard 2001: 12) (Figure 3.27). Polke plays with the possibility of materials, the material of possibility and the image bound to material (Tøjner 2001: 39-40). The differentiations between figure-ground and image-object are blurred.



**Figure 3.27**

Sigmar Polke  
*Apparizione 11* (detail of  
*Apparizione 1, II, III*)  
 1992  
 Artificial resin and lacquer on  
 polyester fabric, three sections, each  
 400 x 300cm.  
 Astrup Fearnely Collection, Oslo.  
 (Louisiana Museum of Modern Art  
 2001: 67).

## Mechanics of production

Warhol, like Polke, embraced the mechanics of production. His attitude of accepting mistakes and imperfections grew into a 'strategic calculation', the mechanics of which became an ideal of production (Kellein 1993: 14, 20), 'purely accidental effects were all indulged [and] mistakes were used to advantage' (Jones 1996: 206). As de Salvo (2003: 20) notes, this approach to printmaking and the varied copy came early in Warhol's career, and was evidenced by his blotted-line transfers which according to Ratcliff (1983) were the first of his photomechanical techniques. Bourdon too determined that Warhol was accepting of 'accidents' in this 'chancy technique', never making 'corrections or changes' (1989: 29). In order to make the blotted-line transfers (Ratcliff 1983: 13-14). Warhol would hinge non-absorbent paper to absorbent paper. He would then draw the image in ink onto the non-absorbent paper before flipping it onto the other paper to make an offset print, 'a copy that was not an exact duplicate' (de Salvo 2003: 21). The image was copied in stages so that the ink didn't dry before the image was complete. Later in Warhol's career we see more of his chancy techniques in the big-daddy counterpart to the blotted-line transfers – his metres-high Rorschach paintings (Kellein 1996: 19).

This focus on processes of making also allowed Warhol to retain imperfections in silkscreen process (Morphet 1971: 8) such as clogged screens, ink on the underside of the screen, or light printing (Jones 1996: 206). This had the added purpose of emphasising 'the materiality of medium as a means of production' (Burnett 2007: 33), but also draws attention to its imageness (Ratcliffe 1996: 212), much like Polke's approach to the paintings' bearing structure (Nestegard 2001). For Warhol and Polke, the technique and the idea are synonymous (Gilmour 1986: 18, 31).

As Tallman (1996: 22-23) has observed, the 'inevitable surprises that erupt from reversals, separations, or simple miscalculations' are for some printmakers 'moments of creation rather than catastrophe'. Lithography itself was serendipitously discovered in 1796 by Senefelder when he used a garden stone on which to write, and consequently discovered its printmaking potential (Henshaw 2003). And one of the most well known print slippages inscribed into a work is evident in Robert Rauschenberg's *Accident* (1963) (Figure 3.28 below). The first lithographic stone



that Rauschenberg used for the image broke as did the second – at which point Rauschenberg accepted the ‘accident’ and employed its index. ‘*Accident...* is a revelation of its own history’ (Tallman 1996: 34). In the reprinting of the stone Rauschenberg had standardised the errata. As Hayter (1962: 75) might say of *Accident*, the idea is integrated with the process of production.



**Figure 3.28**

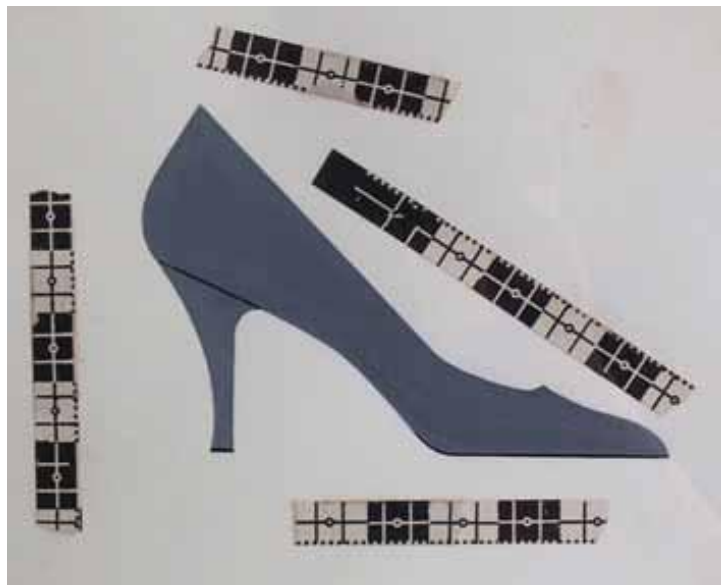
Robert Rauschenberg  
*Accident*  
1963  
Lithograph  
104.8 x 75cm  
(Tallman 1996: 32).

Rotella also allowed a process of printing to excite the imagination in the works he termed *artypos* (Celant 2007: 47, 532). These were as Celant describes, randomly imposed printing proofs that were created in the testing and warming up of printing presses and this is not unlike the process of newspaper spoils production. Rotella translated these proofs into new prints through the use of new technologies. He too, standardised the errata, and again, we see that the author is under erasure via the gesture of the machine (the press) and the mechanics of printing.

## Slippage through repetition

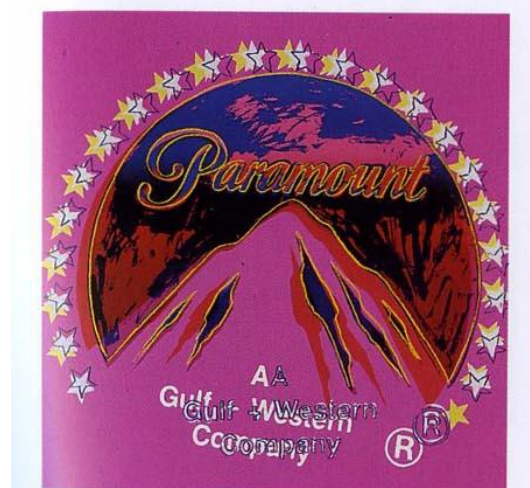
The combination of mechanical and authorial slippages evident in artypos can also be seen in the work of Warhol. His art producing ‘machine’, the factory, ‘was not supposed to function like clockwork, but rather like an assembly line’ according to Kellein (1995: 15), although as Jones (1996: 197) might say, without the ‘numbing repetition’. If the entire basis of the machine’s existence is standardization (Hultén 1968: 166), then Warhol can be said to have failed in his quest to ‘be a machine’ (Jones 1996: 55). He retained, rather than discarded, imperfections.

The misalignments, slippages, cropping choices, overinking are tools for Warhol (Burnett 2007: 33, Morphet 1971: 30). Warhol’s ‘disturbances in registration in many cases proved to be a principle of his work’ (Kellein 1993: 11). And the overt use of the registration mark is acknowledged in the title of works such as *Shoe with Registration Marks* (Figure 3.29), and it is evident in *Ads: Paramount* (1985) (Feldman & Schellman 2003: 146 & 199) (Figure 3.30), in which the registration mark ® shows the misregistration of the print. One doesn’t have to look too hard in Warhol’s oeuvre to find evidence of such misregistrations. He embraces chance and evidences it (Morphet 1971: 21, 29).



**Figure 3.29**

Andy Warhol  
*Shoe with Registration Marks* (1955)  
Original acrylic, pencil and paper collage on Strathmore paper  
Grey version: 21.5 x 24.5 cm  
(<http://www.gildensarts.com/>, viewed 23 November 2009).



**Figure 3.30**

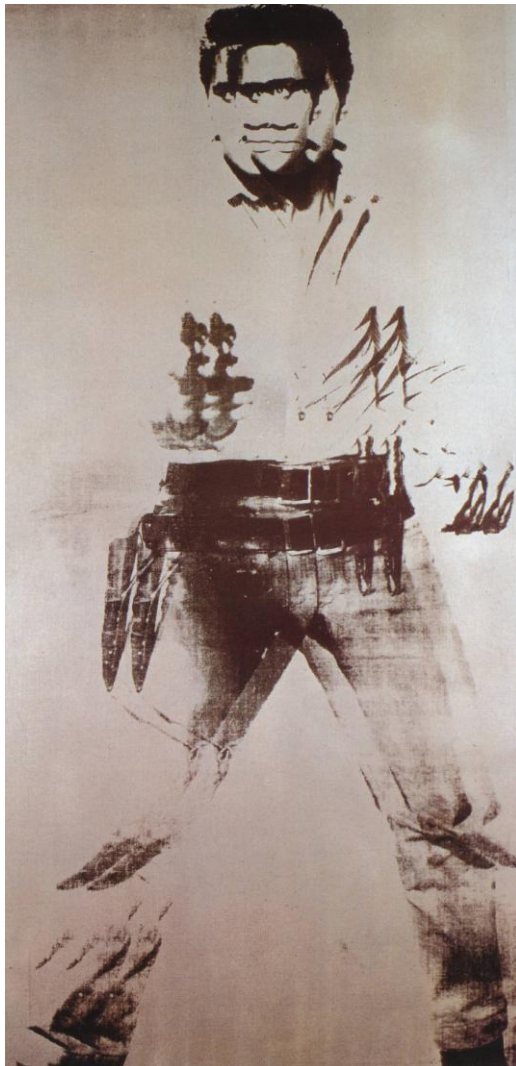
Andy Warhol

*Paramount*

Left: 11.352 *Paramount*, Right: 11B: 352 *Paramount* TP 13/30

1985

Two of a portfolio of ten screenprints on Lenox Museum Board, 96.5 x 96.5cm  
(Feldman & Schellman 2003: 146 & 199).



**Figure 3.31**

Andy Warhol

*Triple Elvis*

1962

Silkscreen on canvas

208.3 x 106.7cm

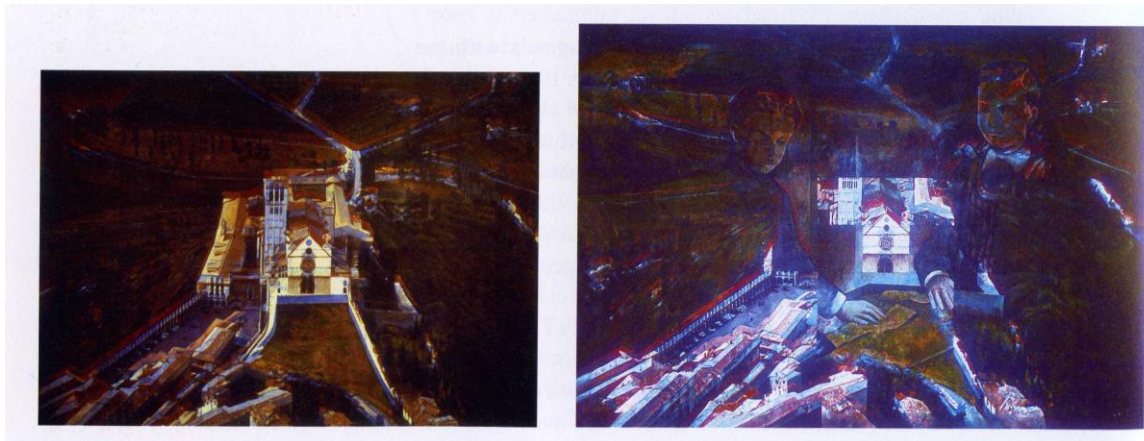
(Ratcliff 1983: 36).

Gerard Malanga, a long-time acquaintance of Warhol's and instrumental in the factory years of Warhol's practice, claims to have introduced the idea of 'trick stop-motion effect' i.e. misregistration, to Warhol after viewing a photograph book by Cecil Beaton (Ratcliff 1983: 33-38). Malanga suggests that the Elvis Presley silkscreens evidence this approach, and we can see this device used often in Warhol's works such as *Triple Elvis* (1962) (Figure 3.31) and *Natalie* (1962) (Figure 3.32). Tillers used a similar device of slippage for a work based on a postcard of the town of Assisi in which the image was obviously misregistered (Figure 3.33) and he appropriated the reproduction and reproduced it. Into this work, which is one in the *Suppressed Imagery* suite, Tillers wove a second image which introduces tension between the under and over surfaces (Coulter-Smith 2002: 152-153). In this work and in Tillers' canvasboard system 'misregistration plays a part in the extremely fluid interaction of imagery [that is] appropriated' (Coulter Smith 2002: 154). Slippage in these instances exists by way of repetition: the images can repeat and revise themselves.



**Figure 3.32**

Andy Warhol  
*Natalie* (detail)  
1962  
Silkscreen in on linen  
210.8 x 226.4cm  
(Queensland Art Gallery 2007: 78).



**Figure 3.33**

Imants Tillers

Left: Assisi surface image from *One Painting Cleaving* (1980-81)

Right: From a 35mm photograph taken by Tillers when a painting over a *Suppressed Imagery* image with the Assisi image.

(Coulter-Smith 2002: 152).

‘Repetition was essentially Warhol’s *modus operandi*’ (Burnett 2007: 33), and Warhol pushed this point with his ‘unique, even unreproducible’ print, the print of ‘endless permutation’ (Danto in Feldman & Schellman 2003: 33). He embraced overproduction, for instance creating over 900 variations of his *Flower* works (Kellein 1993: 13). By repeating images ‘in countless subtle variations... the viewer is simultaneously given the pleasures of unlimited supply, and the flattering choice of individual variation’ (Jones 1996: 206). This too could be described as Phillips mode of operation for *A Humument* (2005). Phillips demonstrates the ‘inexhaustibility of even a single page’ by reworking and republishing them and he states that the ‘goal of the work remains to replace itself by revisions’ (np).

Although Burnett (2007: 33) claims that ‘repetitions nullify the concept of ‘the original’, Butler (2007: 62) notes that ‘singularity comes only from comparison’ and he suggests that this is why doubling, blurs, fractures and overlays occur in Warhol’s work. Warhol is not alone in embracing differences through repetition, Li Qing for instance, plays on this idea in his two paintings, *There are six differences in these paintings* (2008) (Figure 3.34 below), designed to be hung side by side and exhibited at Saatchi Gallery, London in 2008 (2009, <<http://www.saatchi-gallery.co.uk>>), thus anticipating the dilemma of how to study the similarities. Imants Tillers did likewise with his *Untitled* painting (1978) which was hung next to the Heysen work from

which it was copied (Coulter-Smith 2002) (Figure 3.14). The ‘simplest differences’ Morphet (1971: 14) says, ‘become of absorbing interest’.



**Figure 3.34**

Li Qing

*Wedding (There are six differences in the two paintings)*

2006

Oil on canvas, 190 x 275cm each panel

(<http://www.saatchi-gallery.co.uk/index.htm>, viewed 23 November 2009).

One of the most well known doubles, if we may call them that, is Robert Rauschenberg's *Factums* (Figure 3.35) where the differences are absorbing. *Factum I & Factum II* (1957) were two canvases that Rauschenberg worked on simultaneously and as he states, “neither of these paintings was an imitation of the other” (in Joseph 2001: 191). This is because they are both imitations of each other. Cage describes these works as ‘duplication[s] containing duplications’ (in Joseph 2007: 195). Zdebik (2007: 1) describes such a ‘productive incongruence’ as ‘disparation’: a rift between two ensembles. Zdebik’s (2007: 1-2) theory of disparation is drawn from Simonden’s theory of the allagmatic which briefly put is ‘an ontological study of the crux of the relation between structure and operation’, and it originates from the Greek *Sunallagmatikos*: ‘to bring together, to unify’. Debaise’s (1995) explanation of disparation is as follows: ‘the instance of two ensembles that *do not* fully resemble each other and so cannot be collapsed into each other’ (in Zdebik 2007: 4) (my emphasis). Following this, Duchamp’s infra-thin could be defined as two ensembles that do fully resemble each other and cannot be separated, but can also not be collapsed. Disparation then has much in common with the infra-thin and the mise en abyme (the origin within the origin, the effect within the text of infinite self-referentiality) as outlined by Owens (Coulter-Smith 2002: 56). Although

in the *Factums* the ‘gestural mark was turned into a repeatable object’ (Battcock 1995: 39) as noted on the MoMA website (2009, <http://moma.org>), Rauschenberg ultimately knew that ‘each work would retain its stubborn uniqueness’.

Rauschenberg had explored discrepancies in the ‘exactly repeatable pictorial statement’ (Ivins 1969: 3) and he did this also through his transfer drawings that evidenced slippage between the original source and their repetition on his canvas. Babington (2007: 20) observes that this type of strategy combines mechanically reproduced imagery with its antithesis – gestural mark-making; also a marker of much of Warhol’s work.



**Figure 3.35**

Robert Rauschenberg

*Factum I & II*

1957

Oil, ink, pencil, crayon, paper, fabric, newspaper, printed reproductions, and painted paper on canvas

Each: 155.9 x 90.2cm

As viewed by Deborah Beaumont- November 4, 2009 at MoMA, New York.

Photograph – Deborah Beaumont.

We can see the disparate and the mise en abyme operating in Warhol’s work, particularly where there is a series within a painting (Beyeler c2000: 63), and where seriality as Butler (2007: 63) observes operates ‘not merely across works but within the same work’. These internal repetitions are evidenced in any one of Warhol’s works in which the image is repeated e.g. *Natalie* (Figure 3.32). Internal repetitions

are a feature of repropriative practice as are the works of external repetitions, which are ‘potentially infinitely extendable’ (Morphet 1971: 32). This phrase Morphet uses to describe progressive enlargements of Warhol’s imagery, but it could be applied to the idea of the open-ended series that we see in Warhol’s work. We can examine two instances of this occurring in Warhol’s work: *Cow Wallpaper* (Figures 3.36 & 4.16) and *Silver Clouds* (Figure 4.15) – both initially exhibited at Leo Castelli Gallery in 1966. The wallpaper was usable only once – after it was papered onto gallery walls and the exhibition had finished, it would be torn off and thrown away. New wallpaper would be commissioned for each installation. Similarly, the clouds were produced on more than one occasion. In Frei and Printz (2004: 209), the repetition of these works is referred to as ‘entropic’ – degenerative and regenerative. Works created through repropriative practice could be said to share this trait.



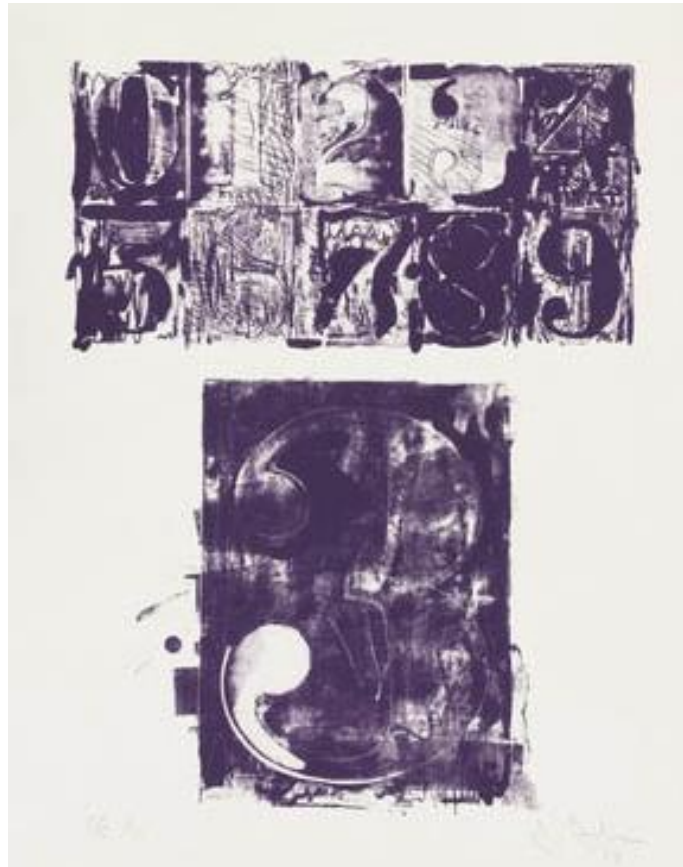
**Figure 3.36**

Andy Warhol exhibition at the National Gallery of Scotland  
A work from 1981 entitled *Gun* hanging on a wall decorated with Warhol's *Cow Wallpaper*.  
([www.guardian.co.uk/.../31/art?picture=330306291](http://www.guardian.co.uk/.../31/art?picture=330306291), viewed 31 August 2009).

Similar to Warhol’s *Silver Clouds* (1966), the repetitions within Jasper Johns’ *0-9 series* could be described as entropic. Printed at the ULAE print workshop, Johns reused a single litho stone which he partially erased then re-authored – the work



becoming both closure and continuum, as well as a record of its own history (Sparks 1989: 125). In this instance of the print it is sous rature that insists on the closure and continuum. The *0-9 series* also functions as mise en abyme: a copy within a copy, a self-contained series (Figure 3.37). It is through repetitions such as these that the print is permitted to shamelessly reference and reiterate its own slippages. Repetition after all 'marks the impossibility of completion' (Fer 2004: 58).



**Figure 3.37**

Jasper Johns  
3 from *0-9*  
1963

One from a portfolio of ten lithographs, composition (approx): 16 (40.8 x 31cm); sheet (52.1 x 39.4cm). Publisher and printer: Universal Limited Art Editions, West Islip, New York.

([www.moma.org/collection/browse\\_results.php?ar...](http://www.moma.org/collection/browse_results.php?ar...), viewed 31 August 2009).

This portfolio was printed in three variations. All the prints were made from one lithographic stone; Johns effaced and reworked it after drawing each numeral.

([www.moma.org/collection/browse\\_results.php?ar...](http://www.moma.org/collection/browse_results.php?ar...), viewed 31 August 2009).

## **In conclusion...**

Production by way of its operational forces insists on repetition, and this repetition insists, directly or indirectly, on comparisons in order to recognise similarities and differences. Slippages are inevitable. This chapter began with recognition of the purposes for printing and printmaking: from the preservation and dissemination of knowledge (Eisenstein 1979, Ivins 1969), and the accepted norms, practices and hierarchies within different processes and technologies (Benson 2008, Gilmour 1996, Tallman 1996, Hansen et al. 1995), such as the early disregard for offset lithography (Bryans 2000), to the use of prints that were variously nostalgic, or decorative, or examined political and philosophical issues (Butler 2007, McNeill 2005, Shikes 1976).

The printing press, far from removing the error of the manuscript, instead introduced standardised errata, thus permitting slippage within the mechanical, ‘exactly repeatable pictorial statement’ (Ivins 1969: 3). The pre and post-press copy has seen various traditions of acceptance or refusal (Benhamou & Ginsburg 2005 & 1999, Krauss 1986) and this has been dictated by different needs and fashions. Print now far from process specific, embraces the hybrid print (Milojevic & Lunn 2007, Noyce 2006), a continuation of the assertion made by Hayter (1962: 75) that the operation of printing ‘excites the imagination.’

Entering into this printerly discussion is the newspaper with its quick and dirty printing (Romano 2008: 39) – the lithographic offset print. The newspaper has participated in art since its inception, in paintings as a mark of the sitter’s interests, status and lifestyle, as symbols of life, contemporary affairs and trends, and as icons to comment on social and political issues, and newspapers participated too as the real object in Cubist practices (Higgins & Striegel 2005, Apgar et al. 1996).

It was largely the printing press that drew our attention to the possibilities of the widely distributed and thus simultaneously viewed and accessible artwork and Benjamin emphasised this in his *Work of Art* essay of 1936 (Benjamin 1999). This essay opened up discussions about the purposes of multiplicity and the reproduction (Ostrow 2005, Leslie 2000, Krauss 1986), and re-opened discussions about the

original/copy dichotomy and associated perceptions of aesthetic worth (Melberg 2005, Ziarek 2005, Preciado 1989).

This study addresses the slippages that are inevitable in the transfer between the slippery terms of original and copy. Here Deleuze's theories on *Difference and repetition* (2004) provided some insight. Repetition permits attention to difference by means of comparison (Deleuze 2004, Williams 2003). Repetition can be secondary (repetitious repetition) or primary (a multi-dimensional, complex repetition) (Bearn 2000). Repetition can be redemptive or destructive, partial or infinite (Fer 2004: 3). And as Deleuze (2006: 74) notes, repetition and continuity do not make difference vanish, but enfold it.

The paradigm of the fold as described by Deleuze (2006) can be likened to the folds of a newspaper which envelop, but can also be unfolded and refolded, thus permitting many readings of this serial form. The fold too was the central mechanism in Rorschach's method of *Psychodiagnostics* (1951) in which ink blots are transferred via the fold from one side of a page to another. The surrealists had already used the device prior to Rorschach's formalisation of it (Ives 1980: 51), and Warhol seized upon the idea although misunderstood the mechanics of its application. The squashed ink of the Rorschach test, the left and right images, invokes Duchamp's concept of the infra-thin: the 'subtle, sometimes imperceptible differences that exist among things... [and] concepts that are assumed to be identical' (Naumann 1999: 17). Ideas or states of the infra-thin are illusive and adjectival (Ades et al. 1999: 183) because they can be described as an enactment from one state to another and can embrace chance. The infra-thin is imperceptible or difficult to define but suggests some perception of identity, and for this reason it can be applied to the print and its predominant structures of series and editions.

The multiple in art, has been seen as less authoritative and less aura-endowed than works that are perceived as unique (Benjamin 1999: Tallman 1996), but an examination of the term 'edition' reveals that it does not insist on identity (Moore 1999: 416). The concurrent and recurrent states of the prints in repropriative practice cannot therefore be enveloped by this term. Here, the series rather than the edition

most fittingly describes repropriative works, and should be understood as ‘both concept and practice’ (Fer 2004: 67).

In considering series and processes of repetition, this study explores ideas of the reproduced reproduction, or the appropriated reproduction. The word, appropriation, has many connotations, the most frequent of which is the borrowing and reuse of a cultural icon (Butler 2004), such as da Vinci’s *Mona Lisa*. Reappropriation differs from this iconoclastic use of the term appropriation as it fits less with the icon and more closely with the copy as being simultaneously the same and different as the original, a focal of the latter development in Australian appropriation in the 1980s (Butler 2004).

Appropriation allows for the displacement of authorial intention and spectatorial reception (Butler 2005). Following this, and returning to the Deleuzian fold (2006), reappropriation can fold (contain an image - create a copy that is simultaneously original and reproduction), unfold (expand the image – dislocate and relocate the original through processes of repetition), and enfold (claim an image as one’s own whilst acknowledging the slippage from a prior state). Levine did this with her photographs after Walker Evans (Jones 1996: 373) (Figure 3.13), Duchamp did this with *L.H.O.O.Q.* (Naumann 1999) (Figure 3.11), and Tillers did this when he exhibited Heysen’s *Summer* (1909) alongside his own *Untitled* (1978) (Figure 3.14) (Coulter-Smith 2002: 139). Such are the slippages in repropriative practice.

Slippages do not need to have the lowly connotations as suggested by Bois and Krauss in *Formless: a user’s guide* (1997) because artists have long embraced chance, the accidental and the imperfect (Abrahamson & Freedman 2007). Error too, is not ‘the enemy to be fought’ (Deleuze 2004: xviii). This chapter has addressed several slippages which are best described as: authorial, page and surface-based, and the slippages that occur via repetition. Authorial slippages are evident in the discrepancies between the unitary author and the decentralised studio (Jones 1996, Smith 1988), i.e. the differences between the mechanic and autographic touch, and the divisions of labour, or participation of multiple authors – that which Krauss (1986: 10) might call, the ‘sorting of hands’.

Signature was considered a determinant of the authentic author and the authentic or original artwork, but this concept has been displaced primarily in two ways. Firstly, when Duchamp produced his readymades he repudiated the art as master by appropriating commonplace object that were already made (Ades et al. 1999). Secondly, individuating authority is located within artistic intention and as Jones (1996: 3, 168) notes, this can occur through the ideator-executor – one who authorises the making of work by means of other people or machines. Instances of this include: Warhol's 'colouring parties' with friends (Bourdon 1989: 44), and Tillers mechanical re-productions of Roberts' (Butler 2004) and Heysen's paintings (Coulter-Smith 2002). Duchamp too, could be described as an ideator-executor.

Mcelheny (2007) suggested another way of participating in the authorial slippages of the readymade. In his essay 'Readymade resistance' (p. 328) he identifies three main approaches to the resistance: 1. to fake (create an imitation or reconstruction of the object), 2. to borrow (use pre-existing objects and use them more or less as is) and 3. to steal (use capitalist methods of production by accessing and adapting industrial processes). It is the last of these three approaches that has been applied in some aspects of repropriative practice, and this occurred in the printing of spoils papers on an industrial newspaper printing press.

These spoils papers incur a paginated slippage and other artists have likewise employed the index and formats of paginated print-media for the purpose of their expression. They have done this through bookish repetitions, singular pages, and/or through surface slippages which include addendums and erasures. Phillips A *Humument* (2005) (Figure 3.19), Graham's *Homes for America* (1966) (Figure 3.18), Rotella's works with posters (Celant 2007) and Martin's solitary print *ET TU* (Mcelheny 2007) (Figure 3.17) fit this description.

Erasures too, indicate paginated and authorial slippages. Ghostwriting for instance permits an illusion of the author (Bormann 1996), and has been used in this study as a metaphor for the erasures that occur by means of the editing or re-authoring of a work. For instance, Rauschenberg did this in 1953 in his *Erased de Kooning Drawing* (Godfrey 1998) (Figure 3.22), and Rotella did this in his effaçages when he used solvents to reduce to a faint impression the posters he had collected (Celant

2007: 533). The blank space of a page provides authorial space (Manguel, Dagenais in Stoicheff & Taylor 2004), and draws attention to surface.

Warhol used the device of the blank, or monochrome (Jones 1996) in conjunction with his printed repetitions. But ‘reassurance of the human touch’ (Bourdon 1989) was important and Warhol could be painterly in his application of media (Krauss 2004, de Salvo 2003). There was something of the abstract expressionist (Burnett 2007, Morphet 1971) that splashed into Warhol’s mechanic processes even though he imitated ‘the infelicities of cheap print’ (Tallman 1996: 53) by reiterating printing errors and embracing the mechanics of production. Warhol, Rauschenberg and other artists incorporated accidents, misregistrations and reversals into their works (Figures 3.28, 3.30, 3.31). Surface and figure-ground slippages were valued (Wylie 2003, Nestegard 2001).

Because singularity comes from comparison (Butler 2007) slippages can also occur through repetition. Rauschenberg’s *Factums* (1957) (Figure 3.35) enter into the discussion here as two works which exemplify the idea of differences becoming absorbing (Morphet 1971). Here, Debaise’s (Zdebik 1995) theory of disparation, where two ensembles cannot be collapsed into each other, meets Duchamp’s theory of the infra-thin (Ades et al. 1999) where simply put, two ensembles cannot be separated from each other. They function as does Owen’s *mise en abyme* – as an origin within an origin (Coulter-Smith 2002: 3).

In this study, with consideration of the slippages of author, surface, and those that occur through repetition, studio-developed prints gave ample scope for an investigation into the appropriation of the reproduction. This is repropriative practice.

The research processes and outcomes of this study are explicated as follows in Chapter 4 – The Running Dummy. This chapter will provide insight about the influences and applications of the theoretical positions that I have outlined in the review of literature relevant to this study. It describes how the study evolved, the difficulties, delights, discoveries and significant outcomes that resulted from an investigation into and development of, the studio approach to repropriative practice.

## CHAPTER 4

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### The Running Dummy

Running dummy – ‘rough plan for arranging a newspaper page prepared before all material is on hand and consequently often revised’ (Arnold 1981: 258).

Chapter 4 overviews the research processes and outcomes of the study: the material and theoretical concerns about the repetitions of print which through studio practice, frame and permit my re-visioning of the newspaper page.



**Figure 4.1**  
Andy Warhol  
*Pirates seize ship...*  
1961  
Graphite on Strathmore paper  
73.7 x 58.4cm  
(Queensland Art Gallery 2007: 155)

A vast number of experimental and developmental works were made as I explored and developed ideas central to the concept of reappropriation. Many of these were discarded or set aside for future consideration, but not before the processes, discoveries and ideas for the development of studio practice were recorded in my visual journals. During this study six journals were used to record data and ideas. They consist of an eclectic collection of notes about fieldwork and studio practice, diagrams, exploratory and experimental works, ideas for the development and installation of works, and the photographic documentation of sites and work processes. The sequentiality of these documents is not strictly chronological as I frequently began a page of notes and ideas but left space on the page for the addition of further notations. This practice, as I have indicated in Chapter 3 in my discussion on the blank, permits the page to remain unfinished and allows a continuance of authorship (Dagenais 2004: 38-39). Additions to the pages have sometimes occurred the next day, the next year, several times over the duration of the study, or not at all. These documents are of great relevance to the development of this study, both in terms of the concepts and theories and the applications for studio practice, but are very idiosyncratic in their reading. Therefore, in preference to a complex system of appendices based on these journals I have chosen to write the significant discoveries, developments and outcomes within the text of this chapter and, where needed, illuminate this information by including appendices. The visual journals are part of my studio practice and fieldwork and they continue to be documents in progress, and will be revisited as I pursue and extend ideas beyond the course of this research.

I begin this chapter with fieldwork because the sites of local newspaper production, with their rhythmic sounds of printing presses and air pungent with inks and solvents, is where my interest in newspaper spoils and printing was first piqued in 2001. This too, is where this study began in late 2006, a full year before I was made aware of the forthcoming changes in newspaper printing sites and technologies. Two main sites will be discussed, Ruthven Street and Industrial Avenue, Toowoomba. These sites functioned in two ways; as places for observation (unobtrusive research), and on occasion as a studio for me (participatory, and at times collaborative, research). Both have been a source of knowledge, inspiration, surprise, and of media (in the multiple senses of the word), and I have been privileged by the opportunity to participate in a little of their history. I am sincerely thankful to the management who



have allowed me to access these areas. Fieldwork also occurred overseas at the Wall Street Journal (Princeton, New Jersey, U.S.A.) and at the Pittsburgh Post-Gazette (Pittsburgh, PA, U.S.A) both of which were visited during a newspaper print-run, and I will make brief mention of these.

Fieldwork has very much been part of my studio research and I will follow my discussions on the sites above with an overview of studio practice as it continues in my personal studio. I will summarise how my personal studio operates, the processes and techniques that I have explored, the testing of theories, the sources of inspiration, the serendipitous moments, and the changing personal aesthetic applied in the making of my artworks. I will cite specific examples of works (and works in progress) as well as ‘nested’ studies (Sullivan 2005: 211): those works, exhibitions, and conference papers etc. that publicly expose my works. I will then identify the theoretical and imbedded clusters that emerged in the process of this research.

Among the most critical outcomes of this study is the production of two spoilspapers, one on the Harris N845 press at Ruthven Street, and the other on the new Manugraph Cityline Express newspaper printing press at Industrial Avenue. These works have become the ideal vehicle to argue repropriative prints as ‘the spoils of multiplicity’ and so will be discussed separately. Here, the spoilspaper project will be examined in regard to the research clusters and as exemplars of repropriative practice.

## **Fieldwork**

The first of the processes of fieldwork involved unobtrusive observations at the Ruthven Street and Industrial Avenue sites – recorded in my series of visual journals and through notations and photographic documentation (still and moving footage). These observations included: the printing press in action and dormant, for the place is a very different beast when the print-run is complete and silence falls; and the vagaries and peculiarities of a print-production area which might be described as physical trace evidence (the stacked spoils trolley, the used printing plate bin, the subsidiary machines such as strappers and conveyers, rolls of newsprint, buckets of ink, machine parts, on-site communications – ranging from job sheets to graffiti). Materials have also been gathered: spoils, printing plates (used, faulty and new),

press manuals, a printing blanket, an ink spatula, and loose matrices from the Intertype (linotype) etc. An examination of and engagement with these materials has provided a great deal of inspiration and information. These observations too, were recorded. Over the years of visiting the Ruthven Street site, I became well acquainted with many of the printer-machinists. Gradually discussions about the printing process filtered into our conversations and some staff began to put aside spoils that they thought I would like. Now, after nine years of collecting and working with newsprint detritus, the staff at APN Print look at their print product with renewed interest and they continue to put aside for me the most delightfully marked spoils and plates. A photographer at The Chronicle thought little of the print production area at Ruthven Street until venturing there to photograph me as artist-in-residence (see Figure 4.8). Subsequently, using photographic documentation she has made an artist's book – something of a historic survey of the site: the wear and tear of the press, and the now absent spaces of the printer-machinists.



**Figure 4.2**

A collection of newspaper brochures awaiting insertion into the newspapers at Ruthven Street. They are wrapped in protective green plastic for transport and storage. This image became page 5 of the spoilspaper, *Twofold*.

Photograph – Deborah Beaumont.



**Figure 4.3**

Searching through the palette of spoils at Ruthven Street to find materials for studio practice, the Harris N845 press in the background.  
Photograph – Deborah Beaumont.



**Figure 4.4**

The Harris N845 newspaper printing press at 618 Ruthven Street, Toowoomba, 2007.  
Photograph – Deborah Beaumont.

## **The Ruthven Street Site**

In late 2006 after some years of visiting the print-production area at Ruthven Street, and just prior to this study, I learned two surprising things: that the Harris N845 press (Figures 4.4, 4.23, 4.24) was to be superseded when the new press centre was built at Industrial Avenue, Wilsonton, and that the new press would produce newspapers with greater accuracy and less spoilage. It was like telling an oil miner that the well was spent. And it was the discovery of this potential loss that drove me to a frenetic state of collecting as many spoils as possible.

As Australian artist Donna Marcus observes:

I get nervous if I leave collecting for too long – all those wonderful pieces are destined for the smelters [or in my case, recyclers]. There seems an urgency, a race against time because the materials won't be there forever.

(Donna Marcus in conversation with Alison Kubler, October 2001, in Snelling 2003: 11).

To accompany this collection of spoils, I began recording in even more detail the presence of the press and the accumulated history of its use. This was local newspaper printing history about to be lost, and beyond a brief reminiscence for the Harris press, most of those in the industry were looking forward to working in a more user friendly environment, as well as appreciating the new technology and the improved production outcomes that would result. Once the Wilsonton site was under construction this was even more evident. I was on site at Ruthven Street (15/5/08) when the last print run of the Harris press occurred (for the printing of my spoilpaper) and on site when the first of the printing towers was removed (29/7/09) and the press were dismantled and taken away for scrap metal (Figure 4.5 below).



**Figure 4.5**

The first tower of the Harris N845 offset press is removed from the Ruthven Street site on July 29, 2009. The press was in use for 29 years.  
Photograph – Deborah Beaumont

Initially when I began collecting spoils in 2001 I gathered vast numbers of them, but by the time this study began I realised that I would bury myself in this detritus if I continued to do so, and I became more selective. Still, over the past few years, and for the duration of this study, it has taken countless hours to sift through tens of thousands of pages, looking for the spoils that both reveal the printing process and appeal to my aesthetic. The favourites can best be described as those that have one or more of the following qualities: heavily inked, luscious with colour, Rorschachian ink blots, and misaligned text and images. Also of great appeal are: the spoils that evidence sequential changes – as images emerge or fade or as the ink blots move across the paginated surface; and the cut and damaged pages – crushed and unusually printed as the web broke and scrunched them through the folder.

Finally, but of significant interest were the newsprint spoils that evidenced the cleaning of the blankets. Here blanket wash (solvent) was applied to the newsprint and/or the blankets. It was then repeated through the mechanism of the press, blanket to newsprint, newsprint to blanket, over and over. These gestures - action paintings - provided not by the heroic solitary artist but via the mechanics of the press, were the most exciting of all and the most precious as they occurred rarely and were bold in

colour and texture, and despite their repetitions were extremely individualistic. Some of these images were selected as the basis for the second spoilpaper.

Secondly, the fieldwork at Ruthven Street functioned as a studio. As my visits became more frequent, and the deadline for its closure loomed, with the support of the manager I joined the site as unofficial artist-in-residence and on 26 June 2007 I commenced a week long residency which I followed with studio days most Thursdays for two months, then more occasionally (see Appendix 4 – Summary of artist-in-residence notes, and Chronicle article). Thursday was the most fruitful time for my visits as it was on Wednesday afternoon that I found plates particularly to my liking. I would put them aside to work with on Thursday mornings when I would not be in the way of the normal functioning of the site as the press was dormant. Because staff didn't arrive until early afternoon I was able to experiment without getting in their way and I had the quiet contemplative space that I find so necessary for good studio practice. The works explored at these times were ones that would have been impractical or impossible to explore in my personal studio.

Some of these Wednesday plates which I explored in-residence I refer to as half and halves – due to the fact that only half the plate was text-based (used to print the newspaper page) and the other unprintable half (not used to print at all) was coated with ink. This permitted great scope with my experimentation. A second advantage of these half and half plates was the reduction of the readable surface, the text and image areas which might be construed as the multiple authors of the newspaper pages. I have continued to be mindful to not offend authorial sensitivities, for example, by not allowing company logos to remain overtly evident on finished works. This political caution also provided the authorial space for the introduction of the artist, and I will return to this point. If I could reach the used plates in the recycling bin (Figure 4.6 below), I would take them into a small back room that was equipped with an industrial and heavily ink-soiled sink in order to explore the media. Sometimes, knowing I would be in to work, the staff would place some of my favourite half-and-half plates in there for me. Regular visits also afforded me time for discussions with the staff about the technologies and processes of newspaper printing.

In this small room accompanied by a sentient Heidelberg press (Figure 4.7) I would dodge the palettes of brochures awaiting insertion into newspapers and set up a workspace. With benches covered in newsprint, and there was no shortage of waste newspaper here, I would rest the plates in the sink using a water wash-back to release ink from their lithographic surfaces before drawing and scratching into the residues, adding blanket wash to remove ink, or adding different coloured inks with a paintbrush or roller (Figure 4.8). I took painterly monotypes of these plates for a couple of days before considering the possibility of the 'soiled' plate as the work itself. When Benson (2008: 48) said that the ink deposits and residues that are left on a plate are 'central to the practice of printing in multiple copies' little did he know of the impact of the inky residues on my artmaking practice.



**Figure 4.6**

Retrieving some plates from the recycling bin whilst artist-in-residence, June 26-30, 2008.  
Photograph – Deborah Beaumont



**Figure 4.7**

The Heidelberg press that was used at Ruthven Street to print the posters used to advertise the days' news. This press is still used for this purpose, but has been moved to Wilsonton and now sits aside the Manugraph Cityline Express press.  
Photograph – Deborah Beaumont



Artist Debbie Beaumont looks for treasure among the waste products at The Chronicle. PICTURE: BEV LACEY

#### Figure 4.8

Above: a photograph that accompanied an article in The Chronicle, Saturday June 30, 2007 - during my week as artist-in-residence. Here, in the back room, working with the half and half plates. See Appendix 4 for the article in The Chronicle that accompanied this image. Photograph – Bev Lacey, The Chronicle – 618 Ruthven Street, Toowoomba.

There were many logistical problems with these experiments. I could only produce works until I had covered all the benches and shelves in the room for there were no drying racks. In addition, the inks when applied to a non-porous surface such as the plates, take over one year to dry, and this limited the amount and types of work I could make. Emptying the room of the prints and plates also became a tricky proposition. It was necessary to stack the works and in doing so the transference of ink between surfaces was unavoidable. As this occurs to the plates in situ (in the recycling bin) I eventually accepted these kiss-offs as I called them. Furthermore, this situation propelled the creation of newsprints (my term), and I will return to this point. The logistical problems did not stop here however because once I had packed them into my car and taken them home I found that I had to find storage for them. Racks were hastily constructed to store them upright so that air could get between them. The drying remained problematic as essentially it required the finest layer of air dust to settle on the plate surface in order to seal it: the object met the object.



These difficulties however, did not deter me from collecting and mediating the plates.

Many of the experimental processes initiated at this site continue to be used. I will elaborate on them in my discussions of developmental works and theoretical clusters. The studio-specific processes and techniques that enabled me to develop a critical understanding of the surface qualities of the used and unused printing plates, both used and unused are, in brief:

- Investigation of the viscosity and opacities of the inks on the plates: application and/or removal of inks through the use of brushes, rubber brayers and rags (see Appendix 5 – Exploration of inks).
- Exploration of solvent-based (blanket wash or turps), and water-based wash-backs (Figure 4.9) (see Appendix 6 – Exploration of solvent-based and water-based wash-backs).
- Investigation of Rotella-like (Celant 2007) processes: sovrappittura (overpainting), coperatura (addition of paper), décollage (removal of attached papers), use of recto and verso of plates, sculture-archetettura (metal plates as supports) (Figure 4.10) (see Appendix 7 – Rotella-style investigations).

These processes and techniques allowed a thorough testing of ideas about pentimenti and sous rature – the mediation of disappearing or emerging surfaces and authors, and an exploration of figure/ground ambiguities.



**Figure 4.9**

Ink explorations

Left: blanket wash applied to a used newspaper printing plate (solvent-based wash-back)

Right: monotype taken from a plate after a water-based wash-back

Photographs – Deborah Beaumont



**Figure 4.10**

Rotella-style investigation

Left: a cyan used newspaper printing plate that had been washed-back with water during artist-in-residency. Right: detail.

Using authentic cyan newspaper ink a spoil was adhered to the surface of the plate and allowed to dry before being partially peeled off. A minimal amount of the original authors remains evident. These processes draw on Rotella's coperatura and décollage.

Photograph – Deborah Beaumont.

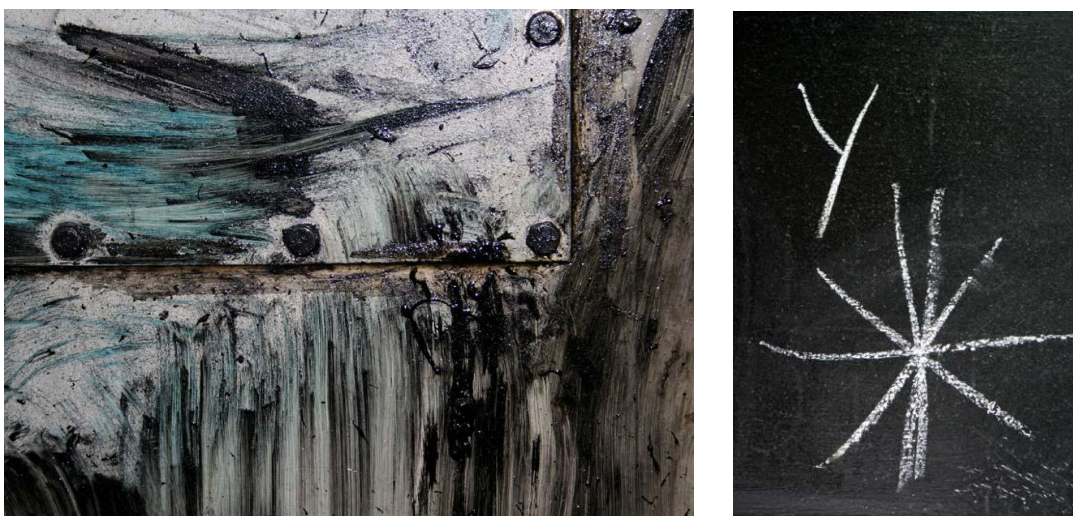
During the artist-in-residency and when the press was stationary I had free access to the print-production area. This enabled me to photograph the press and the site in some detail (see Figures 4.11 & 4.12). The press had acquired a patina as a result of witnessing hundreds of thousands of stories, facts and fictions. It was surrounded by its allies: the folder and the stacker. Temporary intruders: the brochures and flyers, were stacked nearby awaiting the repetitions that would envelop their folds. My photographs form a library of historical documentation and source material for works to come and for some works already made, for example *Twofold*. I also, on several occasions, took moving footage of this site. This occurred before and after the site ceased print-production to gather reference material and document the site and some of its history. The documentation also included two significant events in the press's

history: its last print-run (Figures 4.24, 4.26), and the removal of the press from site (Figure 4.5), and it is hoped that I can share a good deal of this information in the *Print Chronicles* historical survey that will be shown concurrently with my *Make-ready* exhibition.



**Figure 4.11**

The Harris N845 offset press (2007), 618 Ruthven Street, Toowoomba.  
Left: the yellow tower with plates – shown after a print-run. Right: the base of the magenta tower  
Photographs – Deborah Beaumont.



**Figure 4.12**

The Harris N945 offset press (2007). Left: The side of the press showing the patination of use.  
Right: The side of the yellow tower. The printer-machinists sometimes make notations here.  
Photographs – Deborah Beaumont.

It was at the Ruthven Street site that the first spoilpaper, *Twofold*, was printed. Since I became awestruck with the industrial sublimity of the Harris N845 it had been a long-held dream to create an artwork on this press. The materialisation of this dream occurred as the very last print-run on this press on May 15, 2008, nearly 29 years after its first print-run. Greater detail on this and the second spoilpaper will appear in my discussion closer to the end of this chapter.

### **The Industrial Avenue site**

In February 2008 I was invited by the print manager to visit the Wilsonton site to see the progress of the installation of the new Manugraph Cityline Express (MCE) newspaper printing press (Figure 1.3). I witnessed the final stages in the installation of the press and visually documented its pristine pre-use state. I was interested in the new technologies and processes that the staff explained to me over the next few months however the lack of the soiling of accumulated use left me visually disappointed. The Manugraph has plates of a different size to the Harris and the ink density and registration is adjusted via the computer (Quadtech system) rather than manually. (See Appendix 2 – Differences between the Harris N845 and the Manugraph Cityline Express newspaper printing presses). These discoveries were important as they assisted in my understanding of the changing printing technologies and the possible implications for my arts practice.

Several months after of the installation of the Manugraph press at the Wilsonton press site, an official opening was held on site on June 19, 2008. I was invited to participate in this celebration through a small exhibition of paper and plate-based artworks that originated from the detritus of the Harris press and were outcomes of my ongoing studio research. In this way APN Print has recognised the informal artist-industry partnership that we have established. This is also recognised through the inclusion of regular stories about my practice in *Best Impressions* which is a trans-Tasman industry magazine that reports on the changing newspaper printing technologies, the challenges and achievements of such printing, and the human face of the industry – people at work and leisure, and the contributions they make to their communities. Given that at the most rudimentary level I was offering to APN Print for exhibition, their remediated print waste, it makes their continued support and

interest all the more valued. In addition, from the Wilsonton site I collected the printing plates from The Chronicle newspaper feature (June 17, 2008: p. 3) that covered the official opening (see Appendix 8 – Best Impressions and Chronicle articles). As there was a story in there about my practice and there is a photograph of me on each of the four plate separations (Figure 4.13 below) – this opens the way for a future autobiographical work that utilises these plates and focuses on the artist as author, subject and possibly as substrate.



**Figure 4.13**

Detail of the black printing plate from The Chronicle feature of the official opening of APN Print, Wilsonton.

The Chronicle, June 17, 2008 – page 3.

See also Figure 4.27 for the full colour photograph.

Photograph – Deborah Beaumont.

Although the spoils and plates at Wilsonton currently hold less interest to me than those that originated at Ruthven Street, I continue to collect them and it is with great interest that I will view the development of these materials as the press accumulates the idiosyncrasies of age. Some of these spoils have become part of another Book of Quickies (see Appendix 9 – Excerpts from the Books of Quickies).

### **The Wall Street Journal and the Pittsburgh Post-Gazette**

Two sites in the U.S.A. have provided me with a greater understanding of newspaper printing technologies: the Wall Street Journal (WSJ) at Princeton, which was visited on 30/10/08, and the Pittsburgh Post-Gazette (PPG) visited on 10/11/08. Mario Garcia, a newspaper designer with whom I had some correspondence, set up the former visit, and I contacted the Pittsburgh Post-Gazette knowing I'd be visiting Pittsburgh to attend the Warhol Museum for research purposes. Mario later provided

me with eight pages of blog space (February 4, 2009) – thus introducing my work to many people in the industry. I witnessed a print-run at the WSJ and the PPG and at both places management to take home some used newspaper printing plates. There were numerous differences in the technologies at the sites. (See Appendix 10 – Wall Street Journal and Pittsburgh Post-Gazette fieldnotes, and Mario Blog). The presses and plates were different at each site and at the PPG the process was not offset so the text and image were in reverse on the plate, readable only when printed. These aspects of print production caused me to contemplate the format and reversals developing in my works.

### **My personal studio**

My personal studio permits me much time for quiet contemplation and making – a place where the work can look at me and I can look at it. Rosalie Gascoigne operated similarly in her studio. It was important to her to have time to ponder over potential works and works in progress (Macdonald 1998: 33). So too, have I used the university printmaking studio and although it is a public space I accessed it at times when I could work alone – thus it functioned similarly to my personal studio. My works over the duration of this study have developed and changed and a brief evolution of practice is discussed here. Details of specific works will be discussed under the theoretical clusters that emerged from this PhD research.

Evolution of practice:

1. Book of Quickies – a collection of quick response works using spoils. These books are also an ongoing record of types of spoils produced from various presses at different times (see Appendix 9 – Excerpts from the Books of Quickies).
2. Digital prints on tyvek – initially developed for my Blue exhibition at Toowoomba Regional Art Gallery in early 2006, these were created in order to explore the medium of tyvek and the mediated effects of translating waste prints (e.g. spoils) to higher quality and therefore longer lasting prints.
3. Digital prints on tyvek overprinted using silkscreen technique. I overprinted the tyvek with spoils-originating images in order to explore the relationships

between the layers of imagery and print and ink types (see Appendix 11 – The *(re)print* exhibition).

4. Digital overprints (two digital images combined in one print) – layered imagery created in order to explore the temporal and material nature of site (see Figure 4.21).
5. Used printing plates as subject and substrate for the print – this process evolved as a result of considerable testing of materials in the Ruthven St ‘studio’, and in my personal studio. It is also a response to my understanding of the index of the print, which has during this study, developed considerably (see Figures 4.17, 4.18, 4.22 and Appendix 12 – Plate experiments).
6. Spoilspapers – two works made on different newspaper printing presses with the newspaper spoil and site of production as subject matter (see Figures throughout this chapter).
7. Production of new printing plates – following the collection of plates from the spoilpaper projects and the centrality of the use of printing plates in my practice, I have developed plates of spoils-originating images from the second spoilpaper. These plates are considered prints in their own right – they are not printed from, although they technically have this capacity, but printed upon. Like my explorations of the used printing plates they are object, subject and substrate of the print (see Appendix 13 – Fabricated plates based on the *Fourfold* spoilpaper).

One of the advantages of working with spoils and used newspaper printing plates was their disposable and recyclable nature which allowed me space to take risks with artmaking and to fully explore a diverse range of studio approaches to the medium. Printmaking can be a process of control: careful registration, uniformity in production, cleanliness of print margins etc, but the slippages in newspaper printing allowed me to think beyond this parameter. There is something wholly engaging and demonstrably informative about the physicality of materials, their handlability. Barbara Bolt has made many valid points about this topic. In her essay ‘Heidegger, handlability and praxical knowledge’ (2004) she suggests that we come to know the world theoretically by beginning with the tools and materials of production, and that we develop theoretical understandings via handling. Reiterating Heidegger, Bolt

writes, ‘through active use we establish original relations with things’ (np). In this study the materials and techniques of newspaper production provided the impetus for practice-led research and motivated further investigations into the theoretical underpinnings that emerged. So too, the theoretical underpinnings inspired further exploration of media and processes. For instance, my newly acquired understanding of Duchamp’s infra-thin (Ades et al. 1999) and Craig Owens’ mise en abyme – origin within the origin (Coulter-Smith 2002: 56), provided me with a new understanding of and approach to, the repeated print. ‘Artistic intention is not a raw material that can be isolated, since it is hopelessly embedded in the process of creating and perceiving meaning’ (Slavin in Haworth 1997: 143).

Initially I investigated media through a tactic of no holds barred. With the used aluminium newspaper printing plates for example, I acid-etched, scratched, washed-back with water and/or solvents, overlaid various types of inks including authentic newspaper printing inks, I printed on them and with them, and I used them as sculptural material. These investigations assisted in the development of a good working knowledge about the grain of the plate, and its surface qualities such as ink and water resistance, and its ability to stain or retain gestural marks. I like to be hands on, to feel and smell the ink that reminds me of site, and to participate in the physical making of the work. As Edwards (2006) observes, artmaking can be enriched by the accidental, incidental, coincidental, serendipitous, explorative and intuitive, and it should according to Sullivan (2005), be adaptive and inventive. I think by doing (Edwards 2006, Sullivan 2005).

Few happy accidents become evident to me when works are made by another’s hand. The digital printing processes of the *Confusing Days* (2007) series for instance did not provide capacity for these serendipitous moments and the outsourcing of this printing therefore did not constitute a preferred artmaking practice, although the scope for following this line of inquiry in the future remains important. In contrast, towards the end of this study, some lithographs were made for me by Lancaster Press in Melbourne (see Figure 4.14), and, although I did not see the prints until they were complete, good communication with the master-printer encouraged some of the slippages that I employ in my artmaking practice. Furthermore, these prints have been overprinted in my studio, thus allowing the personal engagement that I felt



necessary for these particular works. In contrast to this, the spoilspapers were images selected and mediated by me and I was present in the process of their production. They therefore constitute a special case in regard to works being made by the hands, or rather the mechanics, of another. This mechanically mediated displacement of author (me) was nevertheless participatory - I smelt the inks, listened to the roar of the press, scooped the spoilspapers and collected the plates. The production of these works then led to the development of further prints in my studio.



**Figure 4.14**

Deborah Beaumont

*Fourfold - Page 15* (works in progress)

2009

Left: 4 prints with colour variation – each 92 x 58cm

Right: print with black stencil overlay, 92 x 58cm – a preparation layout for the silkscreen overprint.

Lithographs on magnani paper. Printed by Lancaster Press, Melbourne.

Photograph – Deborah Beaumont.

My artmaking practices have been complemented and supported by the use of visual journals. These have been used to record ideas, media explorations and on-site observations such as discoveries made during my time as artist-in-residence (see

Appendix 14 – Excerpts from visual journals). I have used them to pose questions and to deliberate on the theoretical and practical direction of my artworks, to refine concepts, and to aid in providing resolutions to the difficulties and issues that arose during studio practice. They reflect influences and my personal aesthetic, and comprise of notes, photographs, diagrams, drawings, strategies for the making of works, and exhibition planning. The journals provide support materials and documentation of process for this study, i.e. exegesis data. This too is one of the functions of the historical survey of local newspaper printing that will be held in conjunction with the *Make-Ready* exhibition at the conclusion of this study. The survey is designed to provide a historical context for the exhibition but the works can certainly stand alone.

### **Nested studies**

In the process of this research I have conducted a number of ‘nested’ studies (Sullivan 2005: 211). These are situations such as the presentation of exhibitions, and conference papers that permitted the testing of some of the conceptual frameworks of my repropriative strategy through the public exposure of my ideas. One seminar and two conference papers were presented during the course of my research:

1. *The surface answers back* – a paper overviewing my practice-led research to date and the works in progress that comprised the exhibition of the same title as the paper. USQ – Public Memory Research Centre seminar, August 2008.
2. *Remember the (re)print* – a paper outlining the making of the spoilpapers and their position as artefact and art object in response to the cultural history of local newspaper printing. USQ – PMRC *Legacies* Conference, February 14-15, 2009.
3. *Spoilpaper print as continuum: slippages of standardised errata* – a paper explaining the spoilpaper project as an instance of the working methodology of reappropriation that has developed through arts-based practice-led research. *Material Inventions: applying creative research* Conference, Deakin University, Melbourne, December 1-2, 2009. (See also Appendix 15 – Conference Paper Abstracts).

These papers presented to academic colleagues from a range of disciplines, permitted a public expression of my research within the contexts of public memory and

practice-led research in visual arts, and created an opportunity for constructive criticism and feedback on that research. The phenomenon of local newspaper printing, rich with creative possibilities through embodied practice and the making of artworks, was presented as a site for research, and, through fieldwork and a residency, was determined to be a location for the theoretical and physical exploration of the participatory nature of the reproduced reproduction, i.e. reappropriation. So too, the conferences provided the opportunity to freely give away copies of the spoilspaper (a democratic distribution of print) as a demonstrable outcome of my research.

Nested studies also consisted of public exhibitions of my works in progress. The artist often sees works, particularly large ones, in their entirety for the first time when they are exhibited. The exhibition context allows the juxtapositions and relationships of works to create conversations with each other, thus their collectivity is likely to demonstrate more depth than an individual work. The exhibitions *(re)print* (2007) at Grahame Galleries + Editions, Brisbane, and *The surface answers back* (2008-2009) held at the USQ Art Gallery, Toowoomba, were invaluable in assisting me to focus the theoretical direction of studio practice. *The surface answers back* was so titled in response to the embodied practice of artist Helen Frankenthaler. Of her printing, she stated ‘the surface gave an answer back, and you give it an answer back’ (Boorsch in Harrison 1996: 11) and this was a good representation of my method of engaging with the re-produced print. Works from these exhibitions will be discussed in the theoretical clusters section of this chapter, and a collection of images can be found in Appendix 11 – The *(re)print* exhibition, and Appendix 16 – *The surface answers back* exhibition.

Prior to the discussion of the theoretical clusters I wish to address the issue of colour, which has at times been problematic. The *(re)print* exhibition was used to investigate the colour, black, which in the earliest of newspaper printing was the only colour in use. Richard Sera observed that black was ‘synonymous with graphic or print procedure’ (Tallman 1996: 139). It was Imants Tillers who drew my attention to the blackness of blacks, ‘tarted up with cult value’ and ‘idolatrous’ (Curnow 1998: 87). Rich, velvety blacks were never to be on a newsprint or spoilspaper page or on the

majority of digital prints on tyvek. The mechanical print and the porous surface were the culprits for this absence.

As well as investigating the drips, drags and marks of spoils in order to narrow my selection of spoils imagery for the purpose of this study, the predominantly black and white spoils used in *(re)print* focussed on the blackness of reproductions in relation to the blackness of spoils as found. After discovering that most of the blacks on tyvek and newsprint lacked any depth and contrast, and that the surface did not prove engaging, I introduced an overprint to the digital tyvek prints, using the silkscreen methods. This created an interesting dialogue between the under and over surfaces. Depending on where the work was viewed from, and the lighting conditions, the overprinting appears either laid on the surface or a part of the under-image (see also Appendix 11 – The *(re)print* exhibition, Appendix 6 – Exploration of solvent-based and water-based wash-backs, and Appendix 12 – Plate experiments). This dichotomy has continued to be of importance to further works created in this study.

The first theoretical cluster to emerge in this study was one of doublings and repetitions. With the repetitions implied in a folded newspaper or spoilpaper, with a multiplicity that is intrinsic to the structure of printing, and with the dichotomies implied in offset, how could it not be so? This cluster encompasses the complexities of kiss-offs, reversals, Rorschachs and cognates and emphasises the studio applications of the infra-thin and disparation.

The fold extends this cluster and defines what I have termed the metaphysical drip: the printed  $\longleftrightarrow$  folded drip which draws on the metaphorical abstract-expressionist machine, and has the duality of existing pictorially and actually. The fold too, elaborates on the interiorities and exteriorities of the printed page, as in those of the spoilpaper, and demonstrates the potentialities of the mise en abyme within this and other printed structures. It permits a multitude of doublings and repetitions.

### **Doublings and repetitions**

In order to describe the studio applications of the repetitions in this study it has been necessary to categorise them. The first general category I have termed *doublings*, and

this subsumes the more specific categories of: kiss-offs, reversals, Rorschachs and cognates. Some of these will be more fully discussed in my deliberations on the application of the fold. Doublings seems a most apt term as divisions frequently begin with a split, a separation into two or more entities – for example, left/right or copy/original. I use the term to infer dualities and dichotomies that have the possibility of being multiplied (or multiplying themselves). Doublings are implicit in the materials and processes of print production and they occur in paginated structures, such as newspapers. Pages always come in pairs: every page has a recto and verso, or a left and right, side-by-side alter-ego. In addition, any print whether singular or multiple, must by definition have a double: a surface that kisses-off (transfers) onto another. Doublings are therefore enfolded within the structure of printing and where the newspaper offset press is used, and vast numbers of prints are made, the multiplicities are manifold. Doublings exist also in the following ways: when two (or more) plates of the same page are made; when any plate or spoils images are reproduced; in the intersections between the matrix and its print/s; and wherever print slippages occur. In short, doubles can double.

Doublings can operate in two modes: as the infra-thin, following Duchamp's concept of 'imperceptible differences' (Naumann 1999: 17) and their 'potential further states' (Ades et al. 1999: 183), and as disparate, following Debaise's description of 'ensembles that do not fully resemble each other and so cannot be collapsed into each other' (in Zdebik 2007: 4). Newspapers within a days' edition for example, could be produced from two sets of plates of the same pages, parallel mounted on two different towers. These plates are not copies of each other, they are each other and they exist in the infra-thin mode. When they print the newspapers, the images too may exist in the infra-thin mode. Conversely, images from these same infra-thin plates can be disparate as for example, their print is repeated on the blanket and on the newsprint: two entirely different means of being. They can be disparate too, when their spoils are considered. These disparities exist in the manner of Rauschenberg's *Factums* (1957), drawing attention to the differences between copies (Zdebik 2007). Before deliberating on the first of my doubling categories, the kiss-off, I want to first demonstrate that difference within repetition is intrinsic to newspaper production despite the perceived identity of all newspapers in an edition. Although sameness lies in the newspapers' collectivity and repeatability, their differences are frequently

slight but multitudinous. Variations occur despite the standardised charter of the newspaper printing press. For example, these can include: subtle differences in newsprint colours, irregular ink distribution (which is mediated during the print-run), misfolded pages, random ink blots and the occasional hickey – a blank space that occurs when newsprint dust prohibits ink from contacting the page (Collin 1997: 143).

The kiss-off embodies the index of the print: the requisite contact between at least two surfaces – even in digital processes ink must contact paper. Kiss-off is a slang term which indicates a dismissal or rejection, a slight touch or contact <http://dictionary.reference.com/browse/kiss-off>, and does not indicate transference of ink. It does however, seem an apt term to use as the kissed-off ink is dismissed by the primary surface and it is this abjection that informs the use of print detritus in this study. The printing industry equivalent is *set off* – to transfer ink from one sheet to another (Collin 1997: 269). A newspaper lithographic offset print exemplifies this reversal: a printing plate evidences the text/image that is the correct (readable) way around; the inked plate kisses-off its ‘correct’ image onto the printing blanket (a doubling and a reversal); the blanket kisses-off (prints) onto the newsprint (another doubling and reversal). The mirror-image is sometimes referred to as a flop (see glossary). This repetition can occur, just to put the volume of newspaper printing in perspective, up to 60,000 times per hour. It is not the vastness of these print numbers that is of relevance here, but rather the infinite repetitions and infinitely small differences that are possible within these doublings. Here again, the infra-thin and disparation in this instance of the print, exist concurrently.

Once printed, the plates of a newspaper are stacked in the recycling bin, their surfaces touching each other, front to back, front to front, and back to back – kissing off! They continue, post-printing, to double. A kiss-off-like instance of the plates in the bin has a specular function – one image mirrors another (in whole or part). It contemplates itself in the shiny silver verso – its own reflection (which because of its reversal, never really seems wholly alike). In this respect there is an authorial denial which occurs as ink transfers thus repeating (as a reversal) the voice of another plate: a ghostwriter drift. This is as Jones (1996: 4) might say, is a relocation of ‘individualizing authority’ and doublings have a tendency to function in this manner.

This kissing-off process, that occurs so matter-of-factly in newspaper printing was applied to my diptych, *Hookers, heifers and healers* (2008) (Figure 4.17). In this work two very disparate used newspaper printing plates were hinged in a similar manner to that which Warhol used for his blotted-line transfers (Ratcliff 1983). This is not to be confused with the ink-blot works that he created with a Rorschachian fold (Rorschach 1951), for it is the fold rather than the ink transference that is central to the doublings in these works. The cow image for *Hookers, heifers and healers* (2008) was one of many transparencies sourced as print detritus from the Ruthven Street site when the technologies used for the preparation of newspaper printing plates changed from film-based to computer-to-plate (CtP). It was then used to create a photographic silkscreen.

The left lithographic plate on which the cow was printed was first washed-back with water by being placed in a sink under running water to dislodge excess ink. A wash-back can also be solvent based as is used in newspaper printing. When the plate dried (about six months after the water wash-back) it was repeatedly overprinted with the silver cow that was selected for its Warholian feel – in reference to his *Silver Clouds* (1966) (Figure 4.15) and *Cow Wallpaper* (1966) (Figure 4.16). While the silver ink was still wet the left plate was flopped face down onto the right plate thus reversing and kissing-off the cow image; the mise en abyme at work. This process, like Warhol's blotted-line transfers, was repeated in parts until the desired image was achieved. Folded into the subtext of this work, from which the title was taken, are glimpses of the classified columns that, emphasised by a mechanical and manual gesturing, double some of its relocatable authorial provenance.

While the processes of reversal and doublings that occurred in this work will be repeated in others, the use of film transparencies has not been pursued in this study. There are two reasons for this. To begin with I collected insufficient transparencies that were workable as photographic silkscreens and secondly, although the cow image was very much connected with the places of newspaper production and the rural community for which the newspaper was likely intended, the image was too pictorial and literal for my purpose of emphasising the repetitions and doublings that are central to reappropriation.



**Figure 4.15**

Andy Warhol  
*Silver Clouds* (detail)  
 1966  
 Helium-filled metallised plastic film  
 Installation view: The Andy Warhol  
 Museum Pittsburgh  
 (Queensland Art Gallery 2007: 184).



**Figure 4.16**

Andy Warhol  
*Cow wallpaper* (detail)  
 1966  
 Screenprint on paper – refabricated for  
 The Andy Warhol Museum, 1994  
 (Queensland Art Gallery 2007: 182).



**Figure 4.17**

Deborah Beaumont  
*Hookers, heifers and healers*  
 2008  
 Screenprint on used newspaper printing plates  
 90 x 116cm (diptych)  
*The surface answers back exhibition*, USQ December 2008 – January 2009.  
 Photograph – Deborah Beaumont



In *Magenta Doppelganger* (Figure 4.18) the doubling was also specular, but in this instance the specularity was contained within the plate's image. Using a turps-soaked rag I liberally smudged the existing ink residue over the plate using a wash-back process. This technique that emerged whilst working on site at Ruthven Street now recurs in my practice due to its affinity with monotype processes and the gestural richness that it provides. The diluted ink was allowed to dry and a little of the under-image (the plate image) remained evident. This is *sous rature*: the effect of crossing out whilst permitting the initial mark to remain evident. On the surface of the plate under the magenta ink was the image of a man (and a flop of him). Collin (1997: 120) defines a flop as 1. failure, and 2. to turn a film to give a mirror image (i.e. the right is on the left). This man was doubled by being shown side-by-side with an image of himself, a doppelganger. Here, in contrast to *Hookers, heifers and healers* the doubling had occurred prior to any artistic intervention, but it continued beyond this image – firstly, as part of a newspaper page (multiply repeated), and secondly, as an image detail on the invitation for *The surface answers back* exhibition. ‘The copy at the same time repeats the original *and* usurps it...’ (Butler 2004: 15).



**Figure 4.18**

Deborah Beaumont  
*Magenta Doppelganger*  
2008  
Wash-back on used newspaper printing plate  
90 x58cm  
Photograph – Deborah Beaumont.

Further to this, the flopped image of the man was represented as a cognate: a familial spectre of the kind that occurs via kiss-offs and specularities that are particular to the print (see also, ghosting: glossary). This image, like the *Erased de Kooning drawing* of Rauschenberg (1953) (Figure 3.22) and the effaçages of Rotella, is ghostwritten. In a review of *The surface answers back* exhibition, in which the *Magenta Doppelgänger* and other erasures were featured, Sandy Pottinger writes in her review (The Chronicle, January 10, 2009: 10), '[T]he images of people, headlines, text and advertisements float ghost-like below the surface. The mute communication is re-contextualised through the artist's gestural drifts of colour'. Similarly the plates, blankets and their prints exist as cognates of each other, and the very first and very last newspapers that come off the assembly line are in a cognative state. They begin pale and indeterminate as the ink begins to accumulate on the surfaces of the plate, then the blanket, then the newsprint. The images that are works like spoilpapers (which use the newspaper printing press for their production), emerge, gain strength, repeat, repeat, repeat, and then dissipate at the end of the print-run. This was far more so on the Harris N845 press than for the Manugraph Cityline Express which, following mechanical evolution, aims to eliminate irregularities in production.

Every artefact, especially the technological artefact, folds countless others into the black box of its effectiveness. Ideally, we can reverse these folds, recover materials to then fold back into other assemblages (Allen in Knetchel 2007: 211).

The spoils, as products of the technological artefact (the press) with their mechanics and doublings, have throughout this study folded into other assemblages. Works such as prints, prints of and from print, and spoilpapers, enfold the infra-thin as well as disparations; there are copies with imperceptible differences which cannot be separated from each other (infra-thin), and there are copies with differences that cannot be collapsed into each other (disparation). The infra-thin has 'potential further states' (Ades et al. 1999: 183) and disparation does not deny this. One of the states of extension could be described as the fold, and it is this to which I now turn.

## The Fold

Within the localised context of newspaper, newspapers enfold stories, facts and fictions, and the histories of people, place, tastes and fashions, as well as evidencing the idiosyncracies of specific printing-presses. This represents one approach to the fold within this study, however there are others to be described as: *pictured* – the line, the two-dimensional illusory, visual, or referential fold; *actual* – the three-dimensional, physical, material fold, an ‘extremity of a line’ (Deleuze 2006: 6); and *conceptual* – ideas, theories and epistemologies (and can include what I have termed above the ‘localised context’). These senses/understandings of the fold have been explored in this study to amplify the doublings and repetitions inherent in repropriative practice.

‘Textures’, one of Deleuze’s traits of the fold (Deleuze 2006: 41), in which the folds of matter ‘become[s] a matter of expression’, allows for the slippage from spoils (as waste product) to spoils as signifier of encultured practice. The materialistic ‘paradigm’ as Deleuze (2006: 42) might call a model of these folds is newspaperness (tabloid format), and its counterpart, the litho offset plates. These are the *actual* folds: the fold that is the crimped printing plate edge and enables its attachment to the press; and the fold that changes a flat web of newsprint into a spoilpaper (and an object to hold). This last fold, of the newspaper,

is a fold of circumstance that must have its new mode of correspondence with the book, the fold of the Event...a multiplicity that makes for inclusion, a collectivity having become consistent (Deleuze 2006: 34).

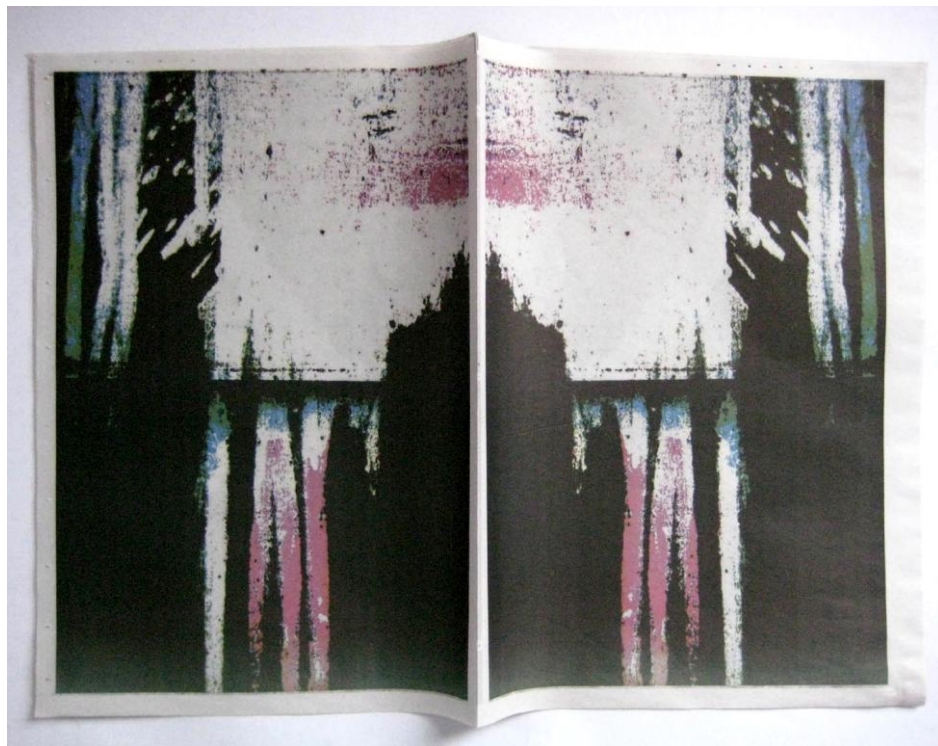
Deleuze (2006: 87) defines an event as an ‘extension’... ‘an infinite series that contains neither a final term nor a limit’. The body of works that comprise *Make-ready* enfold this fold of circumstance or this event of newspaper production by the pre-conditions as described in the fieldwork and by the nature of their manufacture. Their genesis is derived from the physicality of local newspaper production (the spoils, the printing plates and print detritus) and this aspect of their existence cannot and should not be denied – it is a ‘matter of expression’ (Deleuze 2006: 41). The employment of making processes that originated in newspaper production and were modified in my personal studio have aided in the determination of the conceptual and

material exploration of the repeated print. The repetitions of these works are actual, conceptual and pictured and they enfold the infinite work or process, the fold itself!

The drip images of page 10 and page 7 of the spoils paper *Fourfold*, are examined to illustrate this point (see Figure 4.19). Page 10 is a reversal, the Rorschachian flop of page 7 and this idea was critical for this work (see also Appendix 17 – *Fourfold*).

The space between the pages evidences the actual fold when the pages are physically folded in the way a newspaper might be but this is the most simple of descriptions.

These pages also evidence the pictured fold, for the image pre-exists as a spoils page that was folded (by the printing press) as liquid blanket-wash flowed down its surface. Thus, it simultaneously becomes the recorded gestures of the drip and of the fold: the pictured fold is the actual fold that was, and again might be, but as shown below, exists through its absence. Through such interiorities and exteriorities, the mechanism of such folds simultaneously halves and doubles the images.



**Figure 4.19**

Deborah Beaumont  
*Fourfold* (detail – pages 10 & 7)  
Spoils paper  
17/10/08

The dark horizontal line that is implied across the centre of both images is the pictured fold. The actual fold of these pages is not only in between the two images, but prospectively runs along the pictured fold.

Photograph – Deborah Beaumont.

Conceptually and contextually, this metaphysical drip (the printed ↔ folded drip) is a metaphor for the gestural enfoldings of the machine/printing press, through spoils production, and of the artist, by authorial intervention. The metaphysical drip reproduced in print is antithetical to the angst-ridden brushstroke, the improvisation, intuition, instinct and individual enterprise that Hobbs (Hobbs & Levin 1981: 11-13) describes as marking the folds of expression of some abstract expressionist action painters. In 'psychic automatism' (Hobbs & Levin 1981: 17) the preconscious dictates the mark, but in the practice of spoils paper making that I describe it is the printer-machinists who initiate the mark and mechanic automatism that reiterates it. Let me unpack the gesture of the metaphysical drip a little further. The printer-machinists do not actually apply coloured ink to the page but they do provide the conditions for this to occur, predominantly through an application of sprays and splashes of blanket wash to the blank rolls of newsprint. As the newsprint runs through the press it lifts or washes the residual ink from the blankets and this loose colour is absorbed by the newsprint. The first layer of newsprint from the roll holds the most solvent and therefore absorbs the most colours. As the repetitions of layers fold through the press and the solvent content lessens, the colour of subsequent pages becomes more ghostlike. So the printer-machinist here is working as an eraser and any pre-existing newspaper image is simultaneously under erasure as the spoils image emerges.

The printer-machinists therefore create what can be defined as the negative form of the gesture – clear blanket wash onto blank paper. It is a singular or unrepeatable gesture in the manner of the abstract expressionist albeit without the creation of an image. The printing press in contrast, adds ink to the pages in what can be defined as a positive form of a gesture. It creates a repeatable gesture but one with variation – a very untechnological response for a machine. This is also a re-authoring of the printer-machinists negative gesture. The printing press therefore reprints the ghostly gesture of the printer-machinists, repeating and reinterpreting it as its own mechanical gesture in an authorial slippage akin to ghostwriting. The press is an abstract expressionist impostor, and the trope of the abstract expressionist is negated in both of these manual and mechanic gestures.

If we were to explore the relationship between the metaphysical drip and abstract expressionism we might find further differences in the interiorities and exteriorities. The interiority of the abstract expressionist work is marked by an individuating physical primacy rather than by the delay of printing. In contrast to the abstract expressionist work, the infra-thin is interiorised in the metaphysical drip. The ‘all-over’ (de Salvo 2003: 32) scale is exteriorised in the abstract expressionist work, whereas for the print the exterior lies in its capacity for repeatability and the possibility of its democratic application and distribution – its all-over access. And in contrast to the abstract expressionist work the exterior of the metaphysical drip is a gesture that is implicit more in the selection of images rather than in the reproduction of them. There is no heroic individualism in this gesture.

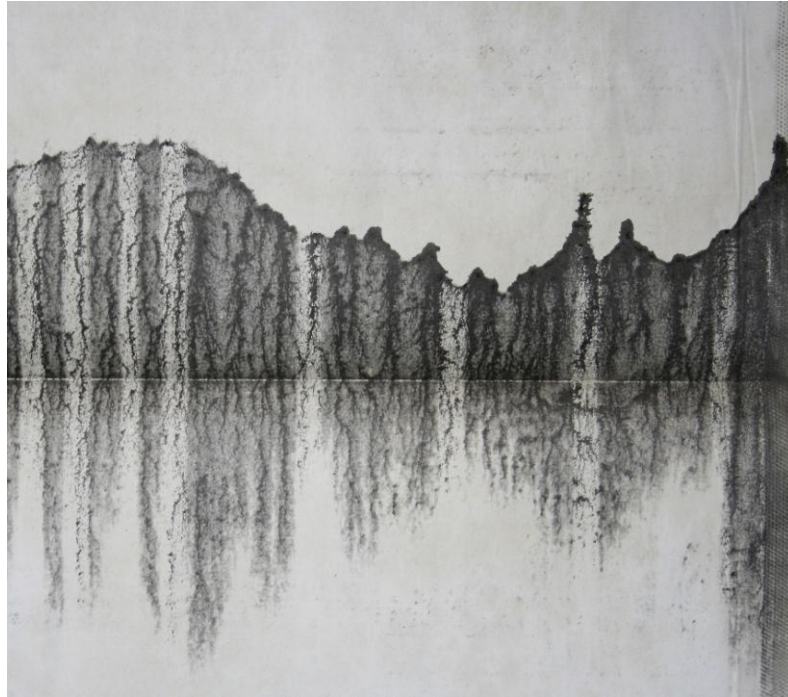
In this study the inside and outside of which Deleuze (2006: 39) speaks are also construed as the paginated folds of a newspaper or spoilpaper. The inward, concave fold, interiorises and encloses the content of the page (the pictorial/textual surface), yet in this state it does not seek to exist, nor insists on visibility, but rather exists as the possibility of itself; a concept waiting to be actualised through an unfolding or disclosure. The outward, convex fold that exposes and reveals the pictorial/textual surface and its overt content, like the concave fold, evidences the theoretical and conceptual potentialities of these. This occurs through the process of comparison: between pages and/or copies and through the variable sense of repetition that Deleuze defines as ‘primary’ (Bearn 2000: 441-460): a repetition that opens perceptual and conceptual possibilities. Difference, as I have noted previously, is not antonymic to repetition. The presentation of variations of the *Fourfold* page 2 image (as *Make-ready* works) for example, evidences the ‘partial or infinite, redemptive or destructive’ (Fer 2004: 3) differences that can be enfolded within repetition.

A newspaper printing plate in local newspaper production generally comprises of four pages: if the plate is viewed in portrait format the bottom two images will be the correct way up (readable) and the top two images are upside down. For instance, when preparing the plates for *Fourfold* the images for pages 7 and 10 are the correct way up, but its corresponding pages (2 & 15) are upside down. This is but one of the reversals inherent in the printing process. Along with all the other pages that comprise a tabloid-format newspaper, all four pages are printed concurrently on the

newspaper web and they then enter the folder to be cut and folded to tabloid size. Folded within this process is the simultaneous printing of several of the same newspaper edition on different towers, thus there is an inherent halving and doubling which is not only processural but theoretical, thus entering into the discourse of the copy through the mechanism of the infra-thin.

Spoilspapers fold slippage into their format and this is most evident in *Twofold*. In this work the print-perfect-copy and the spoils-copy of the same print run are combined. All of the images contain folds of at least one of the following types: two images folded together (superimposed) (see Figure 4.28), the folds of plastic wrap – transparent but enclosing and contained (interiorising) (see Figure 4.2), and stacked folded paper inserts. The folds within these images were multi-directional and upon deliberation I decided to introduce the centre fold into the image for the second spoilspaper. In this way the centre fold could simultaneously be actual and pictured, inside and outside, subject and object, thus permitting the doublings, repetitions and reversals that exemplify repropriative practice.

Aside from the repetitions of the fold that are evident in the spoilspapers, there are several other works that will be discussed here that have overtly explored this paradigm: *March 21 2007 (c)*, *Confusing Days* series, and a print type that I refer to as newsprints. *March 21 2007 (c)* (see Figure 4.20 below) exemplifies the fold that occurs via the kiss-off – the Rorschachian-type transfer of ink from one page to its opposite. The fold therefore, becomes the vehicle for the mise en abyme (Owens in Coulter-Smith 2002: 56); a self-referentiality where the ink-blot both reflects and repeats itself. It is a repetition with variation within the interiority of the page. It was the repetitions enfolded in this Rorschachian structure that prompted me to consider adopting this approach as exemplar of such specular functions (flops, reversals and doublings) and the model (paradigm) of the fold.



**Figure 4.20**

Deborah Beaumont  
*March 21 2007 (c)*  
2007  
Unique digital print on tyvek  
98 x 110cm  
Exhibited at the *(re)print* exhibition, Grahame Galleries + Editions,  
Brisbane, July 2007.  
Photograph – Deborah Beaumont

The *Confusing Days* works are a series of three digital prints each of which enfolds two overlapped digital images. For instance, in *Confusing Days (3)* (Figure 4.21) an image of a discarded used newspaper printing plate (dated 03/05/07) was overlaid with an image of a crushed/folded spoil (dated 13/05/07) thus being combined through digital printing. It utilises the fold, but in a manner quite different to that of either *March 21 2007 (c)*, or of *Fourfold*. The main function of the fold in this series is to encompass within these images the evidence of newspaper printing with the slippages inherent in the processes (i.e. the spoils that are made, the plate that is used). Furthermore they employ a temporal slippage as these two overlaid images originated on different days, hence their title, *Confusing Days*. It was decided not to pursue this avenue of making at this time, as although *Confusing Days* enfolds the interiorities and exteriorities of the pictured and actual fold, there was little recourse to the actuality, the genesis of the originating images. The making of this work bore



very little resemblance to the mechanical processes that created the initial imagery. With this, and a gestural absence that comes from a lack of physical engagement with materials, the pursuit of this format for works requires future study outside the parameters of this research.



**Figure 4.21**

Deborah Beaumont  
*Confusing Days (3)*  
2007  
Unique digital print on tyvek  
60 x 60cm  
Exhibited at Downlands Art Exhibition, 2007  
Photograph – Deborah Beaumont

Other developmental works that encompass the essence of the fold are works that I refer to as newsprints. These prints on newspaper printing plates (new and used) are created through the use of newsprint paper to impress a folded image via the removal of ink, rather than, as is the case with many printmaking techniques, entirely relying on the addition of it. The process was first discovered when, through necessity following a day in residence at The Chronicle, I placed newspaper between wet inky plates in order to transport them home. This is image creation via erasure, and it affords the revelation of aspects of the under-surface of the newspaper printing plate. As in the example below, it can be combined with a Rorschachian fold in order to repeat itself. Like the doubling of the Rorschach, it is a repetition with difference.

The newsprint folds imprinted on the left plate, however are not a true reversal of the folds imprinted on the right; close examination will reveal that they are a slippage as it is the back of the pages evidenced on one plate, and the front of the pages evidenced on the other. (See also Appendix 16 – *The surface answers back* exhibition).



**Figure 4.22**

Deborah Beaumont

Rorschachian newsprint plates – exhibited as part of *The surface answers back* exhibition, USQ Arts Gallery, Dec 2008- Jan 2009.

This work comprises two separate used newspaper printing plates that have been overlaid with authentic newspaper, solvent-reduced inks. A folded newspaper was then placed on the left plate and the right plate was flipped on top so that the newspaper was between them. This process draws on Warhol's blotted line transfer technique (Ratcliff 1983: 13-4). Pressure was applied in order that the newsprint removed ink and an impression of itself was left. (See also Appendix 6 – page 4).

Photograph – Deborah Beaumont.

This Rorschachian newsprint enfolds disparation: the slippage or 'rift' between two prints and it indicates, as did Rauschenberg's *Factums* (1957), a 'productive incongruence' (Zdebik 2007: 1, 2). Disparity is the 'state of infinitely doubled difference which resonates to infinity' (Deleuze 2004: 281). It is one of the repetitions of reappropriation and exists most overtly in the *Make-ready* works that are overprinted plates.

## Slippage

It was the slippages of newspaper printing that sparked my interest in the spoiled and repeated print and I sought to inscribe or reinscribe slippages at every level of production of artworks for this study. For me, the acceptance of slippages and the serendipitous permits creativity and opens possibilities of making within my studio practice.

The slippages employed in this study occur primarily through repetition, and slippage is intrinsic to repetition because of the difference and variation implied within it (Deleuze 2006, 2004). My studio practice has consistently denied assumptions of identity between copies. The ‘exactly repeatable pictorial statement’ (Ivins 1963: 3) through mechanical processes does not remove, but standardises, errata (Eisenstein 1979: 10). There are frequent overlaps in the slippages that I have described as respectively authorial, mechanical or processural. Specific examples are not given here as they have been discussed in my passages on the fold and doubling and repetition, and they will continue to be discussed when I more closely outline my studio outcomes of the spoils papers and *Make-ready* works. They are simply reiterated here in order to remind the reader of the centrality of slippage to this study.

I have inscribed slippage by:

- Repeating the spoils, in various formats, with various print-based media
- Embracing the incidental and accidental during studio practice
- Playing with the idea of ‘photomechanically mediated [mechanical] authorial appropriation’ (Coulter-Smith 2002: 137).

Slippages through repetition include those that are authorial:

- Through practices where I have appropriated imagery and processes and claimed them as my own
- Through the pluralities of authors, e.g. printing press as author, and those in the printing trade that initially produced the imagery before it is reproduced through the multiplicities within my practice. Thus, a plurality exists within my repertoire

- Through erasures or obliterations of previous authors through material practice – e.g. conversions of media from spoil to plate, to spoilspaper, to plate-based spoilspaper originating works. Phillips (2005) might refer to this as replacement by revision.

Slippages through repetition can also be mechanical or processural and this extends the authorial repetitions:

- Through the pluralities in the spaces between ideator-executor and painter-worker (Jones 1996: 168) – i.e. what might be referred to as the outsourcing of work to a printer-machinist or master-printer
- Through a readymade resistance (Mcelheny 2007) in which an industrial process such as newspaper printing is stolen and adapted specifically to suit a new authorial voice
- Through challenging preconceived print media hierarchies by employing the processes and materials of photographic lithographic offset printing which have generally not been well regarded (Romano 2008, Tallman 1996, Walker 1995, Ivins 1969, Hayter 1962)
- Through ‘technological reproducibility’ (Benjamin 1999) – the machinations and idiosyncracies of printing presses and other print-machines.

Slippages occurred when:

- I printed spoilspapers, and this was particularly evident for *Twofold*
- I washed-back or added inks to the surface of plates
- I re-printed and overprinted with measured but not precise registration
- The papered page escaped its paginated and material origins (the newspaper spoil becomes the printing plate)
- The plate operated simultaneously as post-print (after the spoil image), print (of the spoil image), and print substrate (for the overprint of the spoil image); the plate therefore operated as subject, object and substrate
- The lithographic prints proved difficult to accurately register for Lancaster Press.

Slippages were also inscribed during the preparation and printing of the photographic silkscreens and the ease of this is one of the main reasons for choosing this process to be complementary to other print techniques. Through a USQ Faculty of Arts research grant for *(re)printed slippages*, a series of six silkscreens was able to be made for overprinting onto monotypes and onto the printing plates. It was envisaged that the silkscreens themselves, in the same manner as the printing plate could operate as post-print (after the spoil image), and print (of the spoil image), and might also become print substrate (for the overprint of the spoil image). This equates to the way that Sigmar Polke fused figure and ground; image bound to material, by evidencing the support as part of the image (Tøjner 2001: 39-40). Slippages occurred during the production of the six silkscreens and during the subsequent printing of them and I will deliberate on this as in my discussion of the *Make-ready* works. Firstly, I draw attention to the production of the spoils papers and the slippages inherent in their making.

### **Spoils papers**

Two spoils papers were created during the course of this research. *Twofold* was the first and only eight-page spoils paper printed on 15/5/08 using the Harris N845 printing press (see Appendix 18 – *Twofold*). It was the last print-run for that machine after 29 years of use at the Ruthven Street site. *Fourfold*, the second spoils paper, consisted of 16 pages printed on 17/10/08 at Industrial Ave, Wilsonton, using the Manugraph Cityline Express printing press (see Appendix 17 – *Fourfold*). These spoils papers were created during a major transition in the technologies of local newspaper printing – the change from one press at one site, to another. Their form therefore embodies these modes of production. My term, spoils paper, defines a type of work that originates in newspaper print-production and is self-referential. It references its origins in the print site, it includes the working evidence of newspaper production including the print detritus and spoils and through the same method of production as a normal newspaper it reiterates the tabloid-format.

The titles of the spoils papers arose as a result of the process of sorting through the Harris newspaper spoils, and I will shortly describe how the sorting strongly influenced the final format of the work. The Encarta Dictionary (U.K) defines

twofold as ‘twice as much or as many’ and fourfold is defined as ‘four times as great in size or amount’. The *Twofold* spoilsheet enfolds two copies of the same images, and *Fourfold* similarly does so with its Rorschachian reversals, but it also doubles some of the *Twofold* imagery by reiterating it. It was important for the titles to include the term ‘fold’ – because both works *fold*: contain the images by repeating the failed reproductions; they *unfold*: expand the images by dislocating and relocating the original source through processes of repetition; and they *enfold*: claim the images as their own whilst acknowledging slippage from a prior state. In addition, with their tabloid-format these works are multiply physically folded: through the production process, and through the subsequent reading of them.

Spoilsheets were created, to follow Mcelheny’s (2007: 328) description of readymade resistance, to steal and adapt an industrial process and thereby invent new relationships to the territory of (newspaper) production. The idea here was to release the object, in this instance the newspaper page, from tradition. Leslie (2000: 146) affirms that this is one of the roles of technology. Spoilsheets reclaim a territory of production by utilising the means of production for purposes for which the technology of the press was not intended – i.e. to repeat the incidental and accidental prints created during newspaper production. To borrow from Lobel (2002: 13, 8, 159), the spoilsheets have a ‘pictorial vocabulary embedded in modes of mechanical reproduction,’ the gestural marks are the ‘product of a purely mechanical act’; the ‘parody of [the] painterly gesture’.

The ‘machine is not a threat to creative or aesthetic practice’ (Lobel 2002: 28) and we can see evidence of this in Jones’ *Painting machines: industrial image and process in contemporary art* (1997) and in her descriptions of mechanolatry and artist as ideator-executor in *Machine in the studio* (1996). Lobel (2002: 56) observed in Lichtenstein’s work that the artist’s hand successfully co-existed with the machine without evacuating subjectivity from his work. For instance, in a number of his works Lichtenstein utilised the mechanically reproduced image, i.e. a comic book panel, which was mediated then translated to the canvas via a projector, and Lichtenstein then added his hand to the painting; a ‘tug of war... between the artist’s body and the machine’ (Lobel 2002: 12). There is a manual-mechanical authorial slippage here. Spoilsheets, and the subsequent prints that have evolved from them,

use a physical and technological tug of war indicative of Mcelheny's (2007) readymade resistance.



**Figure 4.23**

May 15, 2008 – Deborah Beaumont alongside the Harris N845 newspaper printing press at 618 Ruthven Street.  
Photograph – Deborah Beaumont.

The Harris press on which *Twofold* was printed was thirty metres long, three metres wide and four and a half metres high (Figures 1.2, 4.23 & 4.24). Years of visiting the Ruthven Street site had excited my imagination as I pondered the possibilities of using such a massive press to make a series of prints. I used a ‘contextual locating approach to research’ described by Cunningham (in Lippi 2001: 72-82) as a process whereby the researcher feeds into and off of the context in which they operate. The fast and dirty printing of lithographic offset (Romano 2008: 39) has been largely neglected in artmaking because of its association with mechanical process (Ivins 1969: 113-114, Gilmour 1986: 77), however, the ‘operation’ of making newspapers

and the subsequent spoilspapers ‘excites the imagination [and] reveals images or ideas hitherto only latent’ (Hayter 1962: 75) thus contributing to our ‘new technological landscape’ (Bryans 2000: 288). My desire to make spoilspapers began long before they had a name, and it was through careful and politic negotiations with the gatekeepers of the site that they came to fruition.

Through visiting, and working on site, and by asking many questions I gained a working knowledge of the technological requirements of newspaper printing. The creation of the spoilspapers could not have happened however, if I was operating independently, so the printing was a collaborative process between the printer-machinists and me. Williams (2004: 81) observes that appropriation ‘provides an ideal context for collaboration, so that just as a ‘readymade’ image [such as a spoil] can be appropriated, a readymade skill, mechanical process, or alternative model of production can also be appropriated [such as those of CtP and the use of the industrial printing press].’ Carter (2004: 3) describes collaboration as a ‘technique for making sense of the gaps, interruptions and unpredictable crossovers’. The spoilpaper production, like ‘history itself’ according to Carter ‘is an act of *local invention*’ (p. 73) and local invention has the capacity to enrich local knowledge (xii) and move it beyond nostalgia (p. 10). Furthermore, newcomers such as me can be written into this history (p. 2).

Although the manager of APN Print explicitly stated that the spoilpaper printing could proceed, it took nearly eight months before it occurred. This delay in production was largely due to the concurrent installation of the new Manugraph Cityline express; the printer-machinists spent nearly six months installing and testing the new printing press, and were frequently working on both presses across the two sites, during the same time period. It was indeed fortuitous that APN management were open to the idea of a collaborative production of spoilspapers during a time of significant technological transition.

The images for *Twofold* were chosen predominantly for their folds, and as a record of site and production (see Appendix 18 – *Twofold*). They comprise of photographs of site, piles of brochures awaiting insertion into the paper, or the cut ends of newsprint. Other images are copied from the spoils that have been produced by the press. There



was a sense of creating blind, for although I had read many a newspaper, observed newspaper production, and knew much of the mechanics behind it, I could not anticipate the effect of an entirely pictorial paper where imagery was largely abstract. The images therefore were primarily selected and mediated in my studio as a means of exploring the compatibility between the newspaper printing process and the creative product required for this study. A digital copy of the images was given to APN Print to be transferred from computer to printing plate. The plates were placed on the Harris N845 press and the print run proceeded (Figure 4.24 below). (See also Appendix 18 – *Twofold*, for a description of the print production process).



**Figure 4.24**

Printer-machinists Brett and Aaron plating-up: fitting a set of yellow plates (separations) to the yellow tower to make-ready the Harris press for the printing of the *Twofold* spoilpaper. May 15, 2008 (The last print-run for the Harris press) Photograph – Deborah Beaumont.

Two printer-machinists volunteered their time for the spoilpaper project and *Twofold* was printed on the Harris press some three months after newspaper production ceased at Ruthven Street. The delay in printing however caused a number of difficulties in getting the press moving again. As all of their tools had been transferred to the new site the printer-machinists needed to call in a favour from a local car yard in order to borrow tools for running repairs to the press. Water needed to be scooped from the ink trays in order not to clog the works, and there

were frequent glitches as the very dry newsprint web broke several times. The printer-machinists persevered, and fortunately for the spoilspaper project, actually produced more spoilage than normal. The first spoils through were bright yellow, very sticky and deliciously bright, then my images started to appear ghostlike on misfolded pages (see Figure 4.25 – example of the first *Twofold images*). A ghost (cognate) of the previous print-run briefly appeared as well but this was very subtle. Several thousand spoilspapers were made – some are ‘print-perfect’ and appear to be identical, others are the spoils of the process. These two types of prints have been combined to form *Twofold*.



**Figure 4.25**

Deborah Beaumont

*Twofold*

2008

Spoilspaper (Tabloid-format artwork printed on a Harris N845 newspaper printing press at 618 Ruthven Street, Toowoomba, on May 15, 2008).

(Details –top left: page 8 & page 1; top right page 8 & page 1 cognates/spoils; bottom left: page 7 & page 3; bottom right: page 7 & page 3 cognates/spoils).

Photograph – Deborah Beaumont



**Figure 4.26**

The day of printing the *Twofold* spoilpaper May 15, 2008. (The last print-run for the Harris press) Printer-machinists Brett and Aaron did a colour check of the spoilpaper once the press had started rolling.

Photograph – Deborah Beaumont

Newsprint is an unforgiving medium as, aside from its fragility and lack of longevity, the colour tends towards dullness, lacking a vibrancy that is evident in many other print forms. I recognised the possibilities created by the subtle use of colour such as occurred on the page 8 (an image of unprinted newsprint) of *Twofold* (see Figure 4.30), and the infra-thin is implicit here – each roll of newsprint has its own patina. For *Fourfold* however, I wanted imagery with bigger colour impact and this was one of the additional key factors for the selection of vivid blanket wash images.

Contrary to Olmert's (1992: 175) assertion that 'the press does only what you tell it to do' and it operates with 'leaden precision', as is evidenced by print slippage the press does not always function with such exactitude. The spoils created during newspaper printing were critical to this study, firstly in the image selection and development and secondly, for the *Twofold* spoilpaper as printing began, during the print-run, and post-production run-off. The spoils and slippages were both object and subject of this work.

After the print-run was complete I needed to load my car with the spoilspapers and leave the site tidy. This was necessitated by the overarching consideration of having as little impact as possible on the working time of the printer-machinists and supported by my commitment to the post-production clean-up of site. I also wanted to keep as many spoils as possible and therefore spent some hours sorting and stacking them. It didn't sit too well to throw any spoilage away as it was all part of the print-run and each print even if not uniform was legitimate – a valid part of the series. Practicality however prevailed and some hundreds of spoils, mainly crushed or torn, were discarded.

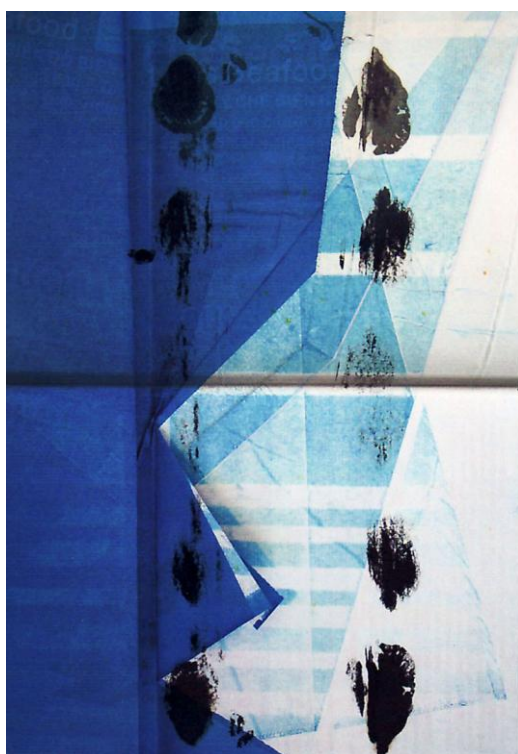
The stacking too, did not maintain the order in which the spoilspapers came off the assembly line. The conveyor and stacker machines, like the press itself, behaved temperamentally on the day of spoilspaper printing and necessitated some manual stacking and restacking of the spoilspapers – most of which was done in great haste as thousands of papers spilled off the conveyer in rapid succession. This necessitated considerable sorting, but as an edition of prints need not be marked with sequential numbers in order of production (Tallman 1996: 296) it was of no great consequence.



**Figure 4.27**

The day of printing the *Twofold* spoilspaper May 15, 2008, at 618 Ruthven Street, Toowoomba. Deborah Beaumont sorting through a pile of spoils from the *Twofold* spoilspaper – a spoil of page 8 in hand. Photograph – Deborah Beaumont.

The sorting and categorising of spoilspapers in my personal studio was time consuming and I found that I became increasingly machine-like in my actions when sorting the approximately 3000 papers. This sorting process however, proved to be surprisingly critical for the conceptual development of the work. To begin with I noticed that I was deliberating on what the ‘print-perfect’ spoilspaper looked like. The printer-machinists had little appreciation of the colour of the work that I anticipated and this was a deliberate strategy on my part. I did not provide them with a bon a tier and they had no idea of the original images despite possibly creating some of the spoils. In addition, there were few of the usual reference points for good colour control, such as skin colour, although they did have a grey bar (see glossary). When asked to do a colour check I gave the okay almost immediately because I was open to potential slippages and I liked the areas that were purple instead of the cyan that I had anticipated (see Figures 4.28 & 4.26).



**Figure 4.28**

Image as given to APN Print at Ruthven Street – for the printing of the first spoilspaper, *Twofold*.

Pictured: page 2 – two spoils images digitally superimposed.

Note the difference in colour between the image as given to APN Print and the image as printed as shown in the photograph of the printer-machinists during the print-run (see Figure 4.26).

Photograph – Deborah Beaumont.

As I sorted the spoilspapers and was trying to deliberate between the print-perfect and the spoiled version I realised that the frequently subtle gradation of colour and tone prohibited me from making a clear distinction. Following this, I quickly appreciated the fruitlessness of trying to force this distinction. At this point I also began to notice minute differences in every second spoilspaper that I handled.

The spoilspapers were printed on two different but identical towers, with two different but identical, sets of plates. It took the sorting of about 1000 spoilspapers before these ‘liminal changes’ (Ades et al. 1999: 172) became evident to me, but it is critical to my understanding of the print as infra-thin repetition and as continuum.

It would have been a travesty to have discarded the spoils of *Twofold*; not only were they intrinsic to the mechanism of my readymade resistance, they were in some instances more interesting than the print-perfect version and this has been a recurring theme throughout this study. Initially I had planned to keep them separate from the print-perfect spoilspaper, but as can happen in studio practice, in a moment of revelation I decided to couple the two types of spoilspaper into one work. The ‘spoilt’ pages have been inserted into the ‘good’ pages in order for a dialogue to exist between the two (see Figure 4.29). The original (good copy) is therefore copied (doubled) by its ‘failed’ counterpart, the spoil. Both the good and the spoilt are originals – all imagery existed in prior states, yet both are copies of each other. One has to leaf through the publication in order to see the repetition. The paper is also doubled as a folded publication – every recto has a verso. The spoilspaper therefore became a self-contained copy and a self-contained original; the mise en abyme in full swing. To once more reiterate Owens (1978), the mise en abyme is the effect within the text of ‘infinite self-reflection or self-referentiality,’ an ‘origin within an origin’ (in Coulter-Smith 2002: 56, 3).

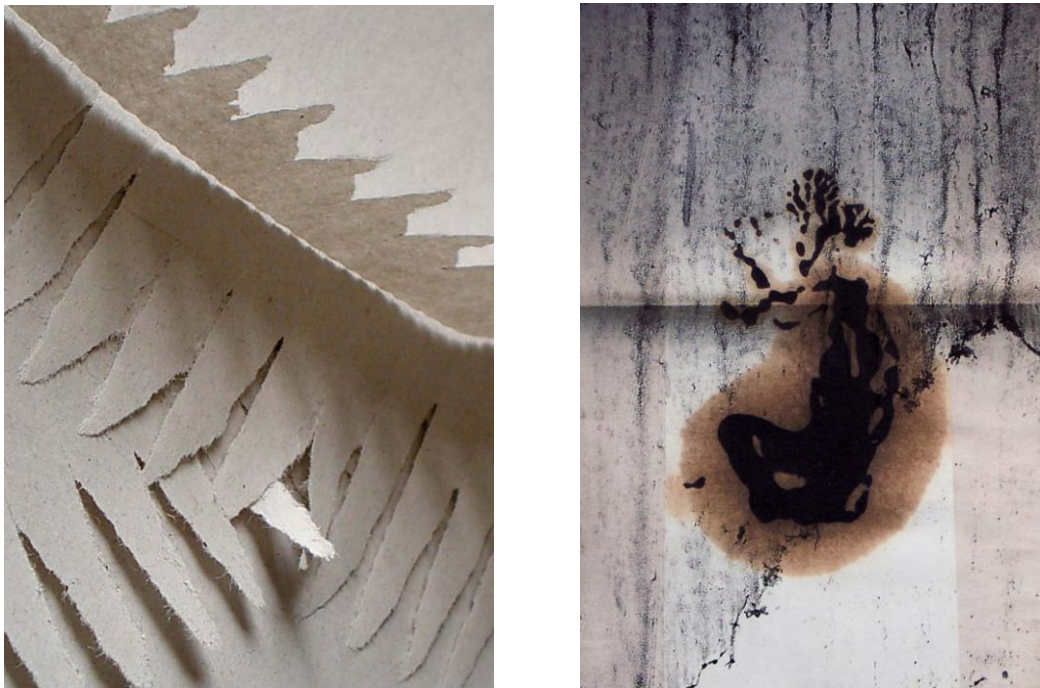


**Figure 4.29**

Deborah Beaumont  
*Twofold*  
2008  
Spoilspaper (Tabloid-format artwork printed on a Harris N845 newspaper printing press at 618 Ruthven Street, Toowoomba, on May 15, 2008).

This spoilspaper combines a print-perfect copy and a spoils copy. The *Fourfold* spoilspaper contains no spoils copy. Photograph – Deborah Beaumont.

There followed a dilemma about whether to make the print-perfect spoils paper the main jacket (a term for the main outside pages of a newspaper) and to insert the spoiled spoils paper inside it, or vice versa. The final decision was to do a bit of both: the spoiled insert provides room for discovery when the paper is opened, but conversely, with its highly inconsistent and often spectacular state it deserves the authority of main jacket status. When enfolding the two types of spoils papers I realised that I was re-enacting the mostly female workforce of inserters – those who place advertising and feature papers inside newspapers. This assembly-line work was done as recently as 2007 but has now become a mechanised process. There is much feminist theory to be explored here and although Jones (1997: 10, 26) acknowledges such gendered spaces and the engagement of female artists with machines, there is little evidence of this engagement with the machine within the gendered spaces. Although this is feminist focus is not within the parameters of this study, there is scope for future investigation.



**Figure 4.30**

Deborah Beaumont

Above left: *Twofold*, pre-print image of page 8 – image of the cut edges of a newsprint roll  
Above right: *Twofold*, pre-print image of page 1 – two spoils images digitally superimposed.  
See also Figure 4.29 for an example of the printed *Twofold* and its corresponding spoil.  
Photograph – Deborah Beaumont.

For *Twofold* the ‘work of art reproduced’ had become the ‘work of art designed for reproducibility’ (Benjamin 1999: 218) i.e. print as continuum. The first and last pages of *Fourfold* enfold this idea. They were appropriated from spoils of the first and last pages of *Twofold* (see Figure 4.30 above). Here ‘primary’ repetition (Bearn 2000: 447) has ‘pick[ed] up on an element from the previous member of a series and alter[ed] it slightly’ (Williams 2003: 53).

There is a temporal slippage that has occurred during this process of appropriating the failed reproduction of *Twofold*, and this kind of slippage recurs frequently in repropriative practice. From the moment I collected some spoils of a monthly-printed newspaper on a date that preceded their release I appreciated the disturbed sense of temporality swirling around newspaper production. In other words I had ‘read’ tomorrow’s paper, yesterday. This temporal maelstrom spins ever faster when we consider that the spoil of a newspaper page can come before the page is printed – prior to the print-perfect image. It can occur at any time during the print-run as well as after; it precedes and proceeds from. The printing plates too, evidence this temporal slippage. They can be produced prior to, or on the day of print-production. In addition, the colour separations are prepared sequentially, so for instance the magenta plate might be created at 12:04:52 (hours: minutes: seconds), the cyan plate might be created at 12:05:15 and so on. This means that a set of four plates that comprise four newspaper pages are produced at different times and potentially on different days and they are fitted on different towers, and printed over the course of a few hours. This discovery was important as it too had impact on the degree of conviction with which I produced and reproduced the same imagery.

Spoilspapers reiterate their origins and themselves through the constant reference to their underlying structure – the appropriation of self and the reiterative process of reproduction. Let us now retrace some of the steps of the redoubling that occurred as first and last pages of *Twofold* were reiterated for *Fourfold*. Page 1 of *Twofold* eventuated by combining two spoils images, a black blob of ink and the mottled page that it was overprinted upon (see Figure 4.30). In this form it is already three copies: the blob of ink, the mottled page, and the combination of both images. Each image is a spoiled copy that therefore makes them originals. The copies generated by me in preparation for printing, have doubled the original images. The copies generated by



the newspaper printing press have doubled my copies and the ‘failed’ copies (spoils) of the process have doubled it again.



**Figure 4.31**

Deborah Beaumont

*Twofold*

2008

Spoil of *Twofold* spoilpaper – photographed and flopped to become pages 1 and 16 of the *Fourfold* spoilpaper (see also Figure 4.31).

Photograph – Deborah Beaumont

Following the printing of *Twofold*, the inkblot and the cut of the open front and back pages were photographed in their spoiled state (as the spoils of the spoilpaper) (see Figure 4.31). That is, the prints that were created accidentally and incidentally during print-production were determined to be of sufficient interest to repeat. And this is what has occurred with the production of the second spoilpaper. The two pages photographed together became one page; the front, or back, depending on the orientation. This is both a doubling and a halving. The image is doubled by its repetition and halved in size. To some extent it is also halved in definition (its clarity and edge are marred), but this could also be read as a doubling, a new iteration of the old image. A doubling by reversal also occurs through offset printing.



**Figure 4.32**

Deborah Beaumont

*Fourfold*, (detail - pages 1 and 16)

2008 Spoilspaper

Page 1 of *Fourfold* was created by appropriating the spoils of the combined pages of page 1 and 8 of *Twofold*. Page 16 of *Fourfold* was created by flopping page 1 of *Fourfold*. The horizontal line that visually divides the page is the printed fold that evidences the physical fold of the *Twofold* paper.

Photograph – Deborah Beaumont

After pages 1 & 8 of *Twofold* were combined to become page 1 of *Fourfold* this page was then doubled by flopping the image to also become page 16 (see Figure 4.32). This Rorschachian-style reversal was continued throughout *Fourfold*. Each image has a double: pages 1/16, 2/15, 3/14, 4/12 and so on until the centre pages 8/9, being vis a vis, become the most specular of all. In contrast to the printing of *Twofold*, there were almost no spoils created during the printing of the *Fourfold* spoilspaper. Subsequently, there is no spoilt copy inserted into it as there was for *Twofold*. The doubling for *Fourfold* is contained within the imagery. The images for the internal pages of *Fourfold* were selected and mediated from spoils which demonstrated the fluid marks that hint at an authorial gesturing, repeated via the printing press in its role as abstract-expressionist impostor (see Appendix 17 – *Fourfold*. See also, Figure 4.33 below).



**Figure 4.33**

Deborah Beaumont

*Fourfold* (pages 8 & 9)

2008

Photograph – Deborah Beaumont

The spatters, splashes and drips that comprise most *Fourfold* images entered this study early, not as the abhorrent and abject spoilage of a newspaper page but as the gestural contradiction of mechanical repetitions – of the kind that sparked my initial interest in the spoils as phenomena of newspaper printing. The machine-inked, machine-printed gestures of the printing press however, largely originate via the hands of the printer-machinists for it is they who liberally apply blanket wash to the blankets or newsprint in order to cleanse the printing blanket surface. This intent is entirely task specific, a function of their job description, which Janis (1980: 12) might describe as the ‘pressman’s soulless transfer’. It is sincere, but there is no heroic gesture, no ego-saturated self imbued in the action. The result of their movements although mechanic, seamlessly contributes to the creation of the painterly print.

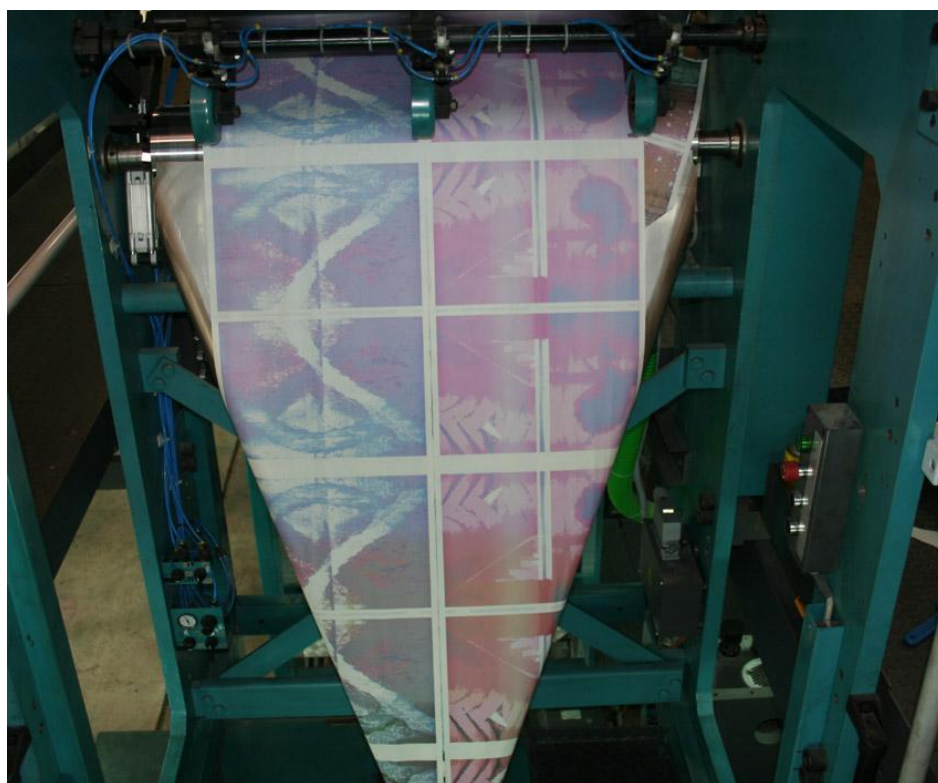


**Figure 4.34**

Left: The *Fourfold* spoilspaper web during printing. The continuous web is drawn vertically towards the folder (see glossary) where the paper is cut and folded to tabloid format.

**Figure 4.35**

Below: The *Fourfold* spoilspaper web entering the folder at the end of the print-run. Note – these sheets of paper are cognates: images with less ink than the print-perfect spoilspapers. This frequently occurs at the beginning or end of a print-run. Photographs – Deborah Beaumont



As it was for *Twofold* the *Fourfold* images underwent some mediation in my studio. Colour and tone adjustments were made and they were cropped for image balance before being given to APN Print in digital format to be prepared as colour separations for printing. Sixteen plates were made and attached to the Manugraph Cityline Express press at the Wilsonton Street site, and the print-run proceeded. There were none of the glitches that slowed the printing of *Twofold* and approximately five hundred copies of the *Fourfold* spoilpaper were printed within minutes (Figures 4.34, 4.35, 4.36 & 4.37). The spoilage on this new, accurate and efficient machine was for me, sadly negligible. The end product of *Fourfold* was however, far more intense in colour than *Twofold*.

There were many difficulties and delights in the printing of the two spoilpapers. Some of these, such as the technical glitches, have already been discussed. A significant disappointment in the process occurred however, after a discussion with the print-manager in which he indicated the possibility of placing the printing plates for the spoilpapers on the incorrect towers to add an element of chance to the printed work. This would have created intended but unpredictable spoilage, and the serendipitous that has featured quite strongly in my making practices. In other words the cyan separation plate could have been placed on the black tower, the magenta on the yellow and so on. Although this was possible on the Harris press for *Twofold*, it did not eventuate due to the time and physical restrictions placed on the printer-machinists i.e. the complex balance between re-running the redundant Harris and continuing to develop understanding of and skills on the newly installed Manugraph. Unfortunately, this opportunity for random plate placement has now passed for it is an impossibility to place plates on the Manugraph in this manner as the computerised system would pick up the anomaly and refuse to activate the press.

Although working on two different printing presses to create the spoilpapers demonstrates Cost's (2005: 10) observation that the 'goal of each successive generation of technology is to eliminate craft', the creative possibilities of these presses were demonstrated by lateral thinking. The press was designed to eliminate error and instead gave us standardised errata (Eisenstein 1979: 10, 108), but even the standardised errata actually fail to be standardised in their infra-thin state. There are, for instance, anomalies between page 2 and 15 of *Fourfold*, not just because the

image is reversed, but also because somewhere in the space between the computer mediation of image in my personal studio and its production on newsprint these pages now have (almost) imperceptible differences. These, like the infra-thin subtleties of the spoils from *Twofold*, became evident to me during the process of copying the images in order to produce the silkscreens from which further print variations of the images were made. There is no point trying to reproduce these anomalies in the print copy of this dissertation since the reproduction of this document would evidence its own infra-thin slippages.

### **Spoilspapers as artist's books**

Before providing an overview of the works developed for the *Make-ready* exhibition I will first elaborate on the spoilspaper as artist's book because this is an important aspect of its existence. Spoilspapers have been designed to be read and handled, preferably without the white gloves that disallow skin contact for I feel that this denies a sense of democratic access to my tabloid-format artwork. They have been given away to artists, friends, colleagues, galleries, and those in the newspaper publishing and printing trades. *Twofold* will continue to be distributed at my next exhibition *Print Chronicles*, at Toowoomba Regional Art Gallery so that gallery visitors can collect and take home a little of their local newsprint history. *Fourfold* (Figures 4.36 & 4.37) was selected and exhibited as an artist's book by Fremantle Arts Centre as part of the 2009 Fremantle Print Award. There is no set expectation of how any of these works should be treated. Even Fremantle Arts Centre was only given suggestions as to how *Fourfold* might be displayed and handled. The spoilspapers could therefore be pulled apart and line a wall; they may be viewed, folded and stored; or they could just end up lining the kitty-litter tray. Their fate is secondary to the possibilities and considerations presented by their distribution. One copy of *Fourfold* disappeared from the Fremantle Print Award – its fate unknown. As Kirker (1996: 13) notes, artists' books 'have become synonymous with the contemporary postmodern environment where hierarchical value judgements are impossible to sustain.'



**Figure 4.36**

Deborah Beaumont

*Fourfold* (detail – Pages 14 & 15)

2008

Spoilpaper: Tabloid-format artwork printed on the Manugraph Cityline Express newspaper printing press at Industrial Ave, Wilsonton, on 17/10/08.

Selected work – Fremantle Print Award 2009

Photograph – Deborah Beaumont

Carrión (1996: 1) claims that ‘a book is a sequence of spaces’ and ‘a sequence of moments’. These seem fitting observations for the temporal slippages within print production, to which I have alluded. But it is Deleuze and Guattari’s description of a book that seems to me the most apt to enfold the nexus of the spoilpaper.

They state:

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds... To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations... In a book... there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification (Deleuze & Guattari 1988: 3).



**Figure 4.37**

Deborah Beaumont

*Fourfold* (detail – Pages 12 & 13)

2008

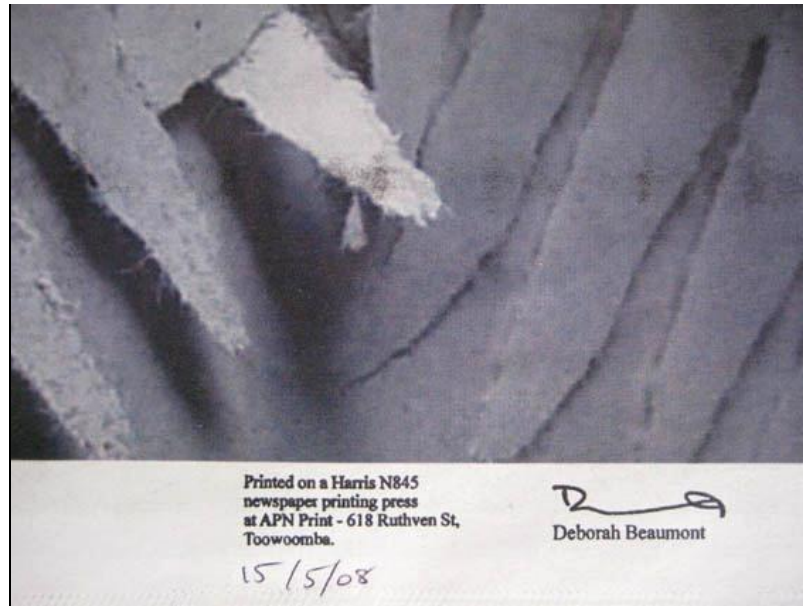
Spoilspaper: Tabloid-format artwork printed on the Manugraph Cityline Express newspaper printing press at Industrial Ave, Wilsonton, on 17/10/08.

Selected work – Fremantle Print Award 2009

Photograph – Deborah Beaumont

A word now about the function of the signature on the mechanically re-produced spoilspaper prints as an assertion of the reterritorialization in this multiply authored space. Signature, like mechanical reproduction, is dependent on iterability (Lobel 2002: 63). I have stamped both spoilspapers with a custom-made stamp of my signature. The physicality of this gesture is important as nuances of stamp application (position and pressure) assert the hand of the author via the repetitive, mechanical gesture – ‘branding as a sign of ownership’ (Posey 1996: 10). The stamp that indicates the method and place of production (see Figure 4.38 below) when imprinted, repeatedly drops the ‘r’ at the end of the word, newspaper. It has become standardised errata!





**Figure 4.38**

Deborah Beaumont

*Twofold* (detail - page 8)

2008

Spoilspaper

Stamps: left – to identify the date, place and method of manufacture;

right – to identify the artist.

Photograph – Deborah Beaumont

Posey (1996: 14) notes too, that ‘stamps put the printing press literally into the hands of the people’. We must remember too, that the incidental fingerprint whether mine or the printer-machinists, is an anomalous stamp of signature. The handwritten date of production was also the signature for the work. The other stamp on *Twofold* lists the press type on which it was created (see Figure 4.38 above) – an important aspect of the works format and history. Finally, as Lobel (2002: 56) notes, the post-war abstractionists forwent the signature as it interfered with the pictorial surface. For this reason there will be no signature on the works for the *Ready-made* exhibition. The author is implicit in their making.

### **The *Make-ready* works – How I gestured the print**

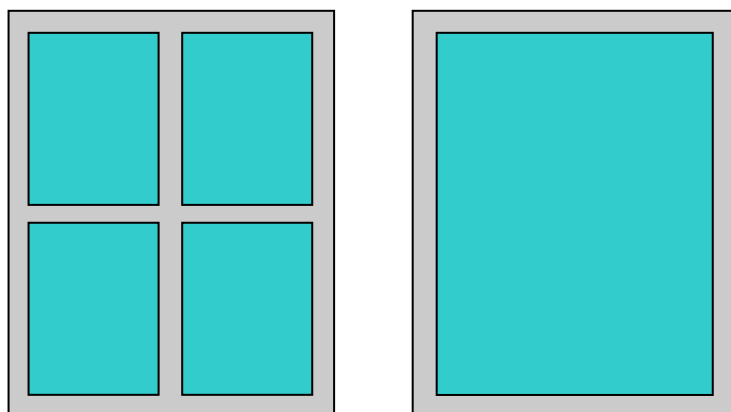
The *Make-ready* works (see Appendix 19 – *Make-ready*, and glossary) consist of series of prints that developed in response to the *Fourfold* spoilspaper, the images of which were selected for their gestural and theoretical qualities. These series are drawn from the pages 2/15 and 7/10 plates. Pages 2 and 15, I refer to as ‘the splash’

and pages 7 and 10 are my ‘metaphysical drip’. The splash originated from an early half and half plate collected during my residency at Ruthven Street. It demonstrates the surface tensions in the water, then solvent, wash-backs that arose in studio practice, and it confirms the newspaper printing plate as object, subject and substrate within this practice. The metaphysical drip succinctly captured the gesture of blanket-wash, again demonstrating an affiliation with the newspaper printing process, and as noted previously, exemplifying the tension between the printed and the actual fold. Both the splash and the metaphysical drip like other *Fourfold* pages, are already doubled, and it seemed fitting to continue their repetitions.

The premise of the *Make-ready* works is to potentially ‘fold to infinity’ (Deleuze 2006: 139) disparations of the images through materials and processes that repeat or reference newspaper production. This reference did not need to be overt but keen observation will for instance, reveal evidence of registration marks and plate production. Also with this aim in mind some authentic newspaper inks were utilised and in addition, new plates that repeat the *Fourfold* images were produced for this purpose. (See Appendix 13 – Fabricated plates, and see Figure 4.39).

The bodies of works that eventuated for *Make-ready* include paper-based works such as the Lancaster Press lithographs (see Figure 4.14) and my monotypes. Both were overprinted with silkscreen images. Works where the printing plate is subject, object and substrate for the silkscreen images were also created. These exist in two types; the silver print in which the verso of the plate is printed, and the coloured print in which the recto of the plate is printed. Principal to these coloured-plate works is the photo-polymer turquoise that is the colour of the unimaged plate or the image that remains on the plate post CtP; it is dictated by the confines of the mechanical process and was therefore inscribed into the works. A range of analogous colours from the red-blue range is also predominant and the reason for this is twofold: the magenta and cyan inks, when gesturally solvent-washed over the plate surfaces, stain much more effectively than many other colours, and these colours appeal to my personal aesthetic. Mostly transparent colours were used for overprinting in order to permit the authorial voice of the under-images.

I will begin my discussion about the body of works for *Make-ready* with a description of the plates fabricated for me by APN Print Wilsonton, before describing the properties of the printing plates that enabled a manual and mechanical gesturing to be evident. The newly generated plates (as opposed to the plates used for spoilpaper production) consist of two types: four-pages-per-plate – the usual method of newspaper plate production, and one-page-per-plate – where APN Print has taken one of my pages from the *Fourfold* spoilpaper and enlarged it for me to fill the whole plate, i.e. this image is four times larger than the usual page image (see Figure 4.39 below). Where plates are prepared in this manner, as is the case for the preparation of normal newspaper printing plates, they still retain registration and production marks – the date and time of their creation, colour separation etc. To my delight this draws attention to their authorial provenance.



**Figure 4.39**

Left: an example of the layout of the printable areas of a newspaper printing plate created with four-pages-per-plate.

Right: an example of the layout of the printable areas of a newspaper printing plate created as one-page per-plate.

The turquoise areas of both diagrams indicate the photo-polymer, printable surface that is impressed with images via the CtP process.

Diagram – Deborah Beaumont

The photo-polymer imaged surface of the plate is designed to repel liquid (water) and accept ink, and the non-imaged areas are designed to repel ink. It is critical to understand that the photo-polymer surface is a print; in the case of my works, initially authored by the printing press as a spoil, then repeated and re-authored several more times: by mediation in the studio, by being returned to APN print to be made into a spoilpaper, and by being mediated beyond spoilpaper production.

The authors here are numerous as the photomechanical authors (the printing press, the CtP unit and the silkscreen) meet the artist-author and slip back and forth on the surface before finally cohabitating the authorial space. These authors remain evident through the various plate washing processes. *Sous rature* - the erasure that permits a previous thought to remain evident and the transparent layering of ink that has the effect of *pentimenti* – a seeping though of prior workings, permit this co-authorship. The printer-machinists, the press and I made the spoilpapers and ‘since each of us was several, there was already quite a crowd’ (Deleuze & Guattari 1988: 3).

It is important too, to understand that in order to print, and continually reprint a newspaper or spoilpaper page the newspaper printing plate must have the image of the page generated on its photo-polymer surface. The image then, is pre-print (before the newspaper or spoilpaper has been printed), a print (because the page image has been printed upon the plate), and post-print (because it becomes a redundant print after the edition is complete). If the used-plate surface is printed upon it then simultaneously participates as print, post-print and print-substrate, and can possibly participate as re-productions of these eventuations. The plates that were newly fabricated to my specifications as one-page-per-plate exist as a print with figure-ground fusion. The spoilpaper page image was created through erasure by a mechanical author (CtP), that is, during the CtP process the non-imaged areas of the turquoise photo-polymer surface are removed.

In my studio, prior to overprinting with self-referential images, the printing plate surface was rag-smearred with authentic newspaper inks that had been solvent reduced, and then left to dry. The artist’s hand is clear in this gestural application and it allowed both the imaged photo-polymer surface and the non-imaged areas to accept the ink comparatively. Following this solvent-based wash the surface was overprinted with silkscreen images derived from the plate itself and I will return to this point. The following stage of the process is a turps-wash-back of all the areas not under the silkscreen print. This is done after sufficient time has been given for the non-imaged, non-photo-polymer areas to stain. The cleaned or turps-washed parts of the plate will therefore appear in two ways: 1. the non-imaged parts of the plate retain the gesture in the stain, and 2. the photo-polymer image surface as under-

image will repel all evidence of this gesture. Such repellence is an operation of the mechanical print – an elimination of the personal touch.

The silkscreen printed area is not a gestured print, by means of a gestured use of media and processes, nor is it a print of a gesture in the manner of an abstract expressionist lithographic print. It is rather a print that evidences a gesture, and delimits the start and finish of it – contains it (see Figure 4.40 below). To borrow a sentence from Krens (1980)...

[T]hese prints are painterly, but they are painterly in the way that printing can be, not in the way that painting is painterly (in Gilmour 1986: 125).



**Figure 4.40**

Deborah Beaumont

*Fourfold* Page 2 works in progress for the *Make-ready* exhibition; two plates from the *Fourfold* spoils paper, fabricated for me by APN as prints, and overprinted with silkscreen images derived from the plate images. This is the mise en abyme at work (Coulter-Smith 2002: 56).

Photograph – Deborah Beaumont

The ‘operation – though reductive – can never be wholly impersonal and inexpressive’. Celant (2007: 27) made this observation of Rotella’s *décollages* but it seems applicable to the operation of the wash-back whether water or solvent-based. Some of my paper-based prints that I refer to as monotype works (Figure 4.41 below)

capture an expressive and very personal gesture through a reductive process. For these works the first of up to five layers of print was a monotype, the remainder of the layers being silkscreen prints. I began by making a solvent wash-back on a printing plate from which I took a monotype. Numerous prints on paper were made in this manner. As Mazur (1980: 62) observes the ‘monotype is in constant transition with no return to the common basic structure offered by the monoprint matrix’. The plate used to create these prints was of the *Fourfold* ‘splash’, but this page 15 author is silenced as the monotype acquires no evidence of the image that is the plate surface.

At one end of the spectrum printmakers utilize the mechanical and photomechanical techniques of mass production and at the other, strive to honor, as monotypes do, the individuality of the human hand (de Montebello & Fontein 1980: vii).



**Figure 4.41**

Deborah Beaumont  
2009

Monotype with silkscreen overprint

One of the works for the monotype series (*Fourfold*

Page 2 – work in progress)

86 x 53cm

Photograph – Deborah Beaumont

These prints combine the gesture of the hand (the monotype) with the mechanical overprints of a photographic silkscreen image of *Fourfold* page 15. Once overprinted the monotype regains more of its authorial provenance and this will become clearer with my explanation of the silkscreen images as follows.

Once the print-run of the *Fourfold* spoilpaper was completed the colour separation plates of pages 2 & 15, 7 & 10 (Rorschachian pairs) were used in order to create a series of photographic silkscreens. In the process of creating the silkscreen stencils I used sheets of film collected from the Ruthven Street site. The film was used for the manual typesetting and imaging of the newspaper plate prior to the employment of CtP processing. Some of these sheets of film are negatives as of the type that I used to create a silkscreen of a cow for my work, *Hookers, heifers and healers* (Figure 4.17). The film I used for the stencils was clear but for the occasional piece of ruby (light-blockout) tape and the numerous scratches and residues that evidenced a patina gained through use. The film through which the imagery can clearly be seen, has been overlaid onto the plates used to print *Fourfold*. A copy of the imagery was hand-painted in black ink onto the surface of the film in order to create a stencil in preparation for silkscreen printing (see Figure 4.42).

*Fourfold* consists of gesturally generated but machine-made marks such as splashes and drips. The repeating of these images onto the film reiterates the gesture of the spoils via a process of copying by hand. There's a sense of touching up the negatives in this process in the manner of image correction before CtP technologies.

Sometimes during the preparation of the stencil images ink crawled on the film surface – a reaction to the residues left from prior use, and I saw this as a slippage that I was pleased to inscribe into the works. The stencils then, evidence: a transition in technologies (manual typesetting to CtP), the patinations of the film and the used printing plate, and slippages between the hand-painted and the mechanical gesture. Like Tillers, I 'restored to paint what had been converted to printing ink' (Curnow 1998: 74). I had however, painted with ink in order to convert to printing ink through the silkscreen process. And whilst tracing in ink the image underneath I became aware of and enjoyed, the slippage that occurred due to the physical rise and fall of the film against the surface of the plate as I worked. Furthermore, some difficulties in the application of photographic emulsion at the business that prepared the silkscreens

caused some of the imagery to literally slip down the silkscreen surface. Two other reasons prompted the use of the silkscreen technique: 1. like lithographic offset it has not always been well regarded (Walker 1995: 80), and 2. it is one of few printmaking processes that historically has not be used in newspaper printing. The silkscreen images were never designed to perfectly match the plate images but are intended to respond to them by doubling them; all slippages were reproduced.



**Figure 4.42**

Silkscreen stencil preparation: painting black ink on the clear transparency sheet that is sitting on top of the black newspaper printing plate that was used to print the *Fourfold* spoilpaper. The plate consists of pages 3 & 14, 6 & 11 and at a later date these copied images will be used to create a stencil for a photographic silkscreen in order to continue the *Fourfold* series of prints on plates. Time precluded the inclusion of these images during the studio practice of this research.

Photograph – Deborah Beaumont.

Two sets of photographic silkscreen stencils of *Fourfold* were made: colour separations of the four-pages-per-plate format (pages 2 & 15, 7 & 10), and two colour separations of the one-page-per-plate format (page 2). The stencils were not true colour separations in the correct manner of newspaper printing, where one plate is made for each of black, yellow, cyan and magenta. They were instead created according to the marks that I deemed of sufficient interest to repeat and could therefore be described as hand-of-the-artist or editorialised, colour separations. For example, for the four-pages-per-plate format two different stencils with a light and dark tonal focus, were made based on the used cyan plates, but no stencils were based on the black plates.



In an act of *mise en abyme* these silkscreen images were printed or overprinted onto the newly-fabricated (unused) plates – which consist of one-page-per-plate (see Figure 4.39). The silkscreen prints were overprinted onto the recto of new plates with various repetitions and reversals. This deliberate strategy was designed to invoke the *mise en abyme*. They were also printed onto paper in order to reclaim a papered page. In addition, the silkscreens were printed onto the verso of some plates. For these and the unused plate surfaces printing introduces the soiled image that they lack in their pristine state. I began experimenting in my developmental works by soiling the soiled surface, i.e. overprinting on a used plate, but in the works for *Make-ready* I am soiling the unsoiled surface, an unused plate – but a surface which via its print (the photo-polymer surface), indicates prior spoilage. The aim here is for the self-referential image to continue to slip on the surface.

I want to take a moment here to deliberate on my use of silver for this is the colour of the back of the aluminium printing plates: the non-printable, non-photopolymer surface and the unauthored space. It is the colour also, of the inner lining of the heavy brown paper wrap in which the plates are sealed for delivery to APN Print. This wrap keeps all the authorially intrusive light from reaching and ruining the photo-sensitive plates. My use of the silver back of the plates is also responsive to an observation by Mimmo Rotella. He claims that the verso of posters is a repression of communication (Celant 2007: 27). For me, printing in silver on the aluminium backs of the pre-authored or damaged (and unauthorable) plates is an authorial subversion – a play on the slippages that have occurred due to the multiplicity in authorships such as those that occur during the production of spoils.

So too was my choice of silver drawn from its association with the silver nitrate of the photograph and my use of the mylar film of old plate technologies, for the making of a photographic silkscreen stencils. Here I draw on some comments made by Wivel (2000: 46) on Warhol's use of silver: the moment of the photograph 'condensed onto a silver surface' and recalling the illusion of Plato's Cave and the death of the subject (the captured image). The silver of the photographic portrait captures the spectre of death according to Wivel, when it captures the image and soul of the subject. Portraiture of course, does not feature in my work, but Wivel's reiteration of a part of 'The light room essay' (1980) by Roland Barthes, is

particularly pertinent. Barthes describes the essence of the photograph as the ‘very moment when, true to say, I am neither subject nor an object, but rather a subject that feels in the process of becoming an object’ (Wivel 2000: 46). This is the point where the figure (subject) meets the ground (object), and it is the effect that I have created in the plate prints through my use of mainly solvent-based washes. It occurs too, through my repetition of the silver on the plate verso (see Figure 4.43), or similarly, through the repetition of photo-polymer turquoise plate colour on the recto. My intent is to confuse the subject and substrate of the print. This slippage between subject and object is also another way of expressing the infra-thin.



**Figure 4.43**

Deborah Beaumont

*Fourfold* Page 2 works in progress for the *Make-ready* exhibition.

Photograph – Deborah Beaumont

As follows Wivel’s (2000) discourse on Warhol’s Shadow Pictures there is another observation to make about the use of the silver verso of the printing plates. When these silver-surfaced works are installed the viewer will momentarily fuse with the ground as their reflection is re-produced on the substrate. This introduces further authorial and temporal slippages into the works and establishes the potential for conceptual associations between repropriative methodology and the mirror. (See also, halation: glossary).

My approach to the repetitions of the silkscreen images used in the *Make-ready* works extends beyond the silver verso works or the plate-based works of wash-backs and overprinting. Lancaster Press in Melbourne was given a set of separations for page 2 of *Fourfold*. Master-printer Peter Lancaster then printed these lithographically but not as offsets (see Figure 4.14). I specifically requested that the registration marks and other peripherals such as the date and time of plate production remain evident on the final prints in order to ground them in time and place. Via a number of phone conversations with Peter I explained my comfort with slight slippages in registration and he printed two sets of prints: an edition of ten – and here I temporarily use the term edition as the prints were each created with the same ink colours, and a series of five prints with colour variation. Because the plates were not printed offset the image is reversed. This means that the page 2 image through the printing process became the page 15 image. This continues the doublings that are so inherent in reproductive practice. The registration and peripheral text marks such as the plate separation type, e.g. cyan, are also reversed, and so they are rendered slightly difficult to read. Importantly, however, this draws attention to the method of their production. The production of these works was made possible by receiving the USQ Jean Clarice Searle Research Award in Visual Arts.

Another reversal happened quite incidentally in this outsourcing of lithographic printing. When the printer's proof was sent to me for signing Peter had read and marked the top of the printed page as the bottom. His orientation of the page was different to mine. Initially I planned to sign it at the bottom of the page as designated by me however I decided to sign it according to the orientation that Peter perceived. I chose this option because many of the prints in the *Make-ready* exhibition will be printed and installed with various orientations, and in addition I did not want to impose my 'eye' on his print.

There were difficulties in printing such large plates with relatively small margins, and this provided variations between the lithographs. These infra-thin slippages of registration have delighted me. But I wanted to push these prints even further. For this study I ceased creating works as digital overprints because of the lack of physical engagement with materials and as Peter had printed on my behalf I felt compelled to add my hand to the print. This overprinting was also done to invoke the

mise en abyme. These works have therefore been overprinted using the same silkscreens used to overprint the turps-washed printing plates, and they are the same images that evolved from the plates which became under-prints. The aim here as well, was for the under and over surfaces to have a dialogue, for the figure (subject) and ground (object) to merge, and for this image to continue to double in its materialisation.

To extend my repropriative working methodology of self-referential slippage – the doublings, the plate works and/or the Lancaster Press prints for the *Make-ready* exhibition may be photographed and digitally mediated. This would only occur for the prints that are on the recto of the plates, for the silver verso does not lend itself to this kind of repetition. These recto images may become the third spoilpaper. This would exemplify reappropriation – the appropriated reproduction twisting and turning upon itself, admiring its own reflection and continually asserting its presence in different repetitions. In reference to Deleuze, Fer (2004: 90) states, '[w]e produce something new on condition that we repeat – once in the mode which constitutes the past, and once more in the present of metamorphosis.'

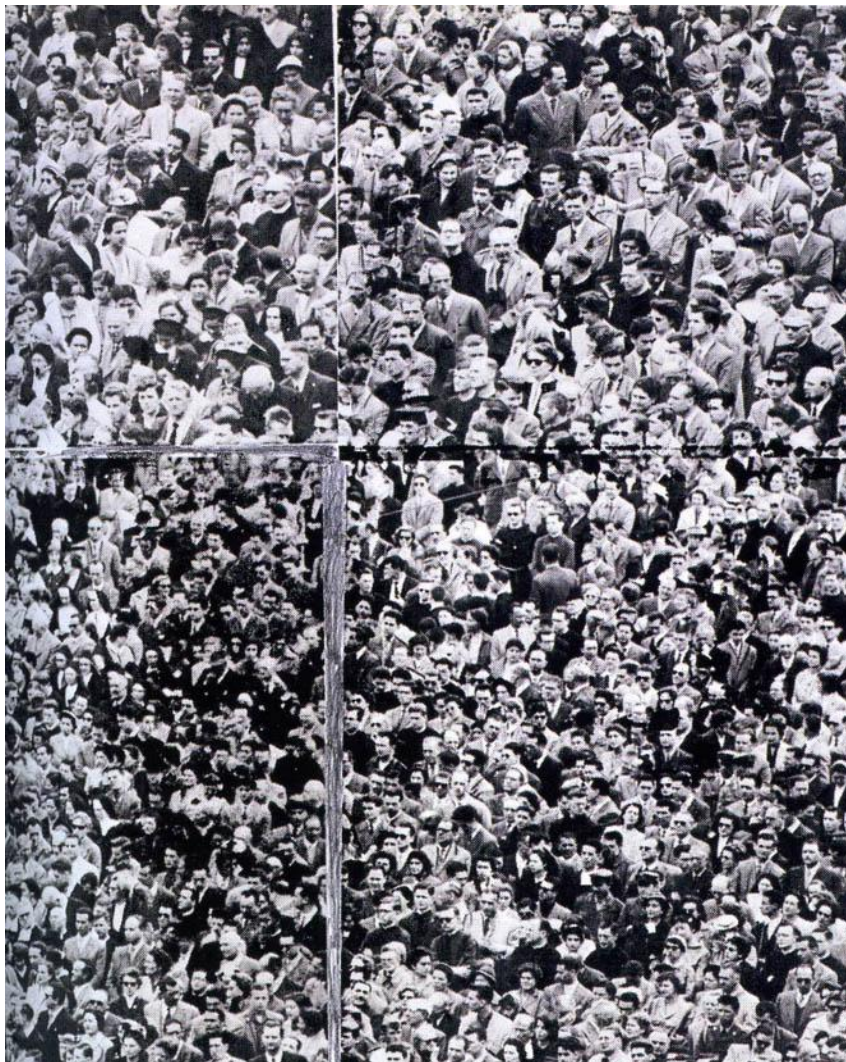
## CHAPTER 5

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### No Stereotypes

**Stereotype/Stereotyping** – 1. ‘duplicate printing plate, cast in metal or plastic from a mould taken from metal type’ (Collin 1997: 284); ‘process of making paper mold of flat letterpress form, then casting it in semi-cylindrical form for a rotary press’ (Arnold 1981: 260); 2. oversimplified conception (Encarta Dictionary: English U.K).

No stereotypes, alludes to the fact that the hot metal plate-making process has not been in use in the printing of newspapers in Toowoomba since 1979. In addition there is no oversimplified conception or standardisation of the printed image, for although I am engaging with the standardised errata, I envelop the infra-thin and disparations within this process. Stereotypes, as Associate Professor Robyn Stewart tells me, function like a stain – an apt description for the slippages of spoils imagery.



**Figure 5.1**

Andy Warhol  
*Crowd* (detail)  
1963  
Graphic and  
silkscreen ink on  
Strathmore paper  
72.4 x 57.5cm  
(Queensland Art  
Gallery 2007:  
173).

This study started with reiterations of spoils images and as the working methodology of reappropriation developed, the mechanics of production became the magic of reproduction: a site where repetitions enable the inscription of errata and print slippages, and consequently, where the reproduction ceases its passivity.

Since 1978, the old print site of The Chronicle, Ruthven Street Toowoomba, has been a cultural landmark and an institution positioned firmly in local public consciousness. And, despite the ubiquitous nature of the newspaper, little is known about the phenomenon of its print-production. Many of the journalists at Ruthven Street, only a wall space away from the printing press, never saw it in action, and unless one had a tour of the site it remained off limits to members of the public. Following the redundancy of the Harris press at Ruthven Street, the site of the new Manograph press at Industrial Avenue since 2008 has similarly seen few visitors. Recent industrial printing histories such as this are often overlooked, and are virtually unknown in regard to a relationship with art.

This study was conducted from a phenomenological perspective, exploring and revealing the phenomenon of local newspaper printing through embodied practice. 'The embodiment theory views the artwork as an "enriched being" in its own right [occurring through]... consciousness, the body, techniques and materials' and it occurs through the artist's interactions with and responses to their environment (Haworth 1995: 137-138). As Chamberlain (2003: 218) notes, 'it is not only the artist that reaches out to the world but also the world that passes through the artist and onto the canvas.' My perceptions of and engagement with, the phenomenon of local newspaper printing have therefore been approached through my personal aesthetic, and through processes of making that were expressive for me. I have shared my 'inner world of private experience' via a 'world of public objects' (Hammond 1991: 2), i.e. through the exhibition of artworks that arose as a result of my response to the phenomenon of local newspaper printing. Artwork is enacted through the engagement of my body with this world and knowledge is established from 'my point of view' - this is Merleau Ponty's (2006) embodied action.

There were three critical stages in this research: fieldwork and the work conducted during artist-in-residence, the production of spoilspapers, and the shift from printing

plate as matrix to include printing plate as print and print substrate. In the field, at the sites of newspaper production my familiarity with materials and processes eventuated through an observation and physical engagement with them. A good working relationship with APN Print, Toowoomba, local printer of regional, rural and industry newspapers provided a context for creative research and collaboration. A study of the histories, technologies and people of local newspaper printing would have yielded much information but it would not have explored the phenomenon of the process and the slippages embedded in it, and it may well lack the folds of expression (Deleuze 2006). The knowledge gained through this research could not have been gained elsewhere and it permitted what Carter (2004: 28) has called 'local invention' – a response to place, time and materials that moves beyond nostalgia to remythification. A good deal of local newspaper printing history has been encompassed in the spoils papers and *Make-ready* works and may have slipped by unnoticed had they not materialised. 'Local invention... is always an act of exquisite timing' (Carter 2004: 14), and it was particularly fortuitous that during a time of significant technological transition APN management were open to an artistic interpretation of their printing practices and products. This is 'lived history' (Haworth 1995: 144). Carter (p. xii) also notes that 'one of the distinctive yields of creative research is local knowledge' and this results from my acquaintance with the people, places and technologies of local newspaper printing. My research will be shared, academically through this dissertation, and physically through two concurrent exhibitions *Make-ready* and *Print Chronicles* held at Toowoomba Regional Art Gallery in 2010.

The sites of newspaper production operated for me as decentralised studios (Jones 1996). Working with and within my local newspaper printing industry at APN Print, has provided conditions of research which included rich opportunities for creative collaboration, and a great deal of inspiration has arisen from a direct engagement with the sites, materials and technologies of newspaper production. Without the prepared mind the standardised errata and print detritus of this study, 'the fold of circumstance' as Deleuze (2006: 34) would have it, would not have been elevated beyond its lowly status. Inadvertently, APN Print created the artefact that has led the investigation and in addition they provided scope and resources for creative research - an opportunity to generate knowledge grounded locally as per Carter's comments,

but applicable more broadly. Photographs of the phenomenon of site and materials are likely to find their way back into the vocabulary of my artworks.

With a phenomenological approach to research one has to see beyond the immediately obvious (Merleau-Ponty 2006), to be open to new revelations and new experiences. By not accepting the presented (e.g. the spoils) as fact (i.e. nothing more than print detritus), we are open to impression (new interpretations). So says Merleau-Ponty in *Phenomenology of perception* (2006). As my perception is different to that of others, the spoilspapers like the *Make-ready* works will be viewed in ways that I cannot imagine. Jasper Johns stated that ‘people legitimately see things in an artist’s work that the artist had not consciously intended to be there’ (Haworth 1995: 143), and this has certainly been the case with the interpretations offered for instance, about my Rorschachian-influenced works that were generated through the production of spoilspapers.

It was by working in the field that the spoilspapers came to fruition. The use of the industrial newspaper printing press yielded results pertaining to the infra-thin that might not immediately have been evident had a printing process been used that created less than the mass-produced numbers of the spoilspapers. It was the sorting of the spoilspapers, printed on two different towers with two different but identical sets of plates that revealed the slippages in seemingly identical copies i.e. the infra-thin, and this was critical to my understanding of print as continuum. The use of the industrial press also extends notions of print and print media hierarchies, as do print practices of mixed methods and mixed media (Milojevic & Lunn 2007).

With the observations, both material and theoretical, that arose from these works many more prints were developed in order to explore and test the theory of reappropriation. The newspaper printing plate was also critical to this process. Based on the imagery of the *Fourfold* spoilspaper, APN Print fabricated many of these for me for use in my visual arts practice. Although they were not destined for use on the industrial newspaper press they participated in the series of repropriative prints and importantly, as it was my spoils-originating image that was impressed on the surface, I began to think of the printing plate not simply as pre-print (matrix for the lithographic offset print), but *as* the print and as print substrate (material, subject and



object of the print). To consider the plates only as pre-print would hold in abeyance the state of the infra-thin.

This research embraced the development of several series of print-based works originating from numerous print slippages and provided scope for the discovery of further print slippages that embrace the multiplicities of their production. The reproduction can be appropriated and re-produced. This multiplicity, if understood to comprise of repetition with implicit variation – even if infra-thin, is the same multiplicity that is enveloped by a reproductive provenance and it can concurrently exist within the index of the print, as subject, object, matrix and substrate. It goes by the name of reappropriation and is a participatory methodology for studio practice.

*Print as continuum: reappropriation and the spoils of multiplicity* has explored and utilised the print as exemplar of reappropriative practice. Print is well positioned to deny differentiations between original and copy (Benhamou & Ginsburgh 2005, 1999, Butler 2004) for authenticity empties out as a notion in mediums that are inherently multiple (Krauss 1986: 152). As a process determined by repetition, doublings and reversals are implicit in the processes and technologies of print production.

Print can be described as nostalgic or decorative (Butler 2007) and can examine and represent social, political, philosophical and cultural issues (Butler 2007: xv, Black & Porter 1994, Shikes 1976). Various print forms (books, papers, artworks, manuscripts etc.) have helped knowledge to accumulate and be shared and preserved (Benson 2008, Stoicheff & Taylor 2004, Eisenstein 1979), and it has led to new ways of thinking and ordering (Burke 1998, Eisenstein 1979, Ivins 1969). Print technologies although not always applied chronologically (Bryans 2000: 291) have permitted the reproductions of texts (Stoicheff & Taylor 2004) and artworks (Benjamin 1999), and have provided controversies about the sharing of information and imagery with the masses (Ziarek 2005, Ostrow 2005, Postman & Weingartner 1971, Shikes 1976). Walter Benjamin's Work of Art essay (Benjamin 1999) typifies some of these arguments and Andrew Benjamin's text *Walter Benjamin and art* (2005) expands upon them.

Print has moved beyond the authoritative statement of a single traditional process or the restraints of an edition (Tallman 1996, Griffiths 1996, Hansen et al. 1995, Walker 1995, Gilmour 1986, Ivins 1969, Hayter 1962), not to undervalue these forms. It now comfortably annexes the description of hybrid – the cross-fertilisation of traditional and contemporary media and techniques (Milojevic & Lunn 2007, Noyce 2006). Spoilspapers for instance, challenge notions of print and print media hierarchies by employing ‘fast and dirty’ lithographic offset printing (Romano 2008: 39). It was lithography after all that allowed ‘graphic art to illustrate everyday life and [begin] to keep pace with printing’ and it ‘virtually implied the illustrated newspaper’ (Benjamin 1999: 213). By using the newspaper press as a method of production the spoilspapers are to my knowledge, the first artworks that employ the index of newspaper printing and the tabloid format in their structure. They are appropriative and ‘reproductive’ prints e.g. a print after a painting – but in this case they refer to a print after a misprint, and they are also ‘non-reproductive’ – made through the expressive intent of the artist (Griffiths 1996: 10).

Massive industrial newspaper printing presses are not generally regarded as tools of practice for the printmaker but the two sites of local newspaper production, Ruthven Street and Industrial Avenue, provided places where creative research could flourish. Fieldwork and an artist’s residency provided a foundation understanding of the sites and changing technologies of local newspaper production and it was indeed fortuitous that this study occurred during a transitional period of newspaper printing as this information enriched the research. This extensive source of inspiration became increasingly important as the study progressed. Hyde (1996: 25) observed that for ‘chance to “favor the prepared mind” means, first of all, that chance events need a context before they can amount to anything.’ Without the prepared mind Senefelder might not have discovered lithography (Henshaw 2003) and it is open to conjecture as to how this might have impacted newspaper printing technologies. Without the prepared mind Rauschenberg’s *Accident* (1963) might have been relegated to the rubbish bin instead of finding its way into his oeuvre, Phillips (2005) might not have chanced upon *A Human Monument...* (Mallock 1892), and Warhol and Lichtenstein mightn’t have seized upon the ‘infelicities of cheap print’ (Tallman 1996: 53). And without the prepared mind the standardised errata and print detritus

of this study, the ‘fold of circumstance’ (Deleuze 2006: 34) would not have excited the imagination (Hayter 1962: 75), nor be elevated beyond its lowly status.

The studios, site-based and personal, have allowed diverse approaches to artmaking and they provided space for experimentation, happy accidents and the serendipitous occurrences that frequently inform my practice. My theories on reappropriation and its extant repetitions have benefited immensely from such a site-based/studio-based approach to research – that which Jones (1996) refers to as the decentralised studio. The spoils and plates that originated industrially and participated fully in my practice have enabled me to enact a ‘readymade resistance’ (Mcelheny 2007). I have self-consciously accessed and manipulated some of the industrial processes and materials of local newspaper print production and incorporated a discourse of these technologies in the re-production of newspaper slippages. In other words I have appropriated re-printable and repeatable printing processes and re-produced them. The engagement with these technologies revealed to me the possibility of the coexistence of the infra-thin and disparation, and it fuelled my focus on print as continuum.

The production of spoilspapers on industrial newspaper printing presses enabled me to appropriate and re-print the ‘failed’ print reproductions using the machines that set up the conditions for the existence of these reproductions. They employed the repetitions inherent in the regenerating image. Folded within their structure are the slippages of: the mechanical gesture, the standardised errata, and the self-referencing reiterations and doublings that occur as the images and pages metaphorically and physically turn back on themselves. This is the nature of reappropriative practice. It was through fieldwork and the associated residency that spoilspapers became the ideal vehicle to explore the participatory nature of the reproduced reproduction.

Importantly, the spoilspapers were also the catalyst for further investigations into the variations implied by, and designed with repetition: the reversals, doublings and Rorschachian folds that became predominant in my studio practice – to ‘an ever greater degree the work of art reproduced [became] the work of art designed for reproducibility’ (Benjamin 1999: 218). The resultant works include: the monotypes on paper (with overprints), plate-based works – recto with colour and verso with

silver, and the Lancaster Press lithographic prints (with overprints). Along with the *Fourfold* spoilspaper, these works were created through the use of reappropriation as a working methodology. A selection of these works will be presented in the *Make-ready* exhibition, Toowoomba Regional Art Gallery March 23 – April 26, 2010. The ‘inventiveness of matter’ according to Carter (2004: xii) eludes simple description, but it is anticipated that these ‘posed, timed or emergent’ works ‘give back to time its materiality; the sense of temporal process,’ and demonstrate ‘local invention’ contextualised by local knowledge and history (p. 10).

Practice-led research will continue for me as I continue to explore repropriative practice and as I pursue making some of the works that time precluded during this study: the Books of Quickies will continue to evolve as new spoils are collected and become quick response works, the *Confusing Days* series offer great scope for translations of spoils and site-imagery into multi-layered, (newspaper) process-referencing digital prints; and autobiographical works that utilise plates that feature stories about my practice will be explored. In these last works I may well become author, subject, and possibly substrate, for the print. The revelations of text and imagery of the newspaper authors that are evident in the used newspaper printing plates but omitted from the plates fabricated for me by APN Print, may be written into future practice. These details contribute to the temporal nature of my materials and can enrich their content and form. In future I may also introduce into the plates fabricated for me, my own text or narrative; a poetic response to the materiality of practice.

The used newspaper printing plates that I had collected in late 2008 from the Wall Street Journal and the Pittsburgh Post-Gazette will allow a different engagement with the medium as these plates are of a different format and sort to the type with which I am familiar, and the content is indicative of their location. I hope to return to the U.S.A to exhibit some of these works.

## **Finally, what is reappropriation?**

Most succinctly, reappropriation is a neologism coined from the terms reproduction and appropriation and I define it as a working methodology by which the reproduction is appropriated: reinterpreted, repeated, re-produced and re-presented. The prefix 're' is critical to this re-working through repetitions. Reappropriation recognises the similar or same, of appropriative practice, where through re-production difference can be implied e.g. Levine's works after Walker Evans (Shiff 2003: 152), or it can be overtly stated e.g. as was the case with Duchamp's re-produced variations of *L.H.O.O.Q.* (Naumann 1999: 21). In these instances the works of Levine could be described as being in an infra-thin state, whereas Duchamp's tend towards the disparate. Reappropriation however, is not about appropriating imagery for the sake of the image, although this can certainly influence its form and this was the case in this study. It is rather about appropriating the reproduction for the sake of reproducing it.

According to Benjamin (1999: 213-214) technical-mechanical processes of reproduction gained acceptance around the turn of the century (1900). Gilmour (1986: 16) subsequently notes that between '1920 and 1960 the pendulum swung... between two basic aesthetic stances – the individualistic and the mechanistic'. I have argued that these positions are not antithetical. McElheny's essay on 'readymade resistance' (2007) demonstrates this as do Jones' texts, *Machine in the studio* (1996) and *Painting machines...* (1997). This study, by the employment of the machine as reappropriative participant and through collaborative practices with printer-machinists in the production of artwork, also supports this idea. These conditions have led to an understanding that the reproduction is no longer secondary to the original and unique originality no longer exists (Melberg 2005: 95). Difference must not be thought about as that which departs from an original, nor can it be described as infinitely small differences (Williams 2003: 55). Reappropriation then should be considered neither about degrees of differentiation nor about degrees of labour.

For reappropriation, the appropriation of the print reproduction is the concept at its most dense. It is bound with the tautologies of the original/copy dichotomy for in the process of its application we take the reproduction as the original. Works made through reappropriative practice simultaneously dislocate and relocate the original and

exist simultaneously as original and copy. The ‘appropriated copy is successively regarded as different from the original, the same as the original, and at once the same as and different from the original’ (Butler 2004: 15). To continue Butler’s line of logic, but to deny any implied passivity of the original I claim that the repropriative copy is all of these things but it is also an original at once the same as and different from the copy. The repropriative original-copy can therefore be said to be self-appropriating or ‘self-referential’ (Coulter-Smith 2002: 56).

Reappropriation can be seen to have a provenancial character; it can indicate the provenance of the reproduction through the practice of self-appropriation, and it refers to or recognises, prior states – the reversals, erasures and slippages that can be authorial and material. It supports the idea of origins within origins. However, this provenance is slippery since the temporality of these prints like the developments in the technologies of newspaper printing is not entirely linear.

Reappropriation is participatory. It is not something that occurs, it is a deliberate strategy in making, a working methodology that requires an engagement with the physical and intellectual processes of reproduction and permits continual though not necessarily sequential evolutions of those repetitions. Temporal and authorial slippages are frequent.

The works in the *Make-ready* exhibition use processes of repetition and the series in order to repeat imagery which is a result of the slippage and detritus of newspaper print production. They explore the conversations between the mechanical newspaper printing press, the objects of its production, and the gesture of the artist. But counter to the basis of the machine, which is standardised output, and converse to the uniformly editioned print, each print from this ‘mechanical’ series is unique. *Make-ready* works are reproductive prints. They are re-productions of pages and plates from the *Fourfold* spoilspapers which are already reproductions after mechanic but gestural prints i.e. the spoils. Thus the *Make-ready* works are repropriatively made – they appropriate reproductions and re-produce them. In these works the concept of standardised errata is also appropriated but this repetition enfolds Duchamp’s theory of the infra-thin with its adjectival application of ‘imperceptible differences’ (Naumann 1999: 17). The repetition however, also

enfolds disparations – differences where two or more ensembles cannot be collapsed into each other (Debaise 1995: 4). In this way the appropriated and re-produced reproduction evidences print as continuum.

The infra-thin as Buchloch has noted, is ‘immeasurable’ (Tallman 1996: 37). It is ‘illusive’, but permits the potential for further states and can incorporate an element of chance (Ades et al. 1999: 172, 183). Importantly, the infra-thin and disparation can exist concurrently; the unfold is ‘not the contrary of the fold... but the continuation or the extension of its act’ (Deleuze 2006: 40). Because two images are seemingly identical does not mean that they are collapsible. Rauschenberg’s *Factums* (1957) are an instance of this, particularly so when the works are not displayed side by side, but contrary to this an illusion of collapsibility is evidenced in the side by side pages of the spoilpaper *Fourfold*. The infra-thin exists between the first and last copies of the spoilpaper, and it exists between Rorschachian pairs. For instance, Page 2 could be described as infra-thin in its relation with Page 15 (the flop) because its only significant difference is in its reversal. It is essentially the same image but for this fact and even this reversal is reversed during the offset printing process. The flop however, could also be described as a disparation of Page 2 because of this same reversal. Here and elsewhere in the *Make-ready* works the infra-thin and disparation exist concurrently. To borrow a phrase from Butler (1992: 3-4), spoils-originating artworks are ‘always between two identities, no matter how close they are’. The *Make-ready* works therefore imply rather than evidence the infra-thin as it is not evidential any more than is the original.

The *Make-ready* works elevate newsprint detritus to a subject and object worthy of both investigation and their repetition as artworks. They demonstrate the multiplicity in the function of the print: as subject, object, matrix and substrate, and they support a concept of the infinite print. ‘An infinite can only be implied because it cannot, of course, be pictured’ (Ratcliff 1996: 70). In a comment about the overwhelming nature of the re-produced print, Warhol repeatedly papered gallery walls with his *Cow Wallpaper* (1966). Since my research focus is the repeating and infinite print, print as continuum, it seems necessary for my *Make-ready* exhibition to force the gallery walls to hold many prints, thus insinuating the possibility of the works relentlessly continuing beyond the walls of this exhibition space. Here, one thing

does not follow another, as in Judd's comment in 'Specific Objects' (Dunn 1982: 147), but one thing leads to another (Fer 2004: 29).

The development of *Fourfold*-based silkscreen images for the purpose of overprinting onto monotypes, or onto plates of the same or similar image will continue beyond this study. There are eight Rorschachian-paired pages in this artwork of which I have worked with only two, the page 2/15 pair and the page 7/10 pair. A complete series of prints of the remaining pairs (1/16, 3/14, 4/13, 5/12, 6/11, 8/9) is something I will continue to pursue. Time constraints prohibited me from exploring this possibility during the limited time of this study. There is no planned number of works that will be completed for this series for it has long been intended to be an open-ended series. Some of the prints may be photographed and digitally mediated in order to become the third spoilpaper and they may further be developed into images where printing plate is subject, object and substrate of the re-produced reproduction. These prints might subsequently become the fourth spoilpaper, and so on. They could continue to reappropriate! Within my practice, the working methodology of reappropriation will continue to be responsive to the materials and processes of newspaper production and I may yet fold the used plates from the printing of *Fourfold* or *Twofold* into this process.

In *Make-ready* I am reproducing the appropriated subject which is reproduction itself and the spoils and plate images provide the object with which to explore the concept. This type of appropriation of the reproduction is different to reproducing the appropriated subject when the priority of that subject is the image, or as Butler (2004: 15) might say – the icon. The reappropriative 'effect' is similar in both instances but the authorial intent may be different. Perhaps in the image-critical appropriation the reappropriation can be assigned the prefix iconic. Butler (2004: 27) identified Tillers as an appropriator and there is certainly truth to this claim, but I argue too that Tillers is a reappropriator. Coulter-Smith (2002) makes a good argument in this direction when he discusses Tillers' *Untitled* (1978), a re-production of Heysen's *Summer* (1909) in which a photomechanically mediated displacement of author occurs in the re-productive process. This kind of authorial displacement frequently if not surreptitiously arises in reappropriative methodology. There is also an acknowledgement of prior states in this example of Tillers' work, and a demonstrated



comfort with the temporal and material slippages that are incurred as a result of repetitions. Whether in the abovementioned work the reappropriation is predominantly iconic remains a question for Tillers to answer. There is still more to be fleshed out within these slippages of the appropriated and re-produced reproduction. It would appear that reappropriation like the print of this study thrives on the slippages enfolded in continuum.

This study has focussed on reappropriation through the indexes of the reproduction and the mechanism of the print. This was always implied by my choice of subject matter and medium, but the print brought more to the concept of reappropriation than if it had been explored for instance, through painting. It remains to be seen how well this methodology might correspond with other modes of making apart from printing and printmaking. The print therefore provided the ultimate mechanism with which to effectively investigate repetition as it can be applied to reproductive practices and processes.

The index of the reproduction includes authorial, temporal and material slippages and it is participatory. It can be described thus:

- Reproduction has an indication of repeatability that can only be numerically defined as more than one. It has multiplicity.
- Reproduction draws attention to its prior location/s or state/s and identifies from whence it came. It has provenance.
- Reproduction posits the further possibility of reiteration without defining its material manifestation. It operates as continuum.

It should be noted that the index of the print functions similarly but frequently with the added caveat of registrations – the physical intent of its position or placement.

Reappropriation utilises these functions of reproduction by appropriating them, and ideas of appropriation continue to evolve as Butler (2004) has suggested. But after an appropriation that relies on a logic of representation of history, aesthetics and politics, Butler asks,

‘what new languages or images can we create to think this logic that is henceforth unavoidable, endless, uncontestable? What would it mean to make art “after appropriation”, after this representational logic that lies at the

bottom of appropriation and that appropriation allows us to discover? What relationship can we form to this appropriation that forbids all relationship to it, which at once allows us to think it and is excluded by any attempt to do so?' (Butler 2004: 15).

In answer to these questions I would suggest that at least one trajectory of appropriation can be addressed by the practice of reappropriation, for it is this appropriative working methodology in which the index of the reproduction is appropriated and repeated. It allows us to think of appropriation without defining a predetermined set of precursory conditions. In reappropriative practice appropriation functions as Lowry (2006: 1) has suggested, not as a 'critically explicit subject' such as that tied to popular culture, but is a tool of artistic production; a methodology so 'omnipresent that it is no longer visible'; a 'silent mechanism of art's continued existence' (p. 11).

Based on my understanding of reproduction and the print and my application of this knowledge to the reappropriation as a working methodology within studio practice, I therefore have determined six key findings about reappropriation:

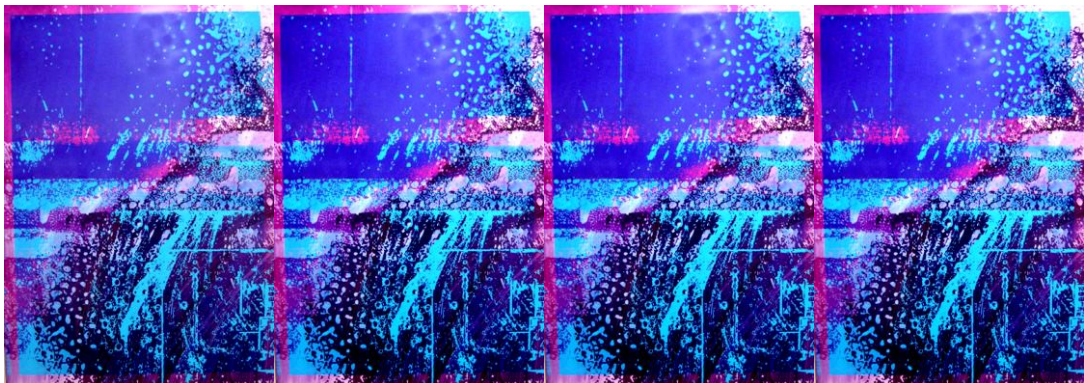
1. Reappropriation only operates through the mode of repetition. It subsequently denies distinctions of original and copy.
2. The reproductive provenance of multiplicity, that is repetition with difference, creates 'continuity-conditions' (Wollheim 1995: 388), a re-shaping of predecessors (Butler 2004: 18), and this supports the concept of print as continuum.
3. The original print is always already infra-thin and therefore operates as a repetition: a continuum of variation. This is the same operational force as required by the reproduction.
4. In reappropriative practice disparations and the infra-thin indicate print as continuum. They can therefore exist concurrently.
5. Through reappropriative practice the passivity of the reproduction is denied by active participation in it. This is because it embodies appropriation as 'a philosophy or logic' (Butler 2004: 15).
6. Reappropriation encompasses the authorial slippages that exist through pluralities within an author's work, and through the pluralities that exist

through multiple authors including those which occur via a mechanically mediated displacement.

In order to elucidate a working methodology of reappropriation – the appropriated and re-produced reproduction, this study has employed newspaper print slippages in order to expose the original print as always already infra-thin and therefore operational as a repetition: a continuum of variation. Through practice-led research, the materials and processes of local newspaper printing have been positioned as engaging phenomenon that can be shared by the industry, artist, and public.



‘The best work in print is not necessarily the masterful, singular statement we expect of painting, but an orchestration of linkages’ (Tallman 1996: 36);



‘...no longer an end point but a simple moment in an infinite chain of contributions’ (Bourriaud 2002 in Lowry 2006: 2).

**Figure 5.2**

Deborah Beaumont  
*Fourfold Page 2* – works in progress.  
Image – Deborah Beaumont

## GLOSSARY

**APN Print** – Australian Provincial Newspapers Pty Ltd., has two main entities: APN Publishing and APN Print. APN Print is a trans-Tasman company that prints newspapers and other print media, at fifteen different sites across Australia (including Toowoomba Newspapers Pty Ltd) and New Zealand. APN Print Toowoomba (Ruthven Street 1979-2008, Industrial Avenue 2008 – current), are the printers of Deborah Beaumont’s spoils papers and provide much in-kind support for her research and visual arts practice.

**Benday dots** – ‘transparent sheets with dots, shading or stippled design, used to give an impression of tone on the printed page, invented by Benjamin Day (1938-1916)’ (Collin 1997: 24).

**Blank surface** – my description of the photo-polymer plate prior to imaging, and also used to describe the verso of the plate – the silver side of the plate that does not function as a printable surface.

**Blanket** – ‘rubber sheet which goes round the offset cylinder in an offset press and accepts the image to be printed on the paper... It must be cleaned carefully before each printing run’ (Collin 1997: 28).

**Blanket wash** – solvent used at the beginning or end of a print-run to clean the printing blanket.

**Book of Quickies** – A quickie is a term used in my studio practice to describe a work made in quick response to spoils pages or parts thereof. These collages are often made in rapid succession, glued directly into a visual journal i.e. a Book of Quickies.

**Cognate** – 1. ‘related to or descended from a common ancestor’, 2. ‘cognate object – an object that is related in origin and sense to the verb governing it’ (Moore 1999: 261).

**Colour separation** – ‘separating the various colours from a design into the process colours (magenta, cyan, yellow and black) to make a series of four films [or printing plates] for printing’ (Collin 1997: 56). Every coloured newspaper page has to be separated into the four process colours and these are printed on top of each other to recreate the desired coloured page. See also Sep.

**Compositor** – ‘a printer who sets type or assembles typographic elements into printing forms’ (Arnold 1981: 251); ‘a person who sets up the required type prior to printing, either by hand (using metal type) or by keyboarding’ (Collin 1997: 59).

**Computer-to-plate (CtP)** – a process whereby the pre-prepared photo-polymer lithographic plates are placed in a processor that allows the newspaper image to be transferred directly from the computer file to the surface of the plate without the use of film.

**Edition** – works published or issued at the same time (Moore 1999: 416).

**Erratum** – ‘mistake in a printed book’, Errata, (plural) (Collin 1997: 104).

**Fade-out** – ‘defect in printing, where the image becomes faint’ (Collin 1997: 112).

**Flop** – ‘to create a backwards, mirror image of a photograph or illustration by turning the negative over during printing’ (Harrower 1989: 174), ‘to turn a film to give a mirror image (i.e. the right is on the left), not the same as reverse’ (Collin 1997: 120).

**Folder** – ‘machine which folds printed sheets’ (Collin 1997: 121); the mechanism on the printing press into which all printed newsprint is fed, cut and folded into tabloid or broadsheet format. Can also have a stapling function – see stitching machine.

**Fountain solution** – a solution that thins the viscosity of water thus allowing an extremely fine layer of water to be deposited on the lithographic printing plate during printing.

**Four-pages-per-plate** – a description of the format of a newspaper printing plate as typified at APN Print. A newspaper plate here comprises of four newspaper pages. Two of the four pages appear upside down on the plate, but revert to the correct format once the newspaper is printed, cut and folded. See also one-page-per-plate.

**Gestural print** – a description of a print where the print matrix (eg. silkscreen) and print mediums are used with a sensitivity of the hand. Many of Andy Warhol’s prints evidence this approach. See also – printed gesture and painterly print.

**Ghosting** – ‘(a) effect when a text is printed out of register, so that a second text is printed out of register beside the first, (b) faint image caused by a defect in the ink’ (Collin 1997: 131).

**Ghostwriting** – ‘The practice of presenters of messages pretending they are the authors when others produced the words. When the people involved hide the actual message source, the author’s persona takes on a ghostly character’ (Bormann 1996: 285); ‘to write a book for someone whose name then appears on the book as the author’ (Collin 1997: 131).

**Grey bar** – the grey bar down the fold of the newspaper page. Printer-machinists use it to determine if the colour balance is correct. For example, if the grey appears too brown there may be too much yellow or magenta ink on the page. Also known as a grey scale (Collin 1997: 136).

**Halation** – ‘halo effect in the light parts of a photograph, caused by light reflecting back from the emulsion’ (Collin 1997: 138) - not dissimilar to the effect of thick ink residue on a printing plate.

**Halftone** – ‘a photograph or drawing that has been converted into a pattern of tiny dots. By screening images this way, printing presses are able to reproduce shades of grey’ (Harrower 1989: 175); ‘a continuous shading of a printed area...’ (Collin 1997: 139).

**Harris N845** – (N-845) the first lithographic newspaper offset press installed in Australia. It was installed on site at 618 Ruthven St Toowoomba in 1979 and commenced production on May 22, 1979.

**Hickey or hicky** – ‘dirty mark on the printed sheet made by dust or ink on a film or plate; void hickey = white spot on printed matter’ (Collin 1997: 143).

**Hot metal composition or hot type** – ‘form of typesetting... where characters *or* whole words *or* whole lines of type are set using molten metal’ (Collin 1997: 145). See also intertype and linotype.

**Impression** – ‘the image printed on the paper by a printing press’ (Collin 1997: 150).

**Inserting machine** – the machine that holds the newspaper open in order that other printed matter (features or flyers etc) can be inserted.

**Intertype** – ‘keyboard linecasting machine, similar to linotype’ (Arnold 1987: 254), ‘hot metal typesetting machine which casts slugs of type’ (Collin 1997: 157) – at use in Toowoomba until replaced by the Harris N845 lithographic offset press in 1979.

**Insert** – ‘sheet of paper which is put inside something’ (Collin 1997: 154), at APN Print, Toowoomba this includes all advertising material and feature sections of the newspaper that are inserted post-print-run.

**Kiss-off** – my variation of ‘set off’ (see below), ‘to transfer ink from one sheet to another’ (Collin 1997: 269).

**Lap** – the fold of a newspaper where the open sides (front and back) do not perfectly match. This is done deliberately so that the inserting machine can easily open the newspaper in order to insert other printed matter (features or flyers etc). Collin (1997: 209) defines this as an ‘overfold’.

**Linotype** – ‘trademark for a metal composing machine, which sets type in a metal strip as long as a line, as opposed to single characters’ (Collin 1997: 175).

**Lithography** – a planographic printing process invented by Louis Senefelder in 1796 (Henshaw 2003). Lithography utilises the repulsion of oil-based ink and water. The plate which is frequently metal (but can be stone or heavy paper), has two areas: hydrophobic (rejecting water but accepting ink) and hydrophilic (accepting of water or fountain solution, and rejecting ink). See also offset.

**Main jacket** – the main body of a newspaper into which feature sections such as a TV Guide liftout, or advertising flyers can be inserted

**Make-ready** – preparation of the printing press prior to the print-run: attaching plates, making sure the web is in place, ensuring the ink is ready etc. Also called ‘make-ready time = time to get a machine ready to start production’ (Collin 1997: 246).

**Manugraph Cityline Express** – lithographic offset newspaper printing press – installed in the new press centre built by APN Print, and fully operational by April 2008.

**Mrs Grabber** – a rubber suction cap tool that is used to remove printing plates from the Manugraph Cityline Express press at Industrial Avenue, Toowoomba.

**Offset** – a printing technique whereby the inked image is transferred (or “offset”) from a plate to a rubber blanket, then onto the printing surface e.g. paper. Newspaper printing at APN Print is a lithographic offset process; the aluminium photo-polymer plates are treated with fountain solution and ink, the positive image-areas print and remainder of the surface repels the ink and therefore does not print. ‘A printing process used by most newspapers, where the image is transferred from a plate to a rubber blanket, then printed on paper’ (Harrower 1989: 176).

**One-page-per-plate** – instead of four-pages-per-plate as is typified by the newspaper plate format at APN Print, one page can be enlarged so that it fills the same pictorial space. It is enlarged fourfold. This format was used to create a plate (print) upon which overprints were made. See also four-pages-per-plate.

**Painterly print** – a ‘unique variant’ of print characterised by inventive daubing and wiping in order to present an ‘inky flourish of individuality’, that celebrates ‘inks imaginative potential’ (Janis 1980: 9, 17, 22).

**Perfecting** – ‘to print on the other side of a sheet which has already been printed on one side’ or to print ‘both sides of the sheet at the same time’ (Collin 1997: 217).

**Photo-polymer** – the turquoise coloured surface on a lithographic newspaper plate – this is the part of the plate that accepts ink and prints onto the rubber blanket before being offset onto the newsprint. It could be described as the positive image or printable surface. The whole plate is coated with this surface and the image or printable surface is created through the computer-to-plate (CtP) process.

**Plate (litho plate)** – ‘the printing surface in lithography’ (Collin 1997: 223).

**Plating-up** – putting plates on the press as part of make-ready process.

**Press** – ‘machine for printing’ (Collin 1997: 229).

**Print-perfect** – a term (adapted from ‘perfecting’) that I use to describe an apparently error or slippage-free newspaper or spoilpaper page.

**Print-production area** – the area of a site where the press is housed, but also houses other machines that support the printing and packaging of newspapers.

**Print-run or pressrun** – A number of books or newspapers printed at one time (Collin 1997: 230, 233).

**Printable surface** – the surface on a lithographic printing plate that accepts ink. See also photo-polymer.

**Printed gesture** – a gestured drawing/painting etc from which a print is made. Many abstract expressionists employed this approach – e.g. printmaker Helen Frankenthaler.

**Printer-machinist** – the person who prints newspapers, also known as a printing-machinist or rotary-machinist in reference to the rotary press. These workers have a thorough knowledge of the functioning of the press, they make-ready the press for printing and they keep a watchful eye on the print run to make sure the colour balance is good, that the registration remains accurate and the press is working effectively. They are responsible for maintenance.

**Process colours** – the four colours that are used to create full printed colour range. They are cyan, magenta, yellow and black.

**Proof** – ‘sheet with text *or* pictures printed on it, for the publisher *or* author *or* designer to examine and make corrections’ (Collin 1997: 236).

**Quadtech** – the computer system used in conjunction with the Manugraph Cityline Express press at Industrial Avenue, Toowoomba – it ensures accuracy of registration and indicates if there has been a web break.

**Recto** – the back of verso. See verso.

**Register** – ‘superimposing two or more images correctly’ (Collin 1997: 249).

**Reverse** – ‘A printing technique that creates white type on a dark background; also called a drop-out’ (Harrower 1989: 176).

**Run-on** – ‘to print more sheets after the first number have been printed’ (Collin 1997: 261). Spoils can be made in this manner.

**Running dummy** – ‘rough plan for arranging a newspaper page prepared before all material is on hand and consequently often revised’ (Arnold 1981: 258).

**Sep** – an industry abbreviation for separation, meaning colour separation. See colour separation.

**Set-off** – to ‘transfer ink from one sheet to another’ (Collin 1997: 269).

**Signature** – group of pages printed on a single sheet of paper prior to folding and cutting to create individual pages (Arnold 1981: 259).

**Sous rature** – roughly translated to ‘under erasure’ ... a crossing out where the previous word remains evident. See also ghostwriting, and strike-through.

**Spoils** – the incidental and accidental prints that occur as a normal part of a newspaper print-run. They are generally stacked on a palette and sent for recycling. See also: run-on, and strike-through.



**Spoilspaper** – the term I invented in order to describe a work that originated from print detritus and newspaper-printing-site imagery. A spoilspaper is designed to reproduce the reproduction by using a newspaper printing press as the print matrix.

**Stereotype/Stereotyping** – ‘duplicate printing plate, cast in metal or plastic from a mould taken from metal type’ (Collin 1997: 284); ‘process of making paper mold of flat letterpress form, then casting it in semi-cylindrical form for a rotary press’ (Arnold 1981: 260).

**Stop press** – ‘small section in a newspaper, reserved for very late items of news’ (Collin 1997: 286).

**Strike-through** – ‘ink which seeps through paper and is visible on the other side of the page’ (Collin 1997: 287).

**Tabloid collage** – a term used in my studio practice that takes its name from its source – it is a collage on board made from tabloid newspaper spoils. This form developed around 2002.

**Tower** – a printing unit that can house just one colour (as was the case with the Harris N845 press – with horizontal web), or can house all four process colours (as is the case with the Manugraph Cityline Express – with vertical web).

**Turtle** – metal table on wheels just large enough to hold one page for letterpress mock-up (Arnold 1981: 261). Known at APN Print Toowoomba, as a mobile galley or a stone.

**Tyvek** – a paper that is tear resistant and used extensively in commercial printing. There are many types and grades of tyvek, some of which is used in the building industry.

**Verso** – ‘back leaf of a book (i.e. the left-hand page, usually with an even number, a right-hand page being the recto)’ (Collin 1997: 313).

**Web** – the continuous roll of newsprint that is fed via rollers into the newspaper printing press, ‘wide strip of paper feeding off roll and winding through rotary printing press’ (Arnold 1981: 261).

**Web break** – an unexpected break in the roll of newsprint during make-ready or during the print-run. This causes down-time on the press. It occurs less in presses where the web runs vertically (up towers) rather than horizontally (across the towers).

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## **APPENDIX 1 – Ethics Clearance Information (page 1 of 3).**

Excerpts and details of the Ethics Clearance for my research as per my application to the USQ Office of Research and Higher Degrees. All direct quotes from my application will be indicated by italics. A letter from USQ approving Ethics Clearance for this study is on page 3 of this appendices.

### **Participants**

Participants in this study include staff at the site of the Chronicle newspaper as stated below. The Chronicle is the name of the newspaper and describes APN Publishing and APN Print under the auspices of Toowoomba Newspapers Pty Ltd. Key personnel are Rohan Gosstray, general manager of Toowoomba Newspapers Pty. Ltd., and John Selman, manager of APN Print. Rohan Gosstray was my first point of contact for the purpose of this Ethics Clearance.

#### ***2(a) How will the participants in your study be recruited?***

*Participants will be staff at the site of The Chronicle newspaper. On 10/12/06 I had meetings with management to confirm my continued access to the print-production area of the Chronicle that includes dialogue with staff. Management have clearly indicated that they are satisfied with the current process of visits.*

### **Responsibilities and commitments regarding the research**

A summary of content noted in Points 3 – 6 of my application:

There were no perceived risks to participants, nor any requirement in this study for sensitive or personal information. All information would be stored securely and confidentially. Participants were assured that I would clearly and regularly communicate what I was researching, their role in the process and their ability to withdraw from participation *at any time*. I indicated that I would be respectful to the participants and their workplace and that I would provide feedback to them through discussions, and invitations to exhibitions and public lectures, and this was how the study progressed.

## **APPENDIX 1 – Ethics Clearance Information (page 2 of 3).**

**Ethics clearance, page 7** (conclusion to the letter seeking ethics clearance from Toowoomba Newspapers Pty. Ltd., general manager, Rohan Gosstray):

*I would greatly appreciate being able to access the print production area and to converse with staff as I have for many years. I'm confident that you will find that a minimum of interruption occurs as I do so. With your permission, I will continue this process. I welcome discussions with you so that our communications are open and our working relationship is strengthened.*

### **NOTE – use of names in this study:**

Initially, as per my correspondence with Rohan and as indicated in my ethics clearance application, I intended to use only the general manager, Rohan Gosstray's full name and refer to other participants by their Christian name. However, since the study has progressed it became increasingly important to recognise some of the full names of the participants. This is because their roles were critical to the outcomes of many aspects of fieldwork and studio practice. In addition, it is a fitting tribute to the people who have participated in local newspaper printing, to acknowledge their contribution to this history. I have therefore asked participants if they are willing to have their full names listed for the purposes of this study and in my public recognition of their participation and contributions. Those who are listed here gave their full permission for the use of their full names: Rohan Gosstray (general manager, Toowoomba Newspapers Pty Ltd), John Selman (print manager, APN Print Toowoomba), Brett Tuesley and Aaron de Kroon (printer-machinists – APN Print Toowoomba), Bev Lacey (The Chronicle, Toowoomba Newspapers Pty. Ltd.).

APPENDIX 1 – Ethics Clearance Information (page 3 of 3).



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Monday, 5 March 2007

Deborah Beaumont  
71 Hume Street  
Toowoomba QLD 4350

Dear Ms Deborah Beaumont

**Re: Ethics Clearance for Project, *Reappropriation: the spoils of multiplicity.***

The USQ Human Research Ethics Committee recently reviewed your application for ethics clearance. Now that you have addressed the concern of the Committee your project has been endorsed and full ethics approval is now confirmed. Reference number **H07REA626** has been assigned to this approval and remains valid until **05 March 2008**.

The Committee is required to monitor research projects that have received ethics clearance to ensure their conduct is not jeopardising the rights and interests of those who agreed to participate. Accordingly, you are asked to forward a **written report** to this office after twelve months from the date of this approval or upon completion of the project.

A questionnaire will be sent to you requesting details that will include: the status of the project; a statement from you, as principal investigator, that the project is in compliance with any special conditions stated as a condition of ethical approval; and, confirming the security of the data collected and the conditions governing access to the data. The questionnaire, available on the web, can be forwarded with your written report.

Please note that you are responsible for notifying the Committee immediately of any matter that might affect the continued ethical acceptability of the proposed procedure.

Kind Regards

A handwritten signature in black ink, appearing to read 'S. Tickell'.

Samuel Tickell  
(Acting) Post Graduate Officer

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## **APPENDIX 2 - Differences between the Harris N845 and the Manugraph Cityline Express newspaper printing presses**

The Harris N845 press was operational at Ruthven Street Toowoomba from May 22 1979 until May 15 2008. (See Figures: 1.2, 4.3, 4.4, 4.11, 4.12, 4.22, 4.23, 4.24, 4.26).

The Manugraph Cityline Express (MCE) press (see Figures 1.3, 4.34, 4.35) began production before the Harris ceased production. This overlap was necessitated by the need for the printer-machinists to familiarise themselves with the new technology. The official opening of the new press centre where the MCE is housed occurred on June 17, 2008 some months after it became operational.

In essence the significant changes between the Harris and the MCE are as follows:

- the MCE runs at about the same speed as the Harris but is more efficient and creates far less spoilage,
- the MCE plates are smaller but wider, made to fit the towers and are fitted one plate to each colour instead of two for the Harris,
- the printer-machinists have to reach deeply into the MCE press in order to fit the plates as opposed to the more external fitting for the Harris, and they use a bizarre rubber tool called 'Mrs Grabber' to remove the MCE plates,
- on the MCE the towers are structured so that the paper web runs vertically instead of horizontally which means greater accuracy in registration, less paper stretch and fewer web breaks,
- the ink for the MCE is piped into the towers instead of being manually scooped from buckets as it was on the Harris,
- the ink density on the page is adjusted via the computer rather than manually on the MCE, and similarly the registration is adjusted via computer (Quadtech system) rather than manually,
- the folder for the MCE is in the centre of the press instead of being at the end,
- the MCE press is behind a glass wall, thus making the worksite safer and quieter.

### **APPENDIX 3 – Repetitions of newspaper reproduction**

#### **An example of possible newspaper repetitions:**

An article might first be conceived by an editor who discusses it with a journalist (the 1<sup>st</sup> repetition). The journalist researches it (2<sup>nd</sup> repetition), writes it (3<sup>rd</sup>), and presents it for editing (4<sup>th</sup>). The article is entered into the system of production and reproduction – via the computer (5<sup>th</sup>), it undergoes spelling and grammar checks, spatial and layout requirements (6<sup>th</sup>), and then moves from the computer to the printing plate (7<sup>th</sup>), from the plate to the offset press and onto the rubber blanket (8<sup>th</sup>) before printing into the newsprint (9<sup>th</sup>). It is then multiply printed (10<sup>th</sup>) before being distributed (11<sup>th</sup>), consumed/read (12<sup>th</sup>), and possibly re-read or re-used (13<sup>th</sup>), and finally although not finitely, the newspaper and corresponding print detritus (which is another form of repetition), may be recycled (14<sup>th</sup>).

We do not at every repetition judge the differences or variations of this article in comparison to each other – it would be pointless to make direct syntactical comparison between the verbal discussion (repetition 1) and the mechanical processes of printing those words (repetitions 7<sup>th</sup> – 10<sup>th</sup>). All of the aforementioned repetitions have variation and some of the repetitions have repetitions within them. As the focus of this research is via the reiteration of reproduction, let us more closely examine two of these repetitions: the beginning and the end of the printing process (i.e. repetitions 7 and 10). In the 7<sup>th</sup> repetition (the making of the article print ready), the article is colour separated (one printing plate made for each of the 4 colours – to be overprinted to create the single page), and generally several plates of each colour are made to facilitate speedy printing. Within the 7<sup>th</sup> repetition then we see internal repetitions: the involvement of parts, multiples and sequences. Similarly the 10<sup>th</sup> repetition (the printing of the article) contains a multiplicity of repetitions such as the containment/relationship of the article within the folds of other content, and the sheer number of copies produced. The 10<sup>th</sup> repetition could also comprise of up to 50,000 repetitions as the newspapers are printed. Here there are similarities in the most literal (and literary) sense, but during this same print-run spoils (the accidental and incidental prints of production) occur, producing in spite of the standardised charter of the machine, variation.

#### **APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 1 of 7).**

Following a full week working as artist in residence at The Chronicle print-production area 618 Ruthven Street, Toowoomba – June 26 – July 3, 2007, I continued to work on site weekly or fortnightly until the end of 2007. Observations below come from my visual journal (Book four). The notes (now edited slightly) were made whilst utilising the print-production area as decentralised studio. Most notes were made on site but some were made later upon deliberating about the discoveries and directions of my research. Further notes have been added to my visual journal in 2008 and 2009 as I have re-read and reconsidered my observations or added new information, and these are indicated in square brackets. As per my note on page 116 of this exegesis, the dates of the entries in my journals are somewhat unimportant as the discoveries continue to be considered, each time enriching my knowledge and my commitment to the phenomenon of print production in the name of repropriative practice.

##### Visual journal – Book four

##### **Page 72 – June 26, 2007**

Photographing/documenting site. Mostly looked at rhythmic/repetitive surfaces, lines repeated, rollers, grids.

Looked at the glossiness of inks, especially in the buckets or as the stirrer glides through the ink [the most minute amount of this pigment-dense ink will cover a huge area of newsprint as it is applied in micro-millimetre thickness].

Other surfaces that fascinate include: holes in the press machinery – this gives a glimpse behind the screen. [Unbeknownst to me – Chronicle photographer, Bev Lacey, after photographing me for a story about my practice (The Chronicle June 30, 2007), found the same part of the press interesting and also photographed it, later making it and other images into an artist's book].



Hole in the side of the press

Fascinating surface – some brilliant ‘age’ spots on the press, especially with the bolts etc. (and where the fingerprints are evident, or wipe marks...). A nice patinated history of use. [These same kinds of marks were evident on site at the Wall Street Journal and the Pittsburgh Post-Gazette, and a photo-documentary of the character of newspaper printing sites would make an interesting study].

**APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 2 of 7).**

My first day as artist-in-residence – I am working in the most bizarre yellow (safe) light. No possibility of working in here when doing tabloid collages or colour-dependent works, although could give some happy accidents. [Print manager John, set me up in this area thinking that I'd need a desk at which to work, but on finding the back room near the Heidelberg press I instead used this space as studio].



Detail of the Heidelberg press

**Page 73 – June 27, 2007**

Photographs taken of the inserts wrapped and sitting on the trolley awaiting insertion into the newspapers – an interesting juxtaposition between the paperiness of the inserts and the plastic wrap around them. A real material and surface contrast. Hints of the plastics' reflective qualities – quite linear and quite diagonal – as opposed to the mainly horizontal qualities of the paper inserts. Staples also provide an interesting reflective quality. Some of these images were folded into the making of the *Twofold* spoilspaper.



Left: this image became page 7 of the *Twofold* spoilspaper.





#### **APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 3 of 7).**

Some photographs of the rolls of newsprint (the remnants, sitting quietly in the back room in the dark). This newsprint never quite made it to either newspaper OR spoils. Lots of teeth here – the last cut. Could possibly trim a lot of these off for use in tabloid collages. [The phenomenon of site and materials has been critical to this study, and the photographs taken may well find their way back into the pictorial vocabulary of my practice].

NOTE – Silence is the antithesis of spoils... which generally speaking are loud (as the press thumps, and as the image vibrates).



The ends of newsprint rolls and the cut marks in newsprint that I call teeth



#### **Page 78 – Plate works**

What if I stored plate works flat with newspaper spoils between them? They would stick to the surface and when pulled apart would add a spoils layer (or parts thereof) onto the plate. This is a reversed approach to the slashed, reduced, revealed undersurface of Mimmo Rotella's [works] [plenty of scope here for authorial slippages and the use of the blank].

#### **Pages 80-82**

Monotypes created ...August 2007

Monotype taken from 2 printing plates (cyan and magenta). These plates were hot off the press (newly removed from the press and given to me by the printer-machinists). [These plates easily release their ink during a water wash-back, whereas plates that have been sitting/stored for more than 48 hours after use are reluctant to release their ink unless with solvents].

## APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 4 of 7).

### Pages 80-82 (cont)

[re a used plate from the Rural Weekly newspaper and the monotypes taken from this plate] I like the diversity of marks; division of surface; the blue text which said ‘machinery’; the speed at which the authentic newspaper ink dries when mixed with the solvent and the richness of colour it maintains.

Paper saturated with squeegeed ink [on this page] reminiscent of Richter and Dale Frank (liquid association with place).

### Pages 87-88

August 27 2007 – monotype taken from Warwick Daily News plate (see below).

This plate was unused [presumably put in the recycling bin as it was faulty or incorrect]. I wet it and wiped it back so that it was damp [trying to mimic the on-the-press lithographic process]. It was difficult to keep it even as the water evaporates from the non-print area quite rapidly. The print areas totally repel the water. Cyan ink was rolled over the surface with a rubber brayer and then a print taken. Because there’s no blanket between the plate and the paper, the image is reversed. There’s a small window of opportunity for a print to be taken using this [hand-printing] process, and it would be difficult on a large scale – perhaps easier with a water misting bottle. [A wetting agent called fountain solution can be added to thin the water to create a less viscous application – this information courtesy of Lancaster Press].

The reversing of this image makes a counter truth (specularity – an opposite to print-perfect and readable), a twilight zone of not quite there – that feeling of the copy suppressing its origins – but with the déjà vu of appropriation.



Visual journal – Book four, Page 87-88 (detail)

**APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 5 of 7).**

**Page 98 – September 29 2007 – More experiments with plates**

Smearing – ref Oxidations [abject] and Frankenthaler’s stain paintings [slippage]  
My aesthetic:

A delight in being able to be messy – being allowed to mess up the messed up and equally, I like to dress up the messed up. [My methodology of working had to fit with my theoretical methodology – and they are not hierarchically structured].

My visual ‘triggers’: torn paper, hints of text, ambiguity in surface, clean ‘dirty’ colours, diversity in ink marks, the tension between the machinic gesture and printer-machinists gesture.

**Page 99**

I like it when the patina continues to develop, to grow – like a photograph emerging from emulsion, or the pentimenti of images past.

The smeared plate takes the Jasper Johns approach where as he said of his flags – the predetermined design makes his job easier (Bourdon 1989) – so the predetermined text takes away the necessity for me to be poetic (except through the process of sous rature).



[Two observations here:

1. The works that utilise the used plates have a greater historical provenance than the plates fabricated for me, and I have enjoyed the revelations of text and image that appear as I solvent-wash the surfaces. I will again write this aspect into practice when in future I work with the Manugraph plates.

2. It would be nice to introduce some of my own text to the plates at a later stage, but for the purpose of this study it was decided that this would unnecessarily complicate the repetitions that I wanted to explore].

## APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 6 of 7).

### Page 101

Painting on the plates provides another twist to the Benjamin (1999) Work of Art essay, not only because it is a painting on a printed (used) surface, but the gesture is antinonmous; the gesture is personalised; the gesture is aestheticised, the gesture reiterates the surface. It mimics the surface – not in that it is copying the type of mark...but it is an attack [slippage] on ‘original’ surface (an abhorrence to the plate).



Understanding plates – leaving the gesture of the drizzled paint (e.g. white undercoat) – this strategy will only work ‘sincerely’ once because as soon as I’m aware of the intent to gesture, the gesture becomes [somewhat] void. [This was a largely unsuccessful experiment with the application of white undercoat to explore the idea of pentimenti – the black plates’ ink seeps most successfully through the undercoat but it takes months and the result is largely unpredictable and can be uninteresting. Left: a magenta plate with the undercoat drizzled on top – I initially intended to use a roller to spread the paint, but decided to leave the plate as shown.]

### Page 105 – 22 November 2007

Washing back of the most overinked (½ and ½ plates) – a cleansing of the abject? Washing back reveals the pristine light grey surface underneath [the unprintable area], the unblemished surface that is repeatedly soiled – first by text, then by ink, then by artist. [This ‘pristine’ surface only occurs when the plates are washed back very soon after their use on the printing press].

### Page 106 – 15 December 2007

Plate washed off (previously), blanket wash used to dilute ink (cyan and magenta) which is rolled over the surface then brushed.

Months later – lifting (erasing) of inks. The purple (in particular) has stained the plate so what we get is simultaneously sous rature (erasure leaving some parts still evident) and pentimenti (a coming through of under layers).

I am mimicking the surface in myriad ways; distributing the ink...; overprinting with spoils images (photosilkscreen) – this creates a dialogue between plate as spoil, spoil image on plate, and spoils image as addition to plate.

Lifting off of ink is a cleansing of the surface – because of my process (brush, turps, rag). I am framing the mistake as I remove ink. This is because I’m working from the edges. [This idea developed to become an overprinting of the plate using a hand-painted stencil derived from the plate image and made into a photographic silkscreen: the gestured image is overprinted onto the mechanical image].

APPENDIX 4 – Artist-in-residence notes (and Chronicle article) – (page 7 of 7).



‘Toowoomba artist gives spoilt paper products new life’  
The Chronicle, Saturday June 30, 2007, page 26,  
by Joanne Marsh.

**SNAPHAPPY**

# Toowoomba artist gives spoilt paper products new life



By **JOANNE MARSH**  
joanne.marsh@the  
chronicle.com.au

DEBBIE Beaumont has an eye for seeing beauty in what the rest of us might think of as waste paper.

For years Debbie has been collecting and sorting the newspaper misprints, known as spoils, from The Chronicle and creating inspiring works of art that portray her passion for colour and energy for living.

Recently she was asked to exhibit at Grahame Galleries + Editions in Brisbane as part of a group exhibition titled *Lessons in History, Volume 1*.

Debbie produced a cloth bound, artist's book she called the *Grass is Greener Here*, comprising scans of spoils images which have been printed on good quality paper.

She has specifically used spoils that are unclear to portray the idea that we don't have as much clarity about our history as we like to think.

Debbie describes her book as representing the romantic notion of how we perceive our history.

“Artist's books are becoming a huge growth area in Visual Arts,” she said. “The concept of an artist's book can be widely interpreted and takes many different forms.

“In my case, the spoils, overlaid with distinctly Australian imagery and words, have been collated into a book form, hand stitched and bound in cloth.”

In an exciting culmination to the exhibition, Debbie was notified that the State Library of Queensland wished to acquire the book for their

collection.

Following this exhibition, Debbie entered a work into the Churchie National Emerging Art Exhibition, most commonly known as The Churchie, and was winner of the 2007 New Technologies category for the work titled *Mountain Green 47*, a unique digital print on tyvek.

It was one of the works she exhibited as part of the ‘Beautiful Mountain Green’ show at Oxygen Cafe in Toowoomba.

Dr Peter Hill, Assoc. Prof. and Head of Painting, at the University of NSW judged the exhibition.

The Churchie competition is described as a prestigious and highly respected competition, which aims to recognise, expose and promote emerging artist in both the public and commercial arenas.

The exhibition has developed a reputation for showing some of the finest work produced by emerging artists.

Hot on the heels of this success is a new exhibition of unique prints at Grahame Galleries + Editions from July 18 to August 18.

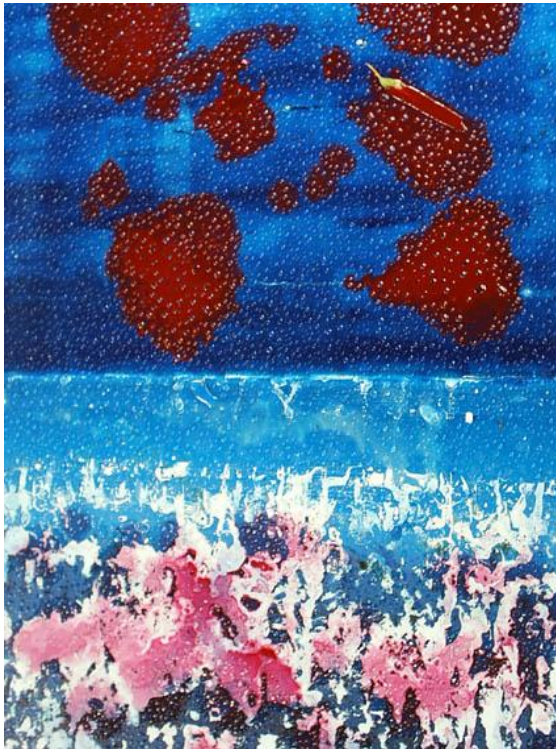
The exhibition will showcase a new body of work titled *re(print)*.

As Debbie prepares to open this exhibition, she is busy framing works for the Downlands art show on July 27, as well as studying for her Masters degree at the University of Southern Queensland.

Always on the look out for new and creative ways to express her art, Debbie still makes time to rummage around the back rooms of The Chronicle where new ideas may be just around the next stack of waste paper.

## APPENDIX 5 – Exploration of inks (page 1 of 3).

Numerous experiments were done to discover the viscosity, transparency and practicality of using authentic newspaper inks in my studio practice.



Above left: a used cyan plate from the Harris press. The top half of the plate has had thick magenta ink applied using a brush and the bottom half of the plate has had magenta ink thinned with turps, poured onto the surface. The turps area was allowed to dry before a water-wash-back was done to explore which parts of the inked surface would release from the plate. No release of ink occurred.



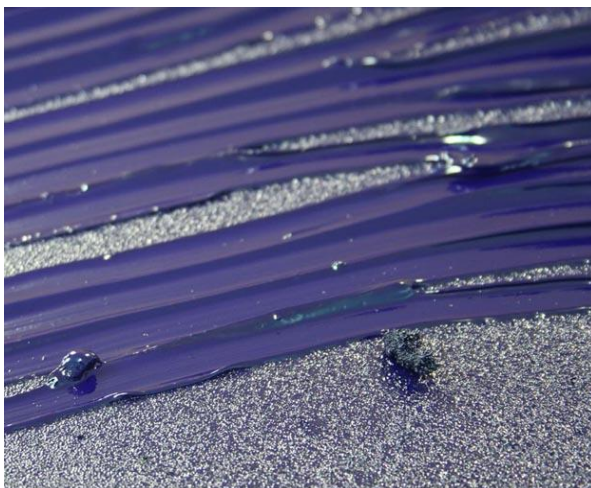
Below left: a used black plate from the Harris press. The top half of the plate was saturated with black ink. It contained no newspaper imagery and I coated it with white water-based undercoat in order to explore the effects of pentimenti: the black ink under the undercoat took some months to seep through and it was decided that insufficient imagery came through in order to pursue this line of enquiry. The bottom half of the plate was turps-washed-back after a white drip based on a spoil image, was screenprinted onto the surface. A thin film of ink remained on the surface allowing the authorial content of the plate to remain evident. The wash-back had to be fairly quickly done so as to not erode the silkscreen image.

**APPENDIX 5 – Exploration of inks (page 2 of 3).**



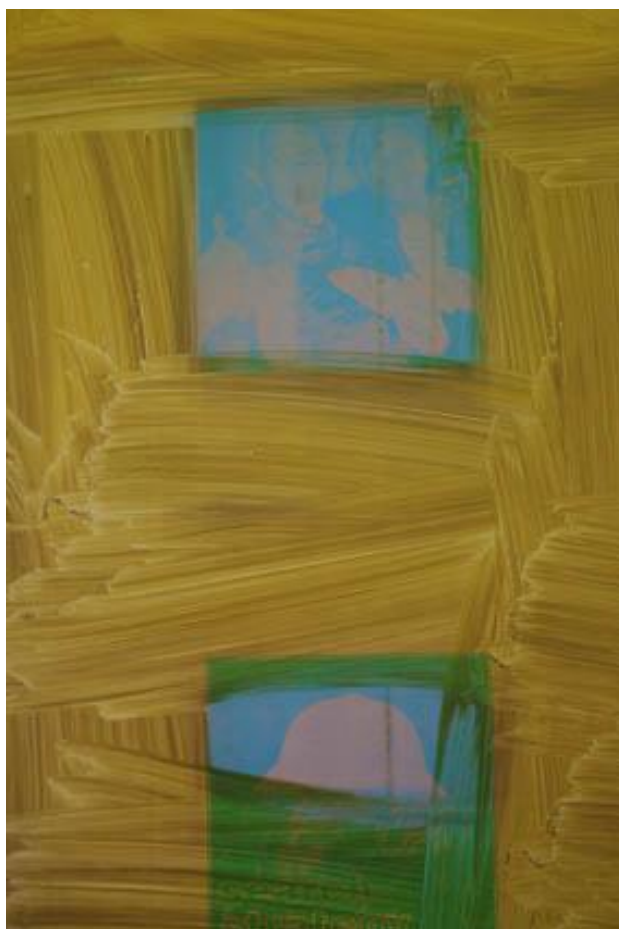
Above left: a used magenta plate from the Harris press. A small amount of black ink was added to the surface to darken the tone. It was left for six months to stain and the light areas are those that have been washed-back using turps. The plate here is installed in a curve to explore the effects of light on the surface. The colour effect is Rothko-esque.

Above right: a used cyan plate from the Harris press. This, like the magenta plate above left, was a half and half plate (only the bottom half of the plate was imaged with newspaper content). This plate was water-washed-back and the white areas near the centre of the plate indicate the areas washed away with the water. Black ink thinned with turps was then painted onto the surface and allowed to run down the plate. Close inspection of this plate reveals a figure and a crossword.



Left: A cyan newspaper printing plate from the Harris press used as an ink dropsheet for the cyan tower. The spattered surface of built up inks evidences the temporal nature of production, and the diagonal lines evidence fingers drawn through the ink and engaging with the surface/material. Explorations like this were discarded, as the time needed for the ink to dry is unknown, but possibly would take years.

## APPENDIX 5 – Exploration of inks (page 3 of 3).



Above left: a used yellow plate (detail) from the Harris press. A turps-laden cloth with a little black ink on it was wiped over the surface, avoiding some imagery in order to frame it, and therefore acknowledge the author. This approach is considered Rauschenberg-like.

Below left: A used black printing plate from the Harris press. This was a half and half plate and some of the text from the imaged part of the plate remains evident, an effect of pentimenti – seeping from beneath the added surface. The top half of the plate has been washed-back with turps, a paintbrush was twisted on the surface and then the excess turps and ink was blotted off. This occurred after the whole plate was water-washed back and the bottom half of the plate evidences white areas where the ink was released from the plate.



### NOTE –

All inks used were authentic newspaper printing inks, sourced from Ruthven Street.

The conditions for the water-based wash-backs are no longer available. These explorations were done while the ink was still very fresh on the plate i.e. on site during my time as artist-in-residence. Any plates that have been sitting for a few days do not release ink in this way. In addition, a new ink product is used with the Managraph press and it does not appear to release at all well.



## APPENDIX 6 – Exploration of solvent-based and water-based wash-backs (page 1 of 5).

Below: some observations made during and about, studio practice.

### Experimenting with applied inks and blanket washes to discover plate and ink properties:

- Looking at how much of the brushstroke or gesture remains when painted onto the printable, photo-polymer surface
- Examining the effect of the blanket wash on the transparency of the ink
- Examining the photo-polymer surfaces (coated with photo-sensitive emulsion) and their water repellency
- Considering the amount of time it might take for drying.

### Methods of working

Applying or removing authentic Newsmaster newspaper inks from plate surfaces. Washing off plates is akin to watching a photo in developing fluid. I enjoyed the images emerging from the surface. Difference is – with a photo you know what the result will be (all variables such as chemicals, remaining controlled), whereas with the plate there's the unexpected element - the bit that washed off more or less than you anticipated, or the authors that emerged as the ink became more transparent.

### Additions of ink

- lines/patterns added by painting –generally considered contrite in their appearance
- rolling ink onto the surface using a rubber brayer – a nice recourse to the printmaker in me, and the roller sometimes copies its own mark (specularity) before it becomes a homogenised surface

**Wash-backs** - two types: solvent or turps wash-back and water wash-back.

Solvent wash-back – turps or blanket wash (the solvent used in the industry for cleaning of blankets, rollers etc) was splashed and/or wiped over the plate surface. This has the effect of making the inks more transparent, more fluid, less sticky, quicker to dry and more matt once dry.



**APPENDIX 6 – Exploration of solvent-based and water-based wash-backs  
(page 2 of 5).**



Water wash-back – running water was allowed to flow over the plate thus most quickly releasing ink from the photo-polymer printable surface. The amount of release varied plate to plate, colour to colour. The plates most recently used for printing washed back quite easily and more thoroughly than plates that had been used for example, one week ago. Plates that had been sitting with ink on them for more than a few days tend not to wash-back at all. Also observed that thinly inked areas wash off easily and areas that have been scratched or scraped (accidentally or deliberately), allow the water to seep underneath and lift the inks during the wash off.

**Pentimento**

The revelation of underneath layers – occurs particularly with blanket wash. Sometimes the roller (used to manually apply ink) actually removes ink from the plate where there is solvent (in the white space, non photo-polymer areas – because these areas are designed to be ink resistant).

**The editing process**

Through the wash-back process how do I decide what stays visible?

- removal of overt text/image is important – i.e. that identifies businesses and individuals because
  - o I don't want to endorse businesses, deal with the politicality of presenting someone's image, or be seen to favour.
  - o Use of spoils and plates occurs at the end of the print-run – when the news of the day is dissolving and that little bit of history is being erased from sight. This is an important part of the wash-back aesthetic.
- I am removing what Jones (1996: 62) terms 'evidential force'

**APPENDIX 6 – Exploration of solvent-based and water-based wash-backs  
(page 3 of 5).**

**Sous Rature**

Erasure of some surface inks by rubbing off with a soft slightly solvent-damp rag – this leaves a patina of colour and allows the text to show through: a buffed plate. It permits the photo-polymer surface that is reflective, to re-evidence some of the prior authors – but the witnessing of these authors depends on the light conditions. See also Newsprint plates (page 4 of 5).

Right: a used magenta plate from a Vietnamese newspaper (Plate 20) smeared with a little Newmaster Knife black ink, allowed to stain for a few weeks, then a partial turps wash-back was allowed to run down the surface. This plate has also been overprinted with a ‘drip’ image – a photographic silkscreen print of a section of a spoil. Exploring fluidity of image.



Below left: Plate 53 – a used magenta printing plate allowed to stain for a few weeks and all ink removed through the use of a turps wash-back.

Below right: Plate 53 (detail). The pre-existing imagery on the plate is most noticeable when light catches the photo-polymer (printable) surface.



**APPENDIX 6 – Exploration of solvent-based and water-based wash-backs  
(page 4 of 5).**

**Newsprints**

While wiping down the back of the plates (ready for transport home) I found that although the plates did not leave a print (that I found satisfying) on the paper underneath, they did pick up an embossing (a memory of the paper edge or crush). These prints have become known as newsprints.



Above: two newsprints exhibited at *The surface answers back* exhibition, USQ Art Gallery, December 2008 – January 2009. These were used black printing plates that had blanket wash (solvent) applied to the surface and whilst still wet each had a folded newspaper placed on top. Other spoilpaper sheets were placed on top of that and all were rubbed over until the ink and blanket wash was absorbed, leaving the bottom plates (shown) with a print created by the removal rather than the addition of ink.

Left: a cyan plate treated in the same manner.

**APPENDIX 6 – Exploration of solvent-based and water-based wash-backs  
(page 5 of 5).**

**Specularity**

The kissing off of one plate (front or back) onto another – some ink transference – which sometimes makes the plate multicoloured as opposed to the monochromatic of the process colours: magenta, yellow, cyan or black.



The plates above (left – magenta, right – black) were water-washed while artist-in-residence at Ruthven Street, and whilst wet, were placed face to face to be transported to my personal studio. The ink has released from the plates and the magenta has transferred to the black plate and vice versa.

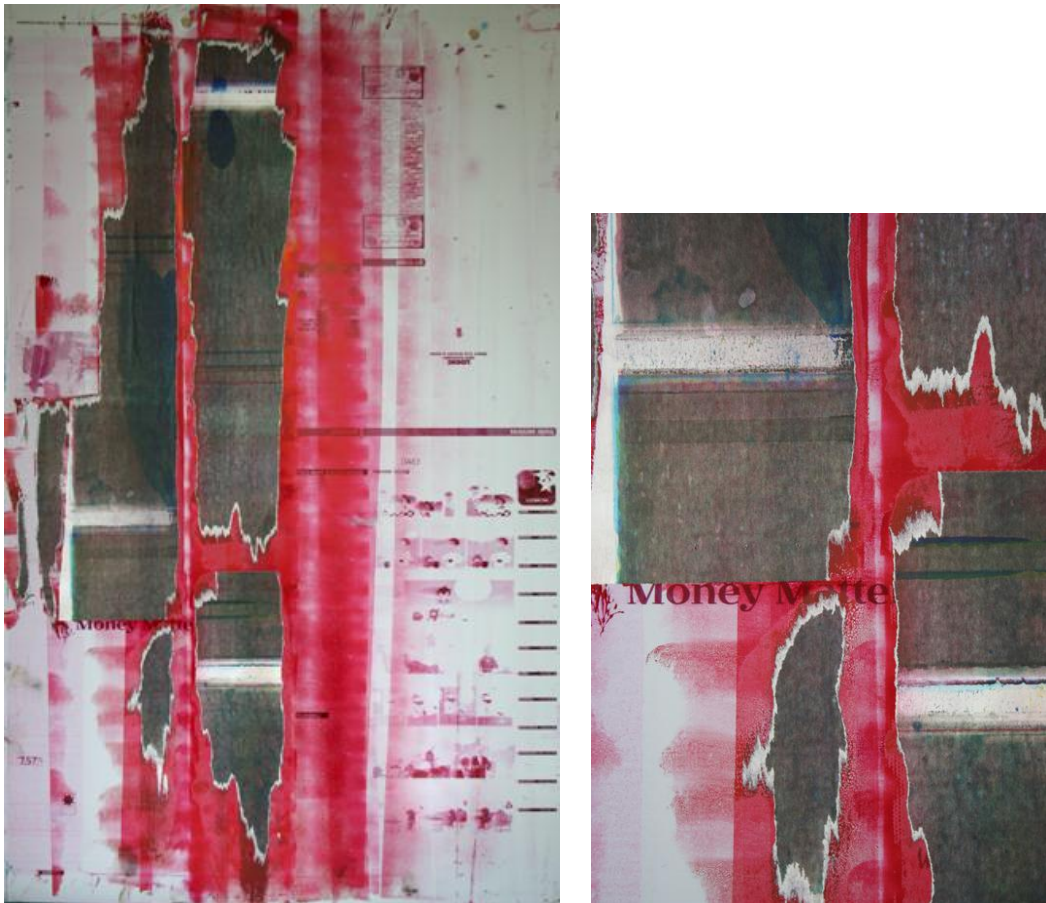
See also *Hookers, heifers and healers*, 2008 (Figure 4.17, p. 140) for an extension of this idea. *Hookers, heifers and healers*, combines different wash-back processes with overprinting of a cow image.

Solvent or turps wash-backs are also applied to plates that have been overprinted. See page 1 of Appendix 12 for an example of a stained, overprinted and washed-back plate.

## APPENDIX 7 – Rotella-style investigations (page 1 of 2).

NOTE – Rotella-style investigations were done to explore the materiality of the used newspaper printing plates and the spoils of print production. The printing plate never actually makes contact with the newsprint as it is an offset process, but the two materials are critical for newspaper production. This idea of paper to plate contact was explored in these investigations.

As Celant (2007) has noted, Rotella used a technique of *décollage* to rip or cut layered papered surfaces from poster-boards, and he also used a technique of *effaçage* (solvents to release image). These techniques were borrowed from Rotella and applied to the printing plates in order to also explore the idea of ghostwriting and the authorial slippages that occur when working with pre-existing type and imagery. I will continue to play with the ideas and processes of *décollage* and *effaçage*.



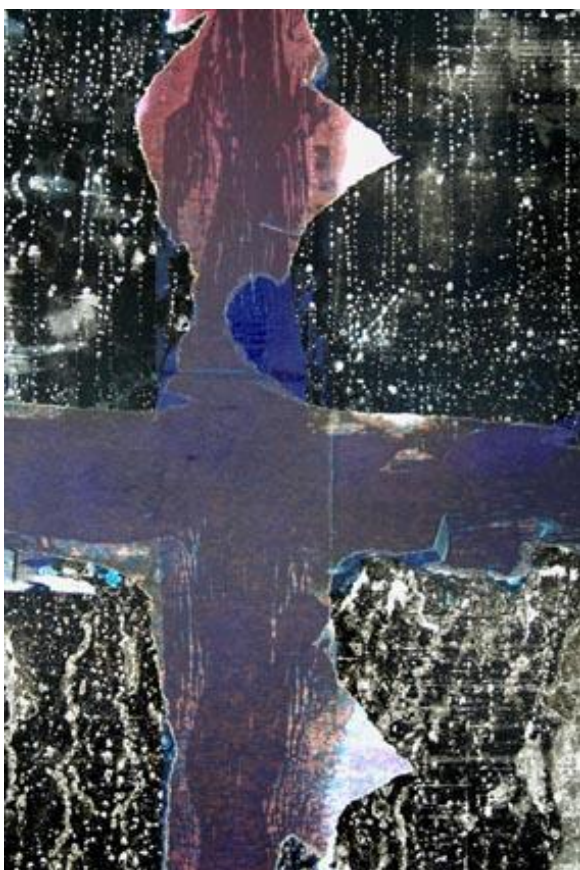
Above left: a used magenta printing plate (*Plate 66* – my title) from the Harris press, rolled with more magenta ink and with spoils pressed onto the surface while the ink was wet. The ink was allowed to dry for a couple of months before the paper was peeled off the surface – a Rotella-style revelation of the authorial under layers.

Above right: detail.

**APPENDIX 7 – Rotella-style investigations (page 2 of 2).**



Left: a used magenta printing plate from the Harris press. This plate has had authentic black newspaper ink rolled over part of the surface using a rubber brayer. Some areas of text were permitted to remain evident, thus acknowledging a prior author. A blue-purple spoil was pressed onto the surface while the ink was wet and the plate was allowed to dry for a couple of months before spoil was peeled off. A curl of paper remains attached at the top, allowing the materiality of the practice to be clearly demonstrated.



Below left: a used black printing plate from the Harris press. This plate was water-washed-back whilst on site as artist-in-residence. The white areas of the plate are the parts that released the black ink – the pattern is indicative of the water droplets that formed on the surface. A thick wipe of cyan ink was buttered onto the surface in a cross formation, and a pink-mauve spoils was adhered while the ink was wet. The plate was allowed to dry for a couple of months before the spoil was peeled off. As for the other Rotella-style investigations, the areas under the spoil that were dry or lightly inked did not hold the paper to the surface.

## **APPENDIX 8 – *Best Impressions* and Chronicle articles (page 1 of 7).**

Publications are listed in chronological order.

- |     |  |             |
|-----|--|-------------|
| 8.1 | <i>The Arts</i> (feature) – ‘Spoiled to perfection: artist delves deep into material’s true beauty’, <i>The Chronicle</i> , Spring 2006, page 7. | Page 2 of 7 |
| 8.2 | <i>Best Impressions</i> , APN Print Trans Tasman Newsletter – ‘APN Print Toowoomba has been supporting Debbie Beaumont...’ Issue 1/08.           | Page 3 of 7 |
| 8.3 | <i>Best Impressions</i> , APN Print Trans Tasman Newsletter – ‘We officially open APN Print Toowoomba’, Issue 3/08.                              | Page 4 of 7 |
| 8.4 | Official opening feature – ‘Newspaper spoils made modern art’, <i>The Chronicle</i> , Tuesday, June 17, 2008.                                    | Page 5 of 7 |
| 8.5 | <i>Best Impressions</i> , APN Print Trans Tasman Newsletter – ‘Art from print’, Issue 4/08.  | Page 6 of 7 |
| 8.6 | <i>Best Impressions</i> , APN Print Trans Tasman Newsletter – ‘Deborah’s American experience’, Issue 1/09.                                       | Page 7 of 7 |

See also Appendix 16 – *The surface answers back* for *The Chronicle* exhibition review and articles.



## APPENDIX 8.1 – *Best Impressions* and Chronicle articles (page 2 of 7).

‘Spoiled to perfection: artist delves deep into material’s true beauty’  
The Chronicle, *The Arts* (Feature), spring 2006, page 7.

# Spoiled to Perfection

## Artist delves deep into material's true beauty

**“To you that’s something, to me that’s a piece of paper with ink on it.” Extract from artist Deborah Beaumont’s award-winning *Artist’s Book* spoken by a member of The Chronicle’s printing staff.**

Taking one material and transforming it into an awe-inspiring spectacle displays true talent. Some of us can only aspire to exude one inch of the innate capabilities of some of Toowoomba’s finest artists. Deborah Beaumont is in this field..... For more than seven years, Deborah has taken The Chronicle’s ink-stained, discoloured and misaligned prints (spoils) and transformed them into artwork that transpires fascination and amazement. These “newspaper creations” are torn, cut and written upon, but Deborah sees past these imperfections to what she says is “true beauty.” “Each lot of spoils is different and you look at them in a different way,” she said. “I see it as privileging a waste material.”



Artist Deborah Beaumont at her “Beautiful Mountain Green” exhibition.  
Picture: Supplied.

To the onlooker, the task of aimlessly sifting through piles and piles of spoils to find that perfect array of colour, and some days to walk away empty handed, would appear monotonous. But for Deborah, reaching ultimate pleasure with that perfect set of prints is time well spent. “I started to find idiosyncrasies where I discovered that Wednesday’s print run produced the best spoils,” she said. “It’s just the excitement that the images are virtually already made - their beautiful in their own right - it’s such a shame for them to go back to the recyclers.” When viewing Deborah’s personal studio, it is obvious that the spoils have incidentally taken over her life. Every separate print of paper is carefully categorised into the different colours, their individual potential and patterns to allow Deborah to produce the best work possible. “There is an amazing variety of marks and colours and I don’t view the original works as less worthy than the finished pieces,” she said. As the visual arts teacher became more advanced with the technique, the talented creative started to implement photography into her work to enhance the print’s overall appeal. “I’ve now started to photograph the very



A sample of “newspaper creations” that are transformed into beautiful colour ensembles.  
Picture: Supplied.

edges of the printing plates and the edges of the spoils pages which has been interesting,” she said. “I’ve also started to work with the printers inks, painting them onto the surface of the prints - this area I am continuing to explore.” Deborah has received many accolades for her work including a Libris Award for a series of “art books” and many exhibitions throughout the Downs. “My first exhibition was in The Chronicle’s conference room,” she said. “Former general managers Terry Kirkland and Paul McMahon have been very supportive throughout the whole process.” Deborah’s next exhibition is at the Oxygen Cafe from August 13 until the end of September. The exhibition, entitled “Beautiful Mountain Green” will feature a myriad of green spoils that come together in a perfectly placed visual ensemble.

**“To you that’s something, to me that’s a piece of paper with ink on it.” Extract from artist Deborah Beaumont’s award-winning *Artist’s Book* spoken by a member of The Chronicle’s printing staff.’**

‘To the onlookers the task of aimlessly sifting through pile and piles of spoils to find that perfect array of colour, and some days to walk away empty handed, would appear monotonous. But for Deborah, reaching ultimate pleasure with that perfect set of prints is time well spent.’

“...the images are virtually already made –their [sic] beautiful in their own right – it is such a shame for them to go back to the recyclers.”

“I’ve also started to work with the printer’s inks, painting them onto the surface of the prints – this area I am continuing to explore.”

“My first exhibition was in The Chronicle’s conference room....”

**APPENDIX 8.2 – Best Impressions and Chronicle articles (page 3 of 7).**

Best Impressions is the Trans Tasman newsletter of APN Print.

Issue 1/08 ‘APN Print Toowoomba has been supporting Debbie Beaumont...’



APN Print Toowoomba has been supporting Debbie Beaumont for a number of years. She has an artistic interest in printing and quite often asks printing-related questions of the press crew. Debbie Beaumont has an eye for seeing beauty in what the rest of us might think of as waste paper.

For years Debbie has been collecting and sorting the newspaper misprints, known as spoils, from The Chronicle and creating inspiring works of art that portray her passion for colour and energy for living. Recently she was asked to exhibit at Grahame Galleries + Editions in Brisbane as part of a group exhibition titled Lessons in History, Volume 1. Debbie produced a cloth-bound artist's book she called The Grass is Greener Here, comprising scans of spoils images which have been printed on good quality paper. She has specifically used spoils that are unclear to portray the idea that we don't have as much clarity about our history as we like to think.

Debbie describes her book as representing the romantic notion of how we perceive our history -- "Artist's books are becoming a huge growth area in Visual Arts," she said. "The concept of an artist's book can be widely interpreted and takes many different forms. In my case, the spoils, overlaid with distinctly-Australian imagery and words, have been collated into a book form, hand-stitched and bound in cloth."

In an exciting culmination to the exhibition, Debbie was notified that the State Library of Queensland


wished to acquire the book for their collection. Following this exhibition, Debbie entered a work into the Churchie National Emerging Art Exhibition, most commonly known as The Churchie, and was winner of the 2007 New Technologies category for the work titled Mountain Green 47, a unique digital print on tyvek. It was one of the works she exhibited as part of the 'Beautiful Mountain Green' show at Oxygen Cafe in Toowoomba.

Dr Peter Hill, Assoc. Prof. and Head of Painting, at the University of NSW judged the exhibition. The Churchie competition is described as a prestigious and highly-respected competition, which aims to recognise, expose and promote emerging artists in both the public and commercial arenas. The exhibition has developed a reputation for showing some of the finest work produced by emerging artists.

Hot on the heels of this success was another exhibition of unique prints which showcased a new body of work titled (re)print). As Debbie prepared to open this exhibition, she was busy framing works for the Downslands art show, as well as studying for her Masters degree at the University of Southern Queensland.

Always on the lookout for new and creative ways to express her art, Debbie still makes time to rummage around the back rooms of The Chronicle where new ideas may be just around the next stack of waste paper.

This is what happens when you let a German and three Indians loose in Toowoomba wet red soil.



**Press Installation**

The Toowoomba press installation is well underway. The building was completed in late January and it was a credit to the builders and the installation crew that we have had no problems working around each other in what can be difficult circumstances. The press installation started in early January and is still on schedule with trials still set down for early March. All of the staff are jumping out of their skins to get to the new site and work on this new press and new surrounds. What a difference a new purpose-built facility will make to our products. We are all looking forward to the many challenges ahead.



Above: A story about my visual arts practice and the use of newspaper spoils. Pictures from top: Deborah Beaumont in front of a work titled *Mountain Green 47* (digital print of newspaper spoils on tyvek) – winner of The Churchie new technologies prize (2007); *The grass is greener here* (artist's book) – acquired by the State Library of Queensland (2007); the *Blue* exhibition at Toowoomba Regional Art Gallery (2005); images of the installation of the Manugraph newspaper printing press at Industrial Avenue.

**APPENDIX 8.3 – Best Impressions and Chronicle articles (page 4 of 7).**

‘We officially open APN Print Toowoomba’

Best Impressions – Issue 3/08



## We officially open APN Print Toowoomba

**T**hursday 19 June 2008 marked the official opening of the last of our (greenfield) Queensland Press Sites – Toowoomba.

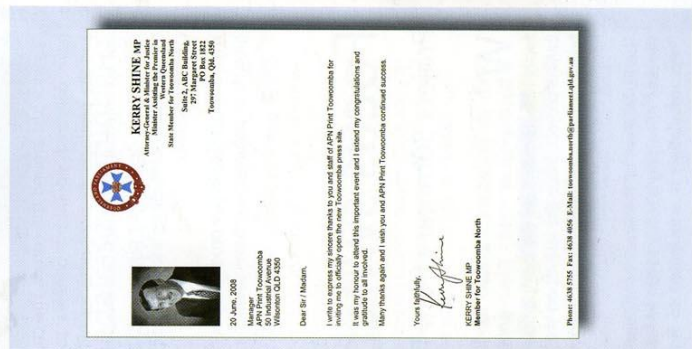
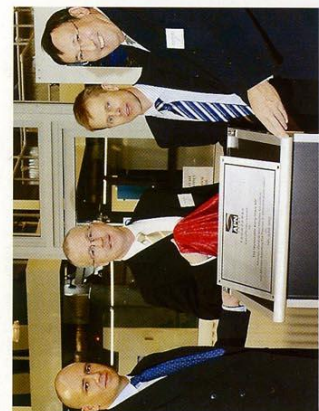
The Toowoomba site is a purpose built printing facility, with a state of the art Manugraph Press. It is a significant investment for the region and is another strategically placed site. This ensures all of our internal newspapers and external commercial customers have access to our network of print facilities to deliver their job on time and in budget.

The site was officially opened by The Honourable Kerry Shine, MP, Attorney-General & Minister for Justice, Minister assisting the Premier in Western Queensland, on Thursday 19 June 2008.

Over one hundred invited guests, including APN Print staff, Toowoomba Chronicle representatives, interstate and overseas guests and local business owners enjoyed the two hour event hosted at the site. This event also showcased an array of artwork courtesy of Deborah Beaumont, an award winning artist who works with print materials.

Thank you to all who attended and contributed to the official opening event to make the day a memorable one.

... And please stay tuned, as the last of our official press site opening events will be the Ballina site, for which planning will commence shortly.



‘The event also showcased an array of artwork courtesy of Deborah Beaumont’

**APPENDIX 8.4 – Best Impressions and Chronicle articles (page 5 of 7).**

Official opening (feature) of APN Print Toowoomba, in The Chronicle – Tuesday, June 17, 2008.

‘Newspaper spoils make modern art’

www.thechronicle.com.au

**ADVERTISING FEATURE**

**OFFICIAL OPENING**  
advertising feature

The Chronicle, Tuesday, June 17, 2008

23



**Artist Deborah Beaumont finds inspiration in the colours and patterns of The Chronicle's spoils.**  
PICTURE: DEBORAH BEAUMONT

# Newspaper spoils make modern art

DEBORAH Beaumont has long had a fascination with the printing process and love of incorporating newspapers in visual arts. She has spent hours collecting newspapers, newspaper spoils or misprints and old printing plates, which she has then shaped, overlaid, photographed and sometimes just left as they came to turn them into unique, contemporary art.

Fittingly a four-page piece including art photographs taken on site was the last publication printed on the old press on May 15, 2008.

"I used to sculpt with newspaper before," Deborah says.

"It was through doing the sculpting I introduced myself to Paul McMahon, the previous manager of The Chronicle, and he asked if I'd like a tour of the paper, while it was printing.

"At the end of the evening I collected a pile of the spoils to take home and I found all these amazing colours and marks that I didn't know existed."

Now dedicated to the two-dimensional world, Deborah finds the colours and patterns she uses on newspaper spoils and plates to create artwork like no other. She has spent the past eight years collecting material from the site and now has a house full of hundreds of pieces made or waiting to be made into art.

"John Selman is very good at allowing me into the print areas to collect the newsprint waste, the spoils, and some newspaper printing plates so I can do my artwork," she says.

"I got used to certain types of spoils made on certain days.

"I really used to like going in on Wednesday because they were printing the entertainment guide for the Thursday. The real estate section was also very good, there are always some interesting colours and

things at the bottom of those pages that I liked."

Deborah has also been documenting the recent history of the print sites while creating her artwork.

She is currently completing her PhD on the history of print, the newspaper in art and reprinting.

"We see things a lot of the time in terms of something being an original or a copy," she says.

"My argument is that there's actually very little difference between them.

"Not that they don't look different."

"But a newspaper spoil is actually a failed perfect newspaper; it's already a misprint and I'm reprinting it in order to give it some credibility," she says.

"Sometimes the copy or the reprint can be as interesting — and perhaps sometimes better — than what we call the original."

Deborah says John Selman has given her the plates from her last

four-page print job which she will make into artworks in their own right, part of the "local history" she gathers.

Deborah is looking forward to experiencing the new press site and expects it will begin a new era.

"I'll be very interested to collect some spoils and plates from there and it will make a really interesting comparison as to what was and what is," she says.

"It will give me a whole new way of looking at the spoils and plates."

## APPENDIX 8.5 – *Best Impressions* and Chronicle articles (page 6 of 7).

‘Art from print’

Best Impressions – Issue 4/08

Our People	TOOWOOMBA
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# Art from print

**A**t USQ a Visual Arts Student Exhibition was recently held where Deborah Beaumont's print on a used aluminium newspaper printing plate was exhibited alongside 40 other works including paintings, drawings and sculptures. There was enthusiastic feedback about the work from those who attended and judged the exhibition, and Deborah subsequently received the Excellence Award.

On the same day of the awards, at a Public Memory Research Centre seminar at USQ, Deborah presented a paper about an upcoming solo art exhibition which will feature works similar to the one that received the award. Here she acknowledged the recent technological advancements at APN Print Toowoomba as an important historic moment in our local newspaper printing industry.

Deborah also declared her sincere appreciation for being allowed the privilege to base her visual arts practice and PhD research around this history.



‘There was enthusiastic feedback about the work... Deborah subsequently received the Excellence Award.

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‘Deborah’s American experience’

Best Impressions – Issue 1/09

TOOWOOMBA

Our People

## Deborah’s American Experience

**D**eborah Beaumont’s account of her tour of the Wall St Journal and Pittsburgh Post-Gazette is herewith:

My trip to the USA and UK was driven by my PhD research into newspaper spoils and printing plates and I was lucky to be invited to tour the Wall St Journal as well as the Pittsburgh Post-Gazette. The Toowoomba Chronicle made appearances in both of these places as well as in Times Square, New York, and in front of the offices of the New York Times.

On October 30 I visited the Wall St Journal printing plant in Princeton. It was about one hour’s train ride, then a cab ride, from Manhattan Island New York -- well out of the way of public thoroughfare. Allison, the delightful print manager, gave me a tour of the plant, and on this particular evening they were doing their very first print run where they worked computer-to-plate. There were quite a number of similarities in the way that they worked but the main differences were the two presses running concurrently and the downstairs area for loading the newsprint rolls. For each print drum they used four, very narrow plates and this reflected the narrow format of the Wall St Journal. I collected a couple of spoils and a few printing plates to bring home. I showed them some artwork that I call

“spoilspapers” that have been made on both the Harris 845 newspaper press and the Manograph Cityline Express. They were amazed to think that the press had been used in such a creative way.

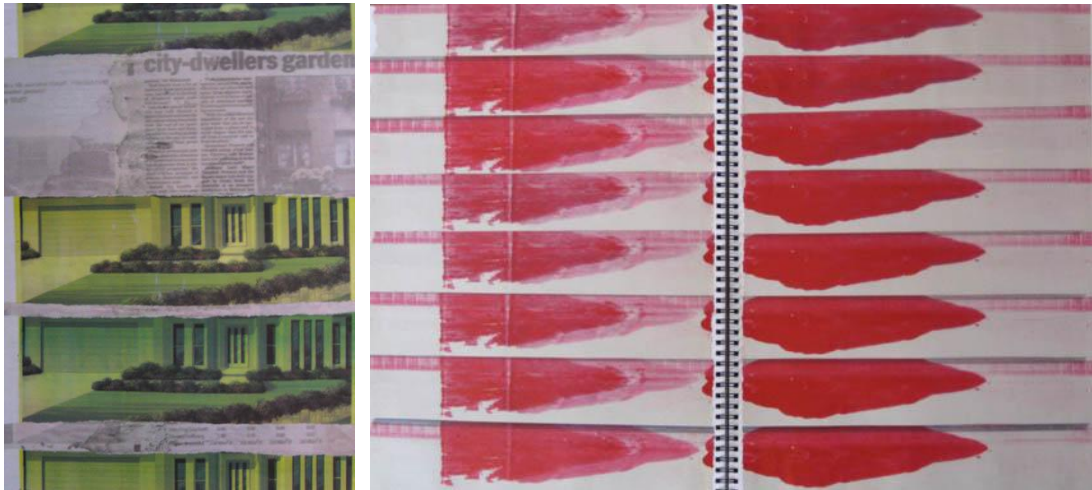
I also had the privilege of visiting the Pittsburgh Post-Gazette and a chief journalist and editor, Reg gave me a tour of the newspaper (journalism side) before taking me downstairs to the print production area. There I watched a Hoe press and was amazed by the old technology. They used a flexograph technique, oil-based ink for the black pages and water-based ink for the colour pages. At the end of the print-run they ran hot soapy water through the coloured towers. Like the Wall St Journal, the Pittsburgh Post-Gazette also used very narrow plates, but here they were attached to the drums with very strong magnets.

I was fortunate enough to gather all of the plates from one print-run. As they weighed 20 pounds they were sent home once I’d staggered to the post office with them. I left with the promise of posting a number of my “spoilspapers” to them, and the hope of returning within the next few years to exhibit some of my artworks in the Pittsburgh Center for the Arts where I gave a presentation about my work.



## APPENDIX 9 - Excerpts from the Books of Quickies

Book of Quickies – A quickie is a term used in my studio practice to describe a work made in quick response to spoils pages or parts thereof. These collages are often made in rapid succession, glued directly into a visual journal i.e. a Book of Quickies.



Left: a page from the Harris Book of Quickies – strips of spoils glued into a visual journal (Book three, 2007). The Harris ceased making spoils in 2008 when it ceased production.

Right: 2 pages from the Manograph Cityline Express Book of Quickies – strips of spoils pages glued into a visual journal. (Book one, 2008 – 2009). This book will continue to build as visual artworks that double as an ongoing record of the changes in spoils as the Manograph ages or conditions of production change.



Above: pages from the Harris Book of Quickies (Book four, 2007-2008) – use of newspaper spoils to create quick response artworks. No colour is added to the spoils. This book explores the juxtapositions of spoils. They frequently escape the margins of the page so that they have a visual relationship with other closed pages, and this format is indicative of the way spoils might be found on the spoils trolley on site.

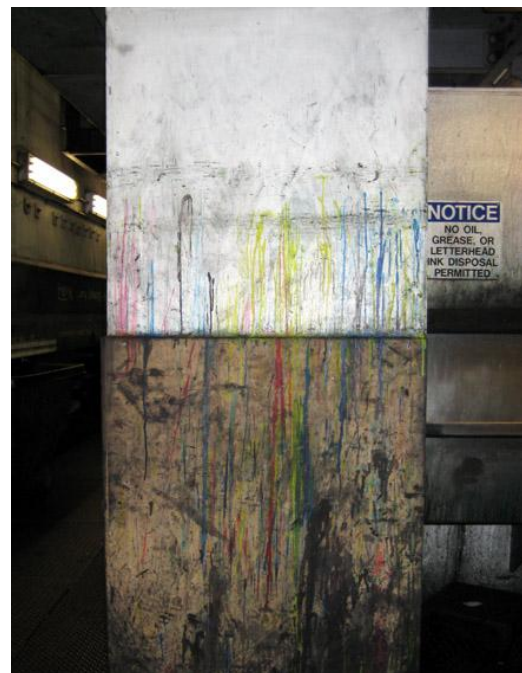
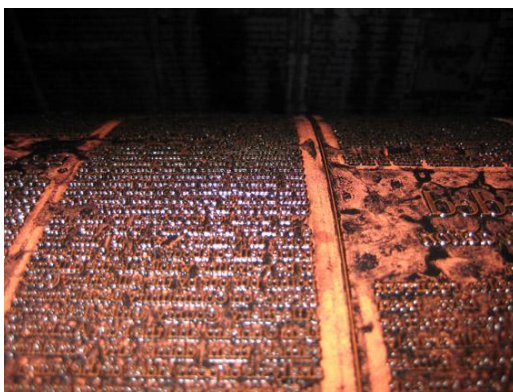
**APPENDIX 10 – Wall Street Journal and Pittsburgh Post-Gazette, and Mario blog (page 1 of 5).**

When I visited the Wall Street Journal (WSJ) on 10/10/2008, it was just implementing computer to plate technology and was printing from these plates for the first time. This emphasised the advanced state of our local technology in Toowoomba (as this process was implemented by APN Print nearly a year prior to WSJ). The site operated in a manner very similar to APN – but with double the press capacity. The plates (colour separations) were almost a quarter of the size of APN plates due to the WSJ format; whereas they use one plate per printed page APN uses one plate to simultaneously print four pages. The plates used at the Pittsburgh Post-Gazette (PPG) visited 30/10/2008, were page-sized like those for the WSJ where they were held onto the press with magnets. The PPG in contrast to the WSJ and APN was using very old technologies – a flexograph plate was used for the black ink pages and litho plates for the colour pages. The process which previously I had only read about, was not offset so the text and image were reversed on the plates – readable only when printed. This provided food for thought when I was contemplating the reversals that occur in offset, as well as the format for paginated print works that I was to later create.

The PPG site (see pictures this page) was much like The Chronicle building at Ruthven Street with publishing and print-production in the same building. As years and years of accumulated splashes and drips of ink were evident in the print-production area, the site itself like Ruthven Street, made for some interesting photo documentation – Arman-style accumulations of rags, industrial sublime evident in the machines (presses) and parts thereof, and the soiling of surfaces that occur with decades of use. The PPG gave me the plates from an entire print-run. At a later date these will be contemplated and will inform a future project. Preliminary talks with the Pittsburgh Center for the Arts indicate that an exhibition of my PPG plate works should result in that venue.

Below left: a flexograph plate used for the printing with black ink.

Right: some of the ink splashes near the sink. Similarly to Ruthven Street Toowoomba, the patina of years of use was evident on the press and other places within the print-production





**APPENDIX 10 – Wall Street Journal and Pittsburgh Post-Gazette, and Mario blog (page 2 of 5).**

Personal communications with Mario Garcia that led to visits to the Wall Street Journal, and the posting of a blog about my work:

**Email 16/11/2007 (Mario Garcia to Deborah Beaumont)**

Dear Deborah, thanks so much for writing.  
What fascinating artwork you do! As a newspaper lover (have spent my entire career of almost 40 years designing newspapers around the world), I think you are dealing with a fascinating aspect of what we do!  
[over the next few months Mario put me in contact with Jim of the Wall Street Journal, I set up an appointment to visit in late October 2008 and I kept Mario posted of the outcomes].

**Email 29/1/09 (Deborah Beaumont to Mario Garcia)**

[I offered Mario copies of my spoilspapers. His reply (below) also included the offer of blog space].

**Email 4/2/09 (Mario Garcia to Deborah Beaumont)**

Thanks Deborah. And I would love to post a blog entry about your work and show samples. Can you send me pdf? And a little write up. I have 25000 daily visitors to the Mario blog, so you would get some publicity.

---

Feedback from the blog (February 2009) was positive but has not been included here due to a change in the USQ webmail system which made the data irretrievable. These blog pages are no longer posted and therefore cannot be viewed in their original state. A couple of black and white copied pages are included in the following pages. Some personal communications in the form of email conversations between myself and Mario Garcia are included above. The official title of the blog is Garcia Media blog, but Mario refers to it as the Mario blog.

**APPENDIX 10 – Wall Street Journal and Pittsburgh Post-Gazette, and Mario blog (page 3 of 5).**

Below: Garcia Media blog page 1. Note – there are 22 pages in this February 2009 blog posting, of which 6 were dedicated to my visual arts practice.

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García Media | Blog

Page 1 of 22

*garciamedia*

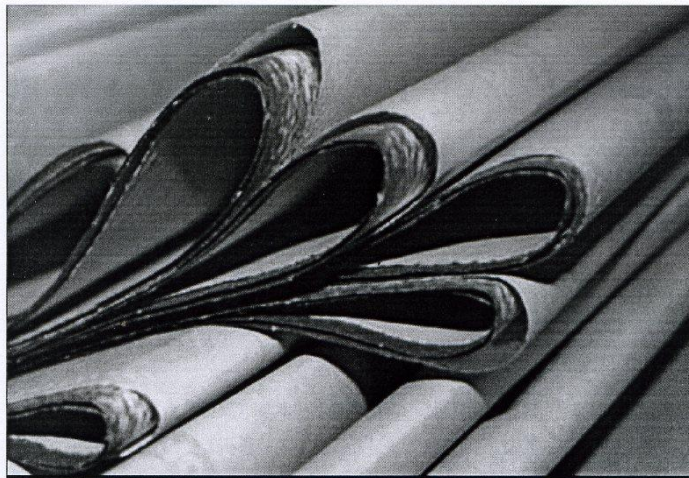
The Mario Blog

Latest News

**Feb. 4th** Newspaper art: from spoilage to colorful canvas

There are 0 comments (Add your thoughts)

Email or Print this article.



**Mountain Green by Deborah Beaumont**  
This digital print is a photograph of a pile of green spoils.  
85 x 110cm

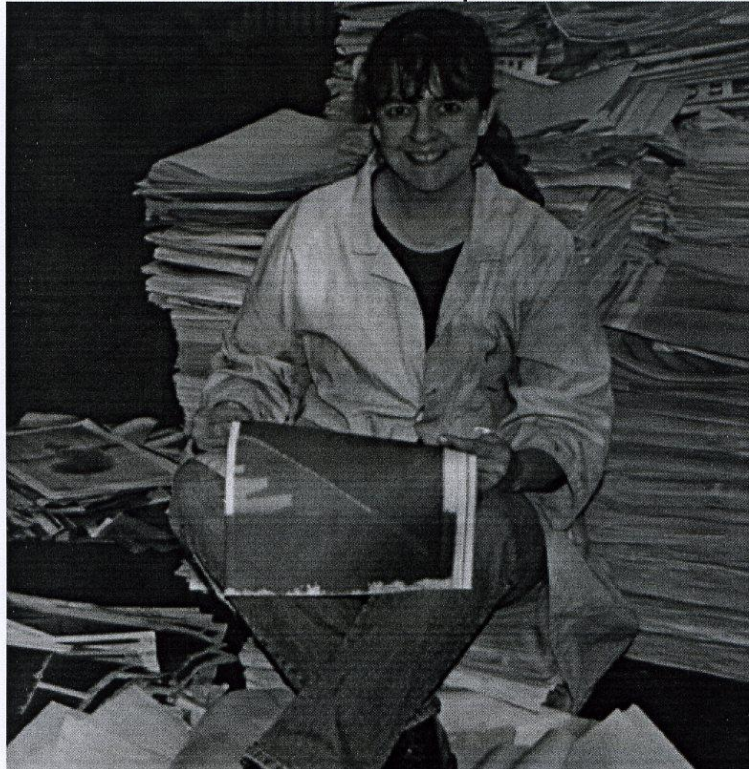
<http://www.garciamedia.com/blog>

5/02/2009

**APPENDIX 10 – Wall Street Journal and Pittsburgh Post-Gazette, and Mario blog (page 4 of 5).**

Below: Garcia Media blog page 5

**Deborah and the tools of her artistic inspiration**



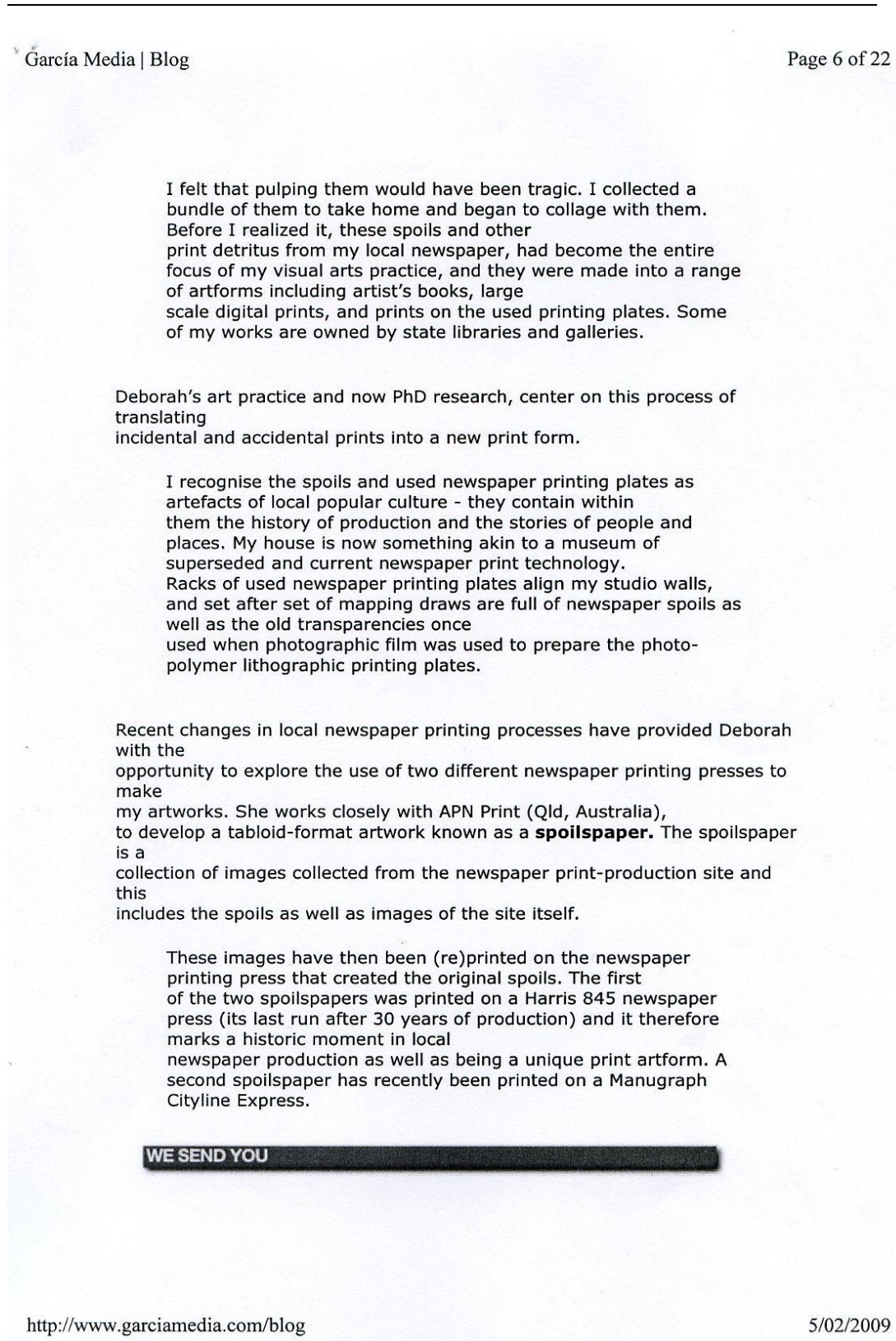
**In her own words:** Here I am looking very pleased that my spoilspaper project has become a reality. I am sitting among the spoils that were created during the print-run.

I first came in contact with Deborah when she wrote me to see if I could get her in touch with people at **The Wall Street Journal** in New York City. It was one of her aims to visit the Journal's printing plant and to collect spoilage from the world's most famous financial daily. She did, and now we can say that the Journal, among other accolades and distinctions, can be proud to be part of Deborah's artistic portfolio. Lists of stocks and financial information transformed into art for the ages.

Here is how Deborah describes what she does, and how she got inspired to use those ink-saturated or wrinkled pages that are thrown out daily, by the hundreds, by newspapers around the globe:

## APPENDIX 10 – Wall Street Journal and Pittsburgh Post-Gazette, and Mario blog (page 5 of 5).

Below: Garcia Media blog page 6



I felt that pulping them would have been tragic. I collected a bundle of them to take home and began to collage with them. Before I realized it, these spoils and other print detritus from my local newspaper, had become the entire focus of my visual arts practice, and they were made into a range of artforms including artist's books, large scale digital prints, and prints on the used printing plates. Some of my works are owned by state libraries and galleries.

Deborah's art practice and now PhD research, center on this process of translating incidental and accidental prints into a new print form.

I recognise the spoils and used newspaper printing plates as artefacts of local popular culture - they contain within them the history of production and the stories of people and places. My house is now something akin to a museum of superseded and current newspaper print technology. Racks of used newspaper printing plates align my studio walls, and set after set of mapping draws are full of newspaper spoils as well as the old transparencies once used when photographic film was used to prepare the photo-polymer lithographic printing plates.

Recent changes in local newspaper printing processes have provided Deborah with the opportunity to explore the use of two different newspaper printing presses to make my artworks. She works closely with APN Print (Qld, Australia), to develop a tabloid-format artwork known as a **spoilspaper**. The spoilspaper is a collection of images collected from the newspaper print-production site and this includes the spoils as well as images of the site itself.

These images have then been (re)printed on the newspaper printing press that created the original spoils. The first of the two spoilspapers was printed on a Harris 845 newspaper press (its last run after 30 years of production) and it therefore marks a historic moment in local newspaper production as well as being a unique print artform. A second spoilspaper has recently been printed on a Manugraph Cityline Express.

**WE SEND YOU**

**APPENDIX 11 – The (re)print exhibition – examples of works (page 1 of 2).**

Exhibition at Grahame Galleries + Editions, Brisbane, July 2007.



Deborah Beaumont

*March 21, 2007*

2007

Unique digital print on  
tyvek

Sheet size – 110 x 80cm



Deborah Beaumont

*August 18, 2005*

2007

Unique digital print on tyvek with  
silkscreen overprint

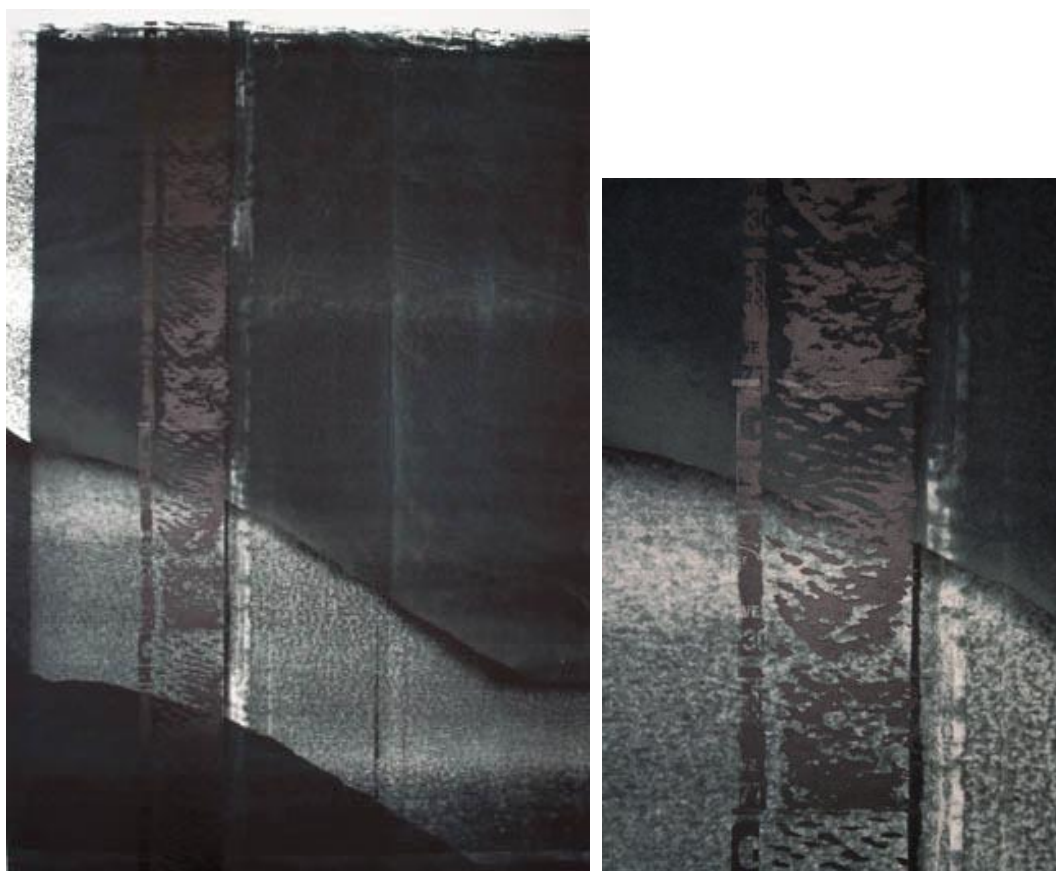
Sheet size – 92 x 74cm

Notes about the works:

*March 21, 2007* explores the fold of the page and the Rorschach that occurs when the ink transference between the spoils pages does not spread equally. The image shown comprises two pages. The centre line is where the actual fold once existed.

*August 18, 2005* is an image of a crushed newspaper spoil commercially printed on tyvek. It was then overprinted in newsprint colour with another spoils image.

**APPENDIX 11 – The (re)print exhibition – examples of works (page 2 of 2).**



Deborah Beaumont

*July 22, 2005* (and detail)

2007

Unique digital print on tyvek with silkscreen overprint

Sheet size – 118 x 84cm

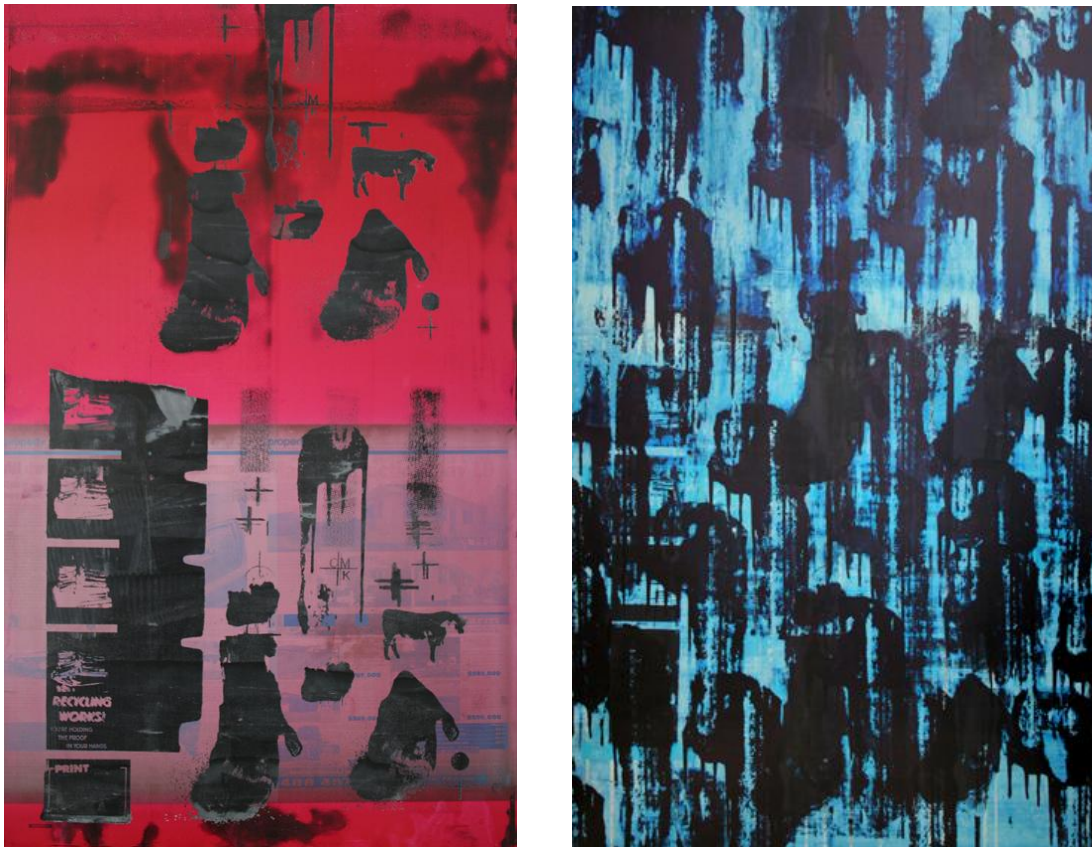
Notes about the work:

*July 22, 2005* like other works for this exhibition were titled according to the date that the original newspaper spoils were created on the Harris N845 printing press.

This image originally consisted of two spoils pages: the top predominantly black page was lifted and slipped upwards to reveal the grey and partly black undersheet. These two pages are copies of each other.

The aim was to create a tension between the over and under surfaces, figure and ground, and to explore the blackness of blacks of varied printmaking media.

**APPENDIX 12 – Plate experiments (page 1 of 2).**



Left: *Plate 44* – A magenta plate (Harris press) used to print newspaper pages (bottom half) with blank unprintable space (top half). This plate was retrieved from the recycling bin and overprinted with a silkscreens made from negatives collected from the Ruthven Street site in 2008, and from images of spoils.

Right: *Plate 25* – A cyan plate (Harris press) used to print newspaper pages. This plate was retrieved from the recycling bin and overprinted using silkscreen process, with a drip image taken from a spoils page. The textual content of the newspaper pages is virtually obliterated by the repetitious overprints.

NOTE - A very recent discovery (December 2009) has been spoils-plates. Whilst I have known for a long time that some plates were complete newspaper pages but faulty, and therefore relegated to the recycling bin, I had not encountered any with random markings and this may have been due to the differences in storage conditions, and hence accessibility to them, between the Ruthven Street and Industrial Avenue sites. These plates are currently being introduced into my printmaking, although it is not clear at this point if any will be hung in the *Make-ready* exhibition.

**APPENDIX 12 – Plate experiments (page 2 of 2).**



Above: the verso of the printing plates from the Harris press. These plates explore the kiss-offs (ink transferences) that occur when they are placed against each other in the recycling bin. They are the unprintable surfaces, i.e. they have no photopolymer coating and hold no newspaper content however they do hold an incidental author – the slippages of production and repressed communication.



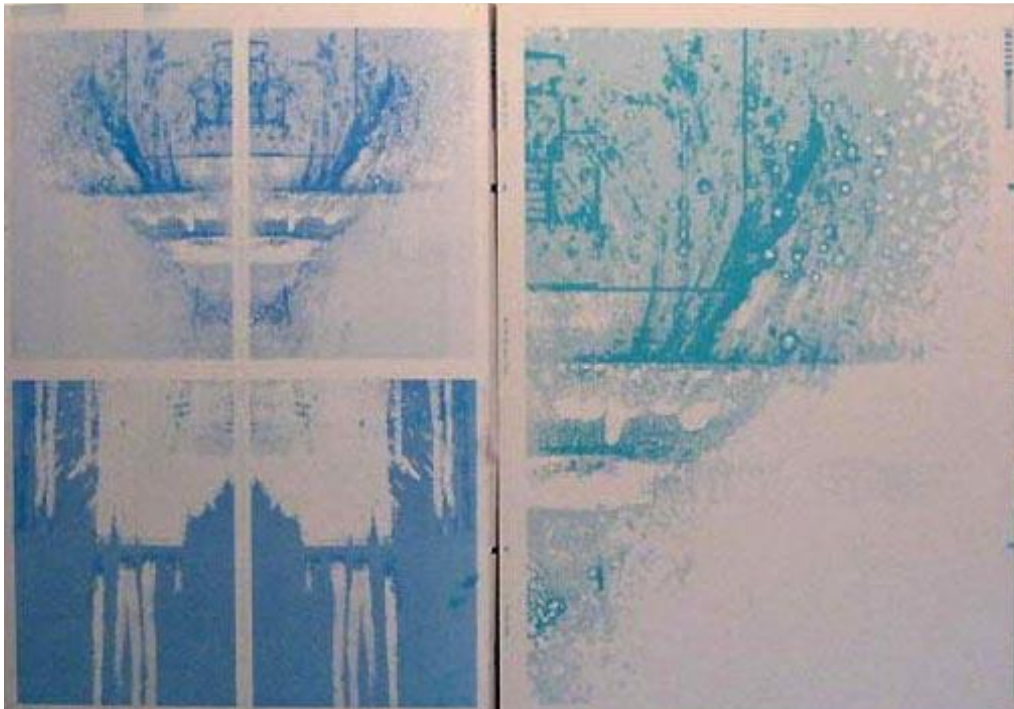
Left: A used cyan newspaper printing plate (from the Harris press) that has had magenta ink rolled onto a wet surface and solvent dripped in a u shape.



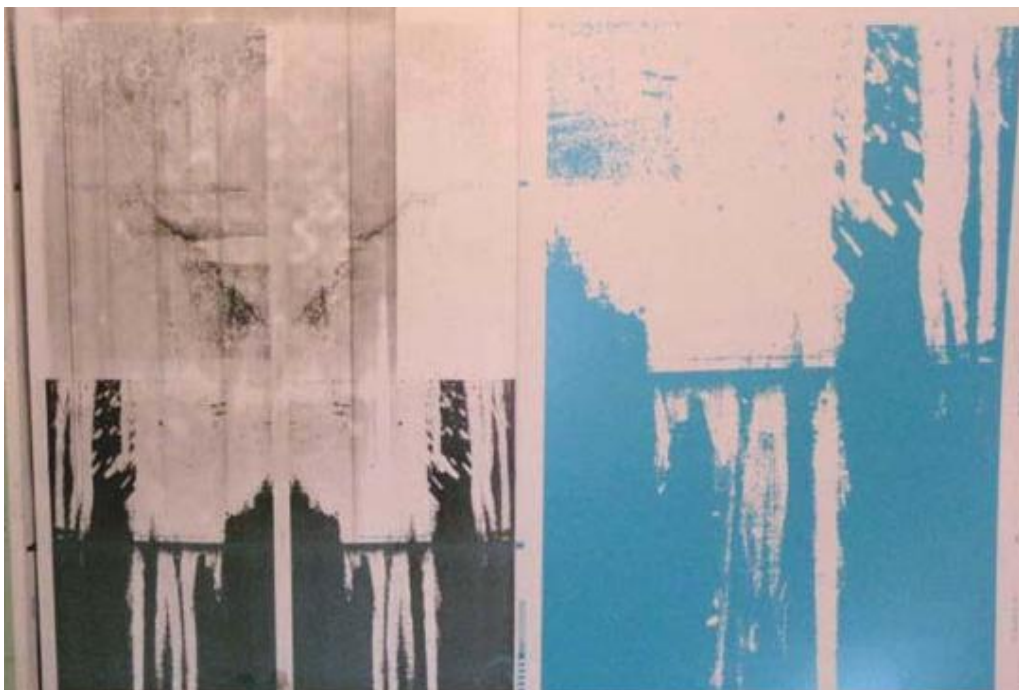
Right: A used black newspaper printing plate (from the Harris press) that has had black ink roughly applied using a rubber brayer. Some text has been permitted to remain evident.



**APPENDIX 13 – Fabricated plates (examples of) – based on the *Fourfold* spoilspaper and used in the *Make-ready* exhibition (page 1 of 2).**

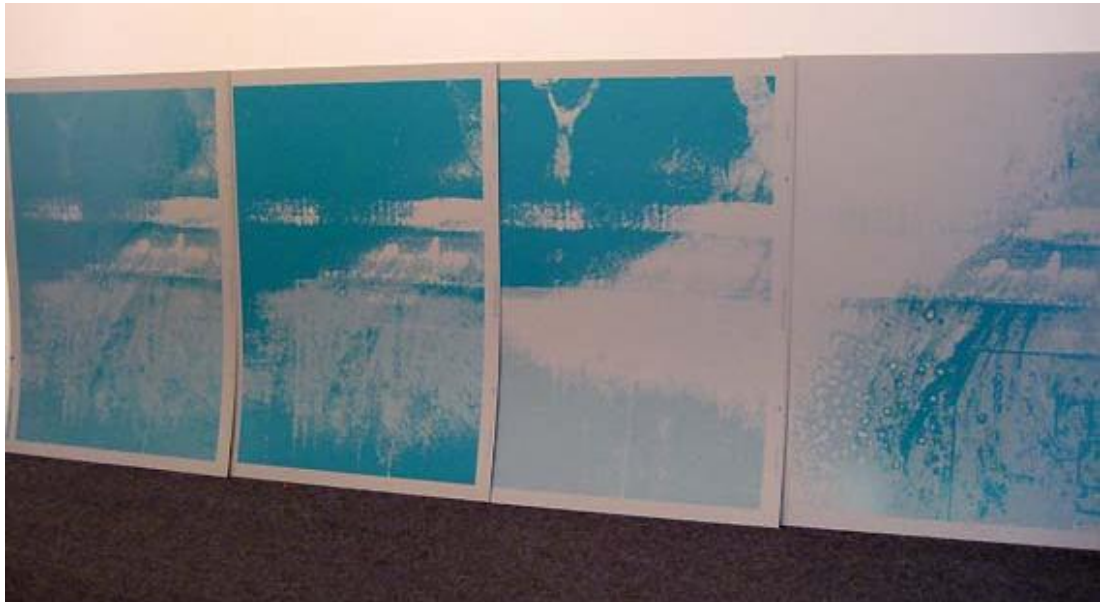


Above left: the four-pages-per-plate, cyan sep. printing plate that was used to print *Fourfold* pages 2 & 15 (upside down) and 7 & 10 (correct way up). Above right: the page 2 cyan sep. plate (upside down) enlarged and specially fabricated for me at an image size of one-page-per-plate.



Above left: the four-pages-per-plate, black sep. printing plate that was used to print *Fourfold* pages 2 & 15 (upside down) and 7 & 10 (correct way up). Above right: the page 10 plate (correct way up) enlarged and specially fabricated for me at an image size of one-page-per-plate.

**APPENDIX 13 – Fabricated plates (examples of) – based on the *Fourfold* spoilspaper and used in the *Make-ready* exhibition (page 2 of 2).**



Above: colour separations of *Fourfold* page 2, fabricated for me by APN Print – one-page-per-plate size. From left: cyan, magenta, yellow, and black separations. Each of these separations offers a different surface on which to explore gestural staining, sous rature (erasure) and overprinting. For example, the black plate (right) will accept a large amount of staining due to the non-photo-polymer surface, whereas the magenta plate (second from left) will repel most of the staining due to the big percentage of photo-polymer surface that repels the ink.



Above: *Fourfold* plates fabricated for me by APN Print – one-page-per-plate size. These plates are known by APN as ‘comps’ – composite plates that are fabricated to print in greyscale. Here they are at various stages of staining in order to check the ink densities, viscosities and ability to penetrate the non-photo-polymer surface. Many of these images will be developed after the *Make-ready* exhibition.

## APPENDIX 14 – Excerpts from visual journals (page 1 of 4).

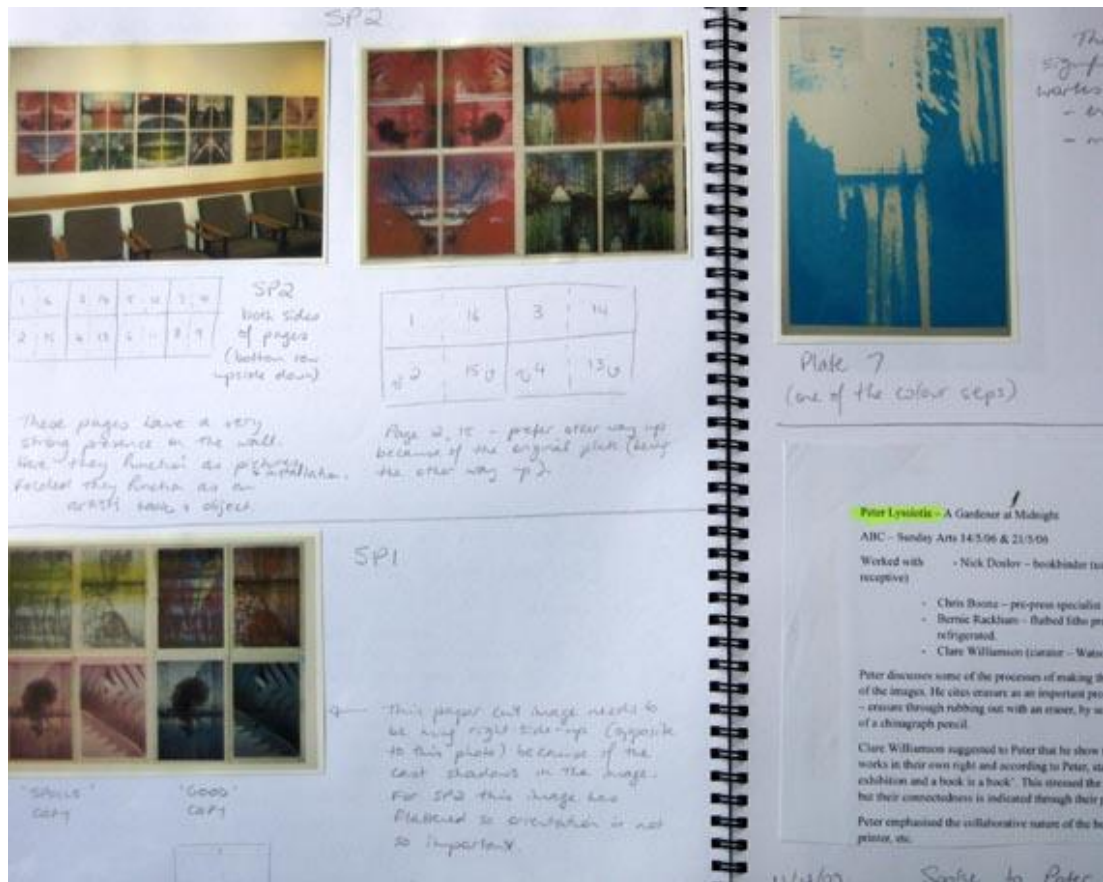
There are six visual journals used in this research. Each of them continues to be a working document, revisited and revised from time to time. They have been used to note ideas and test theories, and include photo-documentation of newspaper printing sites (as fieldwork and decentralised studios) and they record and reflect upon the experiments, developments and outcomes of studio practice.



Visual journal – Book four, pages 76 & 77 (details).

Page 77 (right) – experimental works from the first week of artist-in-residence. With small pieces of heavy paper I took monotypes of the printing plates that I had retrieved from the recycling bin and to which I had added blanket-wash (solvent). During these experiments, only some of which are included in the visual journal, I explored different ink viscosities and applications, and tested several different types of paper in order to examine its porosity and receptiveness to ink.

**APPENDIX 14 – Excerpts from visual journals (page 2 of 4).**



Visual journal – Book six, pages 45 & 46 (details).

Page 45 (left): spoilpapers placed on a wall in order to explore the effects of viewing the work in this way and to examine the collective image. This was in part prompted by a comment by Peter Lyssiotis in the ABC Sunday Arts feature, ‘A Gardener at Midnight’ 14/4/06, where he observed that the artist’s book functioned differently when in book form compared to when presented as individual pages/images on the gallery wall.

Page 46 (right): An example of a Page 7 plate from the *Fourfold* spoilpaper, 85 x 60cm – one of the many plates fabricated for me by APN Print (see also Appendix 13 – page 1). At this point I realised that for the *Make-ready* exhibition I would not have the time to re-produce each of the 8 images (16 images when the page flops are included) from *Fourfold*. I began to consider this image as one that I would particularly like to develop for the exhibition.

**APPENDIX 14 – Excerpts from visual journals (page 3 of 4).**



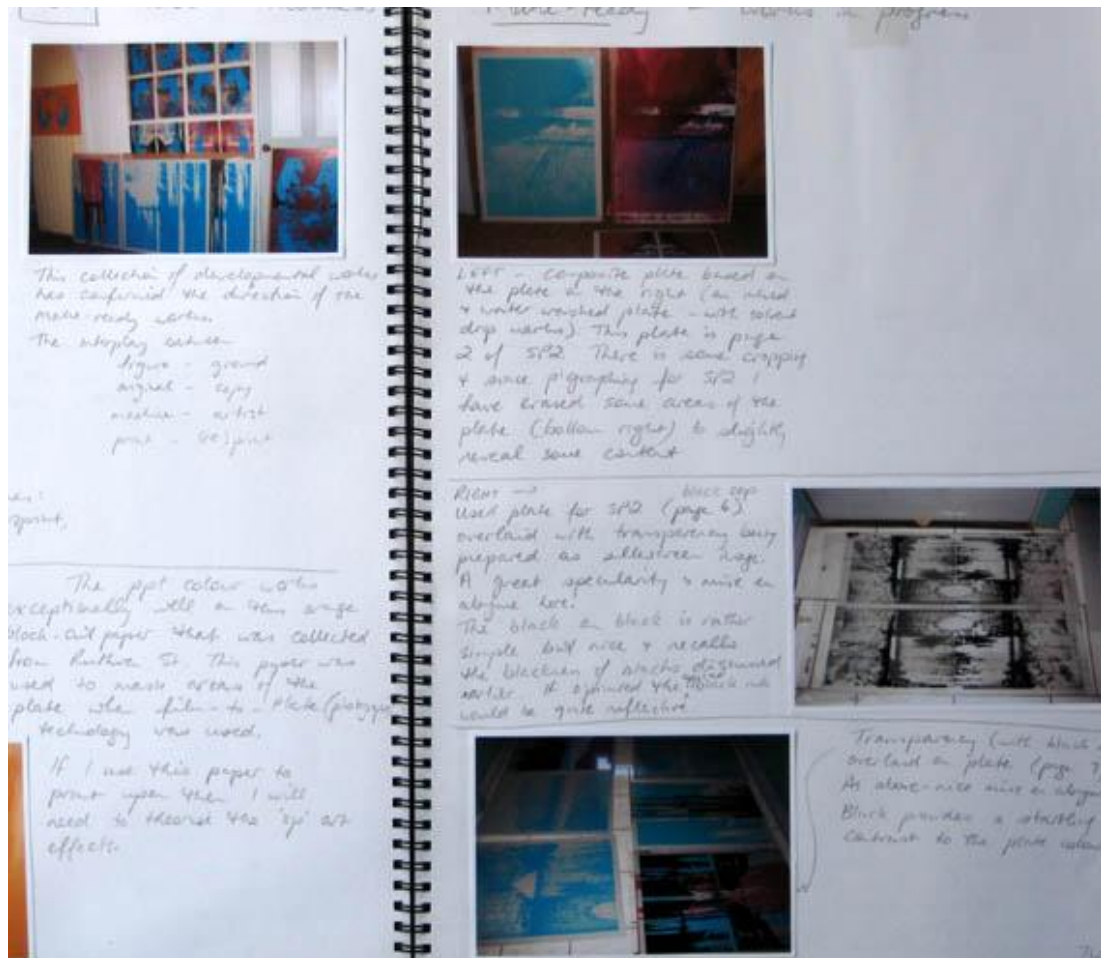
Above: Visual journal – Book six, pages 33 & 34 (details).

Page 33 (left): testing ink colours to match the colour of the photo-polymer plate surface, and the theorising of this idea as an appropriative act. Noted: that the overprinting of this colour onto a printing plate when the overprint image is the same as the plate image, is an act of reappropriation. While mixing the colours and matching them to the photo-polymer turquoise I realised that there are differences (infra-thin) between the plate colours.

Below: Visual journal – Book six, page 76 (detail). Top: overprinting the photo-polymer turquoise colour onto a randomly chosen printing plate. Bottom: overprinting the photo-polymer turquoise onto a plate that contains the same image as the silkscreen – exploring the colour and image repetitions (self-referentiality and the mise en abyme). Exploring figure/ground images.



**APPENDIX 14 – Excerpts from visual journals (page 4 of 4).**



Visual journal – Book six, pages 73 & 74 (details).

Page 73 (left): ‘This collection of developmental works has confirmed the direction of the *Make-ready* works. The interplay between: figure – ground, original – copy, machine – artist, print – (re)print.’

Page 74 (right): Top images – ‘Left – composite plate based on the plate on the right (an inked and water washed plate – with solvent drip marks). This plate is page 2 of SP2 [*Fourfold*]...’

Page 74 (right): Bottom images – plates (used, and fabricated for me, in various stages of stain) ‘overlaid with transparenc[ies] being prepared as silkscreen image[s]’... ‘nice mise en abyme’.

Plates are often laid out in studios in order to test ideas of juxtaposition and the relation of one image to another (particularly when the image is self-referential).

## APPENDIX 15 – Conference paper abstracts (page 1 of 2).

1. University of Southern Queensland, Public Memory Research Centre – Seminar Series, August 20, 2008.

Abstract - *The surface answers back*

The entire basis of a machine is standardised output (Hultén 1968: 166), but through practice-led research in the visual arts I focus on the slippage of the ‘machine’ i.e. the material culture and print detritus of local newspaper production. This paper addresses one outcome of my research: an exhibition of idiosyncratic prints which have as their substrate the used aluminium newspaper printing plates from APN Print, Toowoomba. The exhibition title, *The surface answers back*, originates from a quote by artist Helen Frankenthaler, in which she describes the way a printing process evolves – establishing its own terms and outcomes.

2. University of Southern Queensland, Public Memory Research Centre – *Legacies* Conference, February 14-15, 2009.

Abstract: *Remember the (re)print*

Newspaper is a contemporary print media of mass and popular culture, yet despite its ubiquity little of its print origins are realised. After nearly 30 years of operation, on May 15, 2008, the Harris newspaper printing press at the site of The Chronicle Toowoomba completed its final print-run and local and regional newspaper printing processes underwent significant but largely unnoticed changes. The final print-run was not of a regular newspaper, it was a *spoils paper* - an artform that I designed and printed in tabloid format, so named due to its relation to the spoilage of print production. Spoils, the spectacular incidental and accidental prints of newspaper production, are local cultural artefacts and the monotypes of the machine (the newspaper printing press). To borrow Walter Benjamin’s phrase, they are ‘works of art in the age of mechanical reproduction’. The spoils paper repeats these images. The page has thus been used by me, as Lynne Bell might say, ‘as a site of public memory to re-vision what is erased, ignored or camouflaged’ (Stoicheff & Taylor 2004: 257).

## APPENDIX 15 – Conference paper abstracts (page 2 of 2).

3. Deakin University, Melbourne (Burwood Campus) – *Material inventions: applying creative research*, Conference, December 1-2, 2009.

Abstract: *Spoilspaper print as continuum: slippages of standardised errata.*

With the rhythmic sounds of a newspaper printing press and air pungent with the mechanics of printing, two sites of local newspaper production provide places rich for creative research. Despite the ubiquitous nature of the newspaper little of its print origins are realised, but fieldwork and an artist's residency provided the scope for collaboration with printer-machinists through an active engagement with two different newspaper printing presses. Tabloid-format artworks termed spoilspapers resulted, and have been titled *Twofold* and *Fourfold* in reference to their multiplicities.

Spoilspapers take their name from spoils: the incidental and accidental prints created during a normal newspaper print-run. Spoils are cultural artefacts, documents which evidence the site, time, and technologies of local newspaper production. They are neither original nor copy, but unique failed prints and they can be as complex in mark and gesture as an action painting. In the creation of spoilspapers, the page has been used as Lynne Bell might say, 'as a site of public memory to re-vision what is erased, ignored or camouflaged' (Stoicheff & Taylor 2004: 257).

The spoils were photographed and digitally returned to the places of newspaper production to be printed using their industrial presses. The resulting spoilspapers appropriate and re-print the 'failed' print reproductions. They employ the repetitions inherent in the regenerating image. Folded within their structure are the slippages of: the mechanical gesture, the standardised errata, and the self-referencing reiterations and doublings that occur as the images and pages metaphorically and physically turn back on themselves. It was through fieldwork and a residency that spoilspapers became the vehicle to explore the participatory nature of the reproduced reproduction.



**APPENDIX 16 - *The surface answers back* exhibition (page 1 of 5).**

**Examples of works**

An exhibition of prints where the newspaper printing plates have operated as print and substrate for the print.

USO Arts Gallery December 2008 – January 2009.



Above:  
Deborah Beaumont  
*Untitled (work from Drip series)*  
2008  
4 used Harris N845 newspaper printing plates and silkscreen overprints  
Total size: 92 x 224cm



Left:  
Deborah Beaumont  
*Untitled (work from Drip series)*  
2008  
Used Harris N845  
newspaper printing plate  
and silkscreen overprint  
92 x 56cm

Notes about the works:

Plates in this series were solvent-washed and/or water-washed before being overprinted with a silkscreen image of a drip that originated as a drip of ink on a spoil. This exhibition was used to explore the surface qualities of the plates and methods of installation.

**APPENDIX 16 - *The surface answers back* exhibition (page 2 of 5).**

**Examples of works**



Deborah Beaumont  
2008  
*Untitled (work from overprint series)*  
Used Harris N845 newspaper printing plate and silkscreen overprint  
92 x 56cm  
92 x 56cm



Deborah Beaumont  
2008  
*Untitled (work from newsprint series)*  
Used Harris N845 newspaper printing plate  
92 x 56cm

Notes about the works:

Left plate: this magenta plate was overprinted with silkscreen images created from old film negatives once used as a stencil in order to fabricate a newspaper page. Many negatives like these were collected from 618Ruthven Street. Some of the silkscreen imagery is based on spoils images, and some consist of registration marks.

Right plate: this black plate had some ink removed through the application of a folded newspaper page to the surface. This process of sous rature allowed some of the under-author to become evident. Some areas of the plate were also erased with solvents.

24 | OurTown The Chronicle, Saturday, January 17, 2009

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SLICE of LIFE

# USQ artist exhibits printing press works

GUESTS attending The Surface Answers Back exhibition enjoyed the artworks that were created from used-newspaper printing plates.

The layers of text and partly concealed pictures were examined closely, and the printing techniques, which included the use of old photographic transparencies, proved intriguing.

Visitors ranged in age from 11 to 82 and several commented that the two-panelled print with silver cows had some similarities to the cow wallpaper and silver pillow works of the artist, Andy Warhol.

Artist Deborah Beaumont was very appreciative that APN Print, Toowoomba Newspapers and the University of Southern Queensland have continued to support her visual arts research into our local newspaper printing history.



Enjoying the art exhibition at USQ are (from left) Reece and Kim Brenman and Megan Bennett.



Attending the closing of The Surface Answers Back are (from left) Jocelyn Moloney, Lil Beaumont and Pauline Cowan.



Vicki Cooper and Doug Spowart discuss Ms Beaumont's art at the USQ Arts Gallery.



Exhibiting artist Deborah Beaumont chats with guest speaker Stephen Spurrier at the closing of her exhibition The Surface Answers Back.

Pictures: DAVE NOONAN

'USQ artist exhibits printing press works' – The Chronicle, Saturday, January 17, 2009, page 24.

Article about the opening of *The surface answers back* exhibition.

## USQ exhibition examines print misperceptions

A UNIQUE exhibition of works by a University of Southern Queensland (USQ) PhD student, which uses aluminium newspaper printing plates, is wowing audiences at the University's Arts Gallery.

Opening on December 15, Deborah Beaumont's exhibition *The surface answers back* explores the evolution of print through an investigation into the surface of the newspaper printing plate.

"My current PhD research focuses on a concept of the regenerating (mis)print through an exploration of the print detritus of local and regional newspaper production at Toowoomba's (The) Chronicle," Deborah said.

"The prints in this exhibition have as their substrate, the used aluminium newspaper printing plates from the site of The Chronicle.

"Since 2000 I have also been collecting and working with spoils (the accidental and incidental prints created during a newspaper print-run).

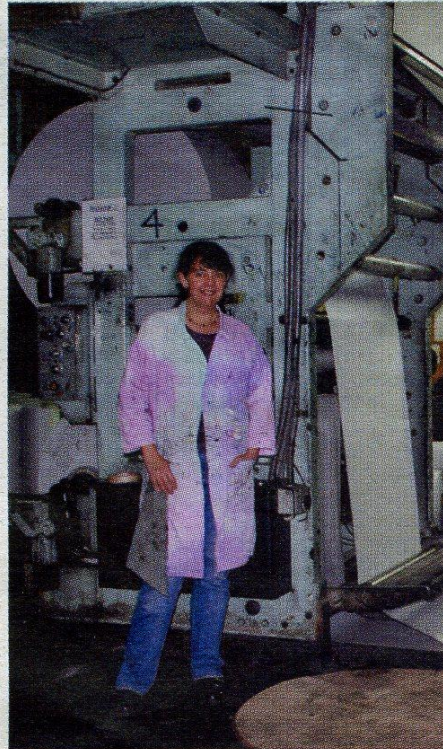
"These ink-stained, colourful spoils and the used newspaper printing plates are visual documents and social and cultural artefacts, more so now that the old printing press has been superseded by a new press centre at Wilsonton."

Deborah added the exhibition was also a chance for audiences to look at an obscure part of local history.

"Through this body of work I am revealing this little known aspect of our local history by exploring images and processes of local newspaper production," she said.

"My works begin as print production waste: They are copies for which there is no original."

An award-winning artist, Deborah has



▶The exhibition by USQ PhD student Deborah Beaumont uses aluminium newspaper printing plates to explore the evolution of print.

Picture: Supplied

been recognised nation-wide for her artistic achievements.

"In 2006 I received the Blue Horizons Award at the inaugural Libris Awards for Australian artists' books," she said.

"I have also exhibited in group exhibitions such as the Freemantle Print Award, the Warwick Art Prize and The Churchie, where last year I received the New Technologies Award for a large-scale digital print."

The exhibition runs until Wednesday January 14 in the USQ Arts Gallery and is free of charge.

For more information visit <http://www.usq.edu.au/artsworx/2008season/exhibitions/surface.htm>

“These ink-stained, colourful spoils and the used newspaper printing plates are visual documents and social and cultural artefacts...”

— Deborah Beaumont

‘USQ exhibition examines print misperceptions’ – The Chronicle, Saturday, January 3, 2009. Article about *The surface answers back* exhibition.

# Knowledge and experiences shared through art works



**AROUND THE GALLERIES**  
with Sandy Pottinger  
sandy.pottinger@bigpond.com

WHETHER a collective of artists united by a common interest or a single artist with a consuming passion, the gratifying compulsion to share knowledge, experience and the sheer joy of creation can make for rewarding and challenging exhibitions. This is particularly true of two bodies of work currently being presented in our community.

## The Toowoomba Regional Art Gallery

THE Toowoomba Regional Art Gallery is hosting the exhibition, *A Dozen Weavers Celebrate their 20th Anniversary*.

This colourful show is indeed a celebration of textile art and the craft of weaving as an expressive medium.

It is also a farewell exhibition for the group whose members are moving on to other interests.

One of the fascinating aspects of the work on display is the impressive versatility in the application of weaving.

While there is a range of the more predictable items such as scarves, shawls, fabric lengths and wall pieces, there are also some surprising additions.

A pair of bentwood chairs with woven cane seats by Pat Burgess make an intriguing focal point.

One chair, shown as a work-in-progress with its coloured golf-tee spacers, is something of an artwork itself.

Dana McCown's silk jackets have a restrained elegance and Kay Faulkner's understated kimono has an iconic presence.

Joan Brown and Stephanie Broadbent have inset woven panels to create free-standing and box screens.

While Maryann Stamford has incorporated digitally manipulated images and printed fabric in her curved screen.

Myrna Henderson's woven tapestry postcards document childhood memories.

The exhibition juxtaposes the functional and the decorative with flights of fancy in which the imaginative interpretations of the artists are fine-tuned through their understanding and sensitive exploration of material.

## University of Southern Queensland

THE Arts Gallery at the University of Southern Queensland is presenting



► Karen Hungerford and Pat Armstrong check out the works of art at the Toowoomba Regional Art Gallery's exhibition *'A Dozen Weavers Celebrate their 20th Anniversary'*.  
Picture: Toowoomba Regional Art Gallery

Deborah Beaumont's exhibition, *The Surface Answers Back*.

This latest in Beaumont's exploration and transposition of the cast off ephemera and accoutrements of the newspaper printing industry has a dramatic and eerie edge.

The title of the show comes from a quote by American artist Helen Frankenthaler.

Interestingly, the stains and washes of colour cast across the surfaces of the aluminium printing plates recall something of Frankenthaler's own abstract expressionist paintings of the 1960s.

The superseded metal plates from the old Harris press at the Toowoomba Chronicle have a surprisingly sensuous and velvety surface.

The images of people, headlines, text and advertisements float ghost-like below the surface.

The mute communication is re-contextualised through the artist's gestural drifts of colour.

Beaumont has created unusual and original artworks whose parallel life as cultural artefacts offers a unique reading of public memory.

The work acknowledges local newspaper history while providing a distinctive vehicle for individual research and interpretation of media as material.

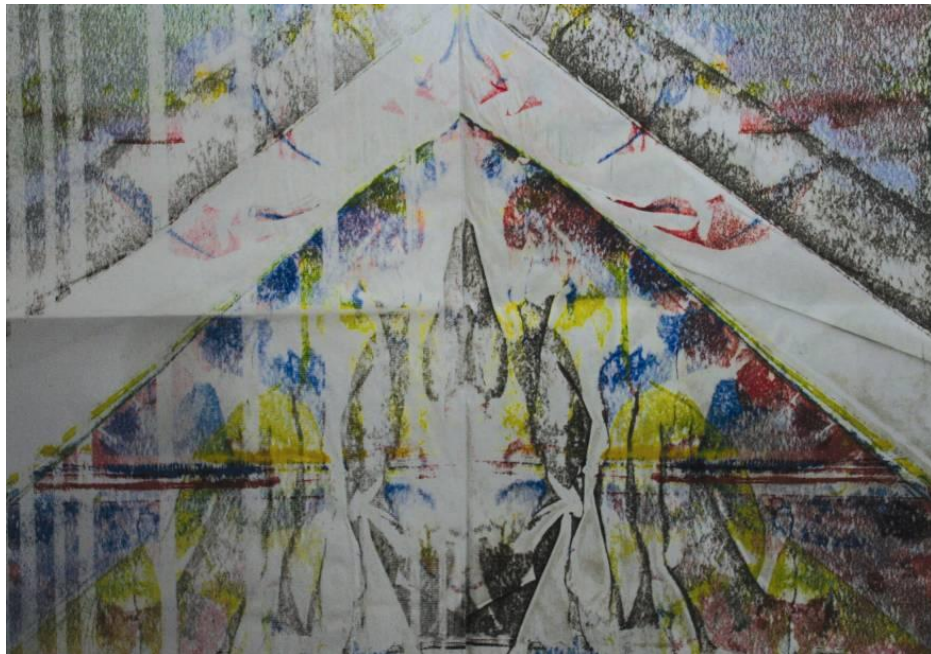


► USQ PhD student Deborah Beaumont holds a copy of *The Chronicle* in Times Square, New York. Ms Beaumont travelled to the Big Apple to research the printing techniques of *The Wall Street Journal* newspaper and compare them to the processes used locally. Ms Beaumont's art works are currently on display at USQ's Arts Gallery.

'Knowledge and experiences shared through artworks: University of Southern Queensland' – *The Chronicle*, Saturday, January 10, 2009. Review about *The surface answers back* exhibition.

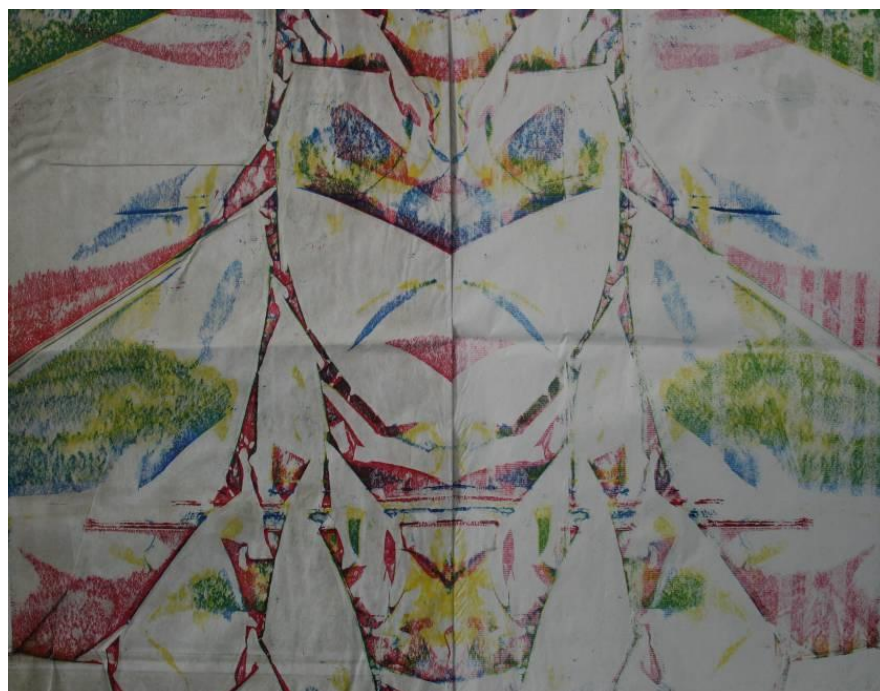
**APPENDIX 17 – *Fourfold* spoilpaper (page 1 of 3).**

**Preliminary ideas and final selection of images.**



It was important for the *Fourfold* spoilpaper to push the envelope of the fold. The discovery of so many Rorschachian-inked spoils pages as well as the reversals inherent in offset printing, are among the factors that initiated this idea. The Rorschach-style kiss-offs (above and below) were considered for the *Fourfold* spoilpaper but they did not offer a fluidity of mark with which I wanted to work.

All of the images finally selected for *Fourfold*, have a pictured, centre fold, a requirement of mine in response to theorising Deleuze's (2006: 34) 'fold of circumstance'.



**APPENDIX 17 – *Fourfold* (page 2 of 3). Final images.**

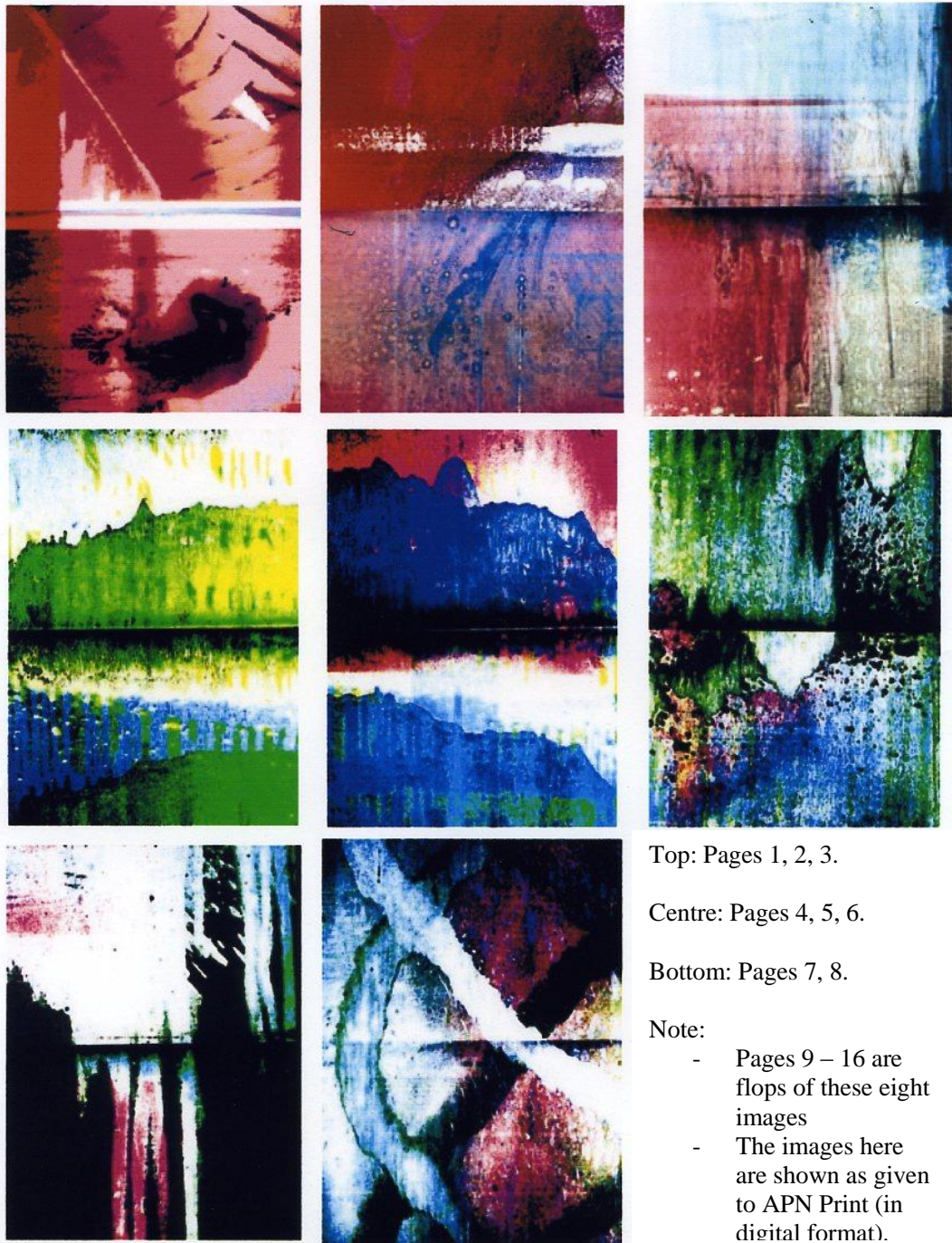


Above: preliminary ideas – a collection of spoils images, printed at A4 size. Here, checking the synergies between the images and contemplating a selection for the *Fourfold* spoilspaper.

Below: a collection of spoils images that have the best fit with my idea of the fold and the Rorschachian reversals of printing and print slippages such as ink kiss-offs. These were the images finally selected for the production of *Fourfold*. They offered good scope for the development of the fluid mark-making of my wash-back processes.



**APPENDIX 17 – *Fourfold* (page 3 of 3). Final images.**



Deborah Beaumont

*Fourfold*

Spoilspaper images (pre-print-run)

Printed October 17, 2008 on the Manugraph Cityline Express newspaper offset printing press at Industrial Avenue, Toowoomba.



**APPENDIX 18 – *Twofold* spoilspaper (page 1 of 6).**

*Twofold* is the first spoilspaper printed for this study. It was printed on 15 May 2008 by the Harris N845 newspaper printing press, at 618 Ruthven Street, Toowoomba. Images of spoils and site were returned to Ruthven Street for printing, and this was the last print-run for this press after 29 years of continuous use.



Above: the day of print-production of *Twofold*. The unused plates have been placed next to the appropriate towers for plating up.

Below: after the print-run. The used plates have been stacked near the recycling bin for me to take home. They will become re-productions when the time is right in my arts practice.



**APPENDIX 18 – *Twofold* spoilspaper – Final selection of images (page 2 of 6).**



Top: Pages 1, 2, 3.

Centre: Pages 4, 5, 6.

Bottom: Pages 7, 8.

Note: images as given to APN Print in digital format.

Deborah Beaumont

*Twofold*

Spoilspaper (pre-print-run)

Printed May 15, 2008 on the Harris N845 newspaper offset printing press,  
at 618 Ruthven Street, Toowoomba.

## APPENDIX 18 – *Twofold* spoilpaper – (page 3 of 6).

### Visual journal – Book one – theorising the spoilpaper printing.

The notes below are about the printing of the *Twofold* spoilpaper. They are taken from my visual journal – Book one. They have been slightly edited for readability and square brackets indicate notations made at a later date. (For a full description of journal use see Appendix 14 – Excerpts from visual journals).

#### Page 48-49

##### SPOILSPAPERS – 16/5/08. We have lift-off!!!

Spoilpapers were printed yesterday. The process took approx 4 hours from arrival to having the car packed with the stacks of spoilpapers. The print run itself probably took about an hour. Brett had to borrow an allen key for adjusting the press (all the tools generally used were no longer on site). He had to go to Toowoomba Holden for this.

The press took a while to get rolling. Aaron had to scoop ink from the water trays. It had dripped in because of the press remaining static for so long. It would have been problematic if they'd tried to print – it would have clogged the pipes. The rubber rollers had also shrunk due to lack of usage and the newsprint (web) had become brittle – causing the web to break several times.

The plates were locked into place – an alarm being sounded each time the rollers turned. The very first spoils through were bright yellow – very sticky, deliciously bright. Then my images started to appear ghostlike on misfolded papers. A ghost (or cognate) of the previous print run appeared as well – only a discerning eye would notice. After a web break the cyan came through very strongly (and briefly). Then the magenta came through and really spoiled the uniformly inked page.

SO GOOD TO GET THESE SPOILS.

#### Page 50

##### Theorising the spoilpaper

If every spoilpaper becomes a coupling of the 'print-perfect' spoilpaper (8 pages) + the 'spoils' spoilpaper images (8 pages) then it becomes a 16 page work.

##### **It would be a SELF CONTAINED COPY**

Not one work is an original yet every work is an original.

In sorting the spoilpaper I realise I am putting aside a pile of seconds.

Still seeking similarity/sameness?

What about the imperfections of the seconds (how could they be celebrated, should they be celebrated?) [YES!].

## APPENDIX 18 – *Twofold* spoilpaper – (page 4 of 6).

### Visual journal – Book one – theorising the spoilpaper printing (cont.)

#### Page 51

If I create the spoilpaper with the spoils insert, I am re-enacting the (mostly female) workforce of inserters. (As recently as last year, Friday morning saw tables of staff putting together the inserts for Saturday's paper – very manual labour).

Lots of feminist theory here – insertion and the fold, male printer-machinists.

#### Page 52

Even the fold doubles the spoilpaper (in spine volume).

I realise as I sort that there's such a gradation of colour and tone that it is almost impossible to decide the cut off between 1sts and 2nds (except when there are flaws in the paper: tears, crushes etc).

This is exacerbated by the stacking on site/re-stacking in the car/re-stacking in the studio – moves their position in the assembly line.

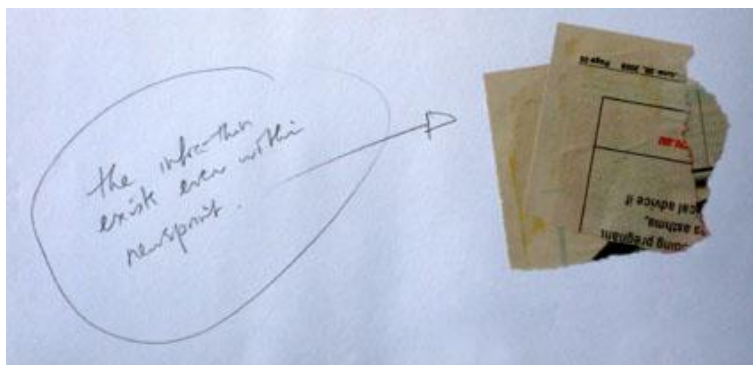
So where does this leave the EDITION? An edition of identical prints is not necessarily numbered according to production – so why should the non-identical prints be numbered any differently? Should they be numbered? [The series describes these works far better than edition].

#### Page 53

Printer-machinists understanding of the colour [of my work] was not fully appreciated and this is because I deliberately didn't provide them with a bon a tier: they had no knowledge of the 'original images' and virtually no reference points [eg. skin colours].

When asked by Brett and Aaron to do a colour check I gave the OK almost instantly because I like the purple where the pure cyan should have been. (See Figures 4.25 & 4.27).

Eg. Page 8 with cuts is newsprint – how do you print an image of blank newsprint on newsprint? [THE BLANK]. (See also Figure 4.30).



[This blank on blank indicates the infra-thin state of newsprint – as noted in visual journal – Book six, page 103 – shown above]

The colour subtleties of the huge variety of spoils (seconds) is beautiful.

## APPENDIX 18 – *Twofold* spoilpaper – (page 5 of 6).

### Visual journal – Book one – theorising the spoilpaper printing (cont.)

#### Page 54

VERSO/RECTO – Do the designations of front and back matter? – NO.  
There does not have to be a ‘way up’ – again this DOUBLES the spoilpaper.  
Completely BLANK papers (newsprint only) were produced as part of the  
print run: ERASED before it is started.

Also the early and very inky yellows were kept as part of the print run –  
although I appreciate that they may be too inky to separate (the pages) if I do  
it later.

#### Page 56

Spoilpapers as wall-mounted work.

Title of spoilpaper – *Twofold* [so named because it has its own spoil  
inserted]. ‘Twofold’ was initially considered as the term to describe a  
spoilpaper.

#### Page 57

STAMP – get signature stamp made and stamp every distributed copy.

Assertion of authorship/marketing the territory/identifying the ‘edition.’

STAMP – Printed on the Harris Press 15 May 2008

Approx 5000 spoilpapers printed.

The site copies its own image.

#### Page 59

*Twofold* – A series and edition but not multiples, identical or originals. Also  
not copies, [but] simultaneously copies, and simultaneously specular copies.

Copies with fingerprints – the anomalous stamp [SLIPPAGE]

I am forced to label the spoilpapers that are not ‘print-perfect’! I have called  
them ‘seconds’ but this infers that they are less than (the firsts), and in fact  
they are equal to (the firsts).

Is there any existing language that addresses this anomaly or is

*REPROPRIATION* the term to describe a work that is copy/original – not less  
or more than either?????

#### Page 61

Machine variations are too subtle for the human eye [Duchamp’s theory of  
the infra-thin here].

Subtle variations between papers is delightful – blandly rhythmic, then  
surprising.

## APPENDIX 18 – *Twofold* spoilspaper – (page 6 of 6).

### Visual journal – Book one – theorising the spoilspaper printing (cont.)

#### Page 61 (cont.)

Ironically, THE MORE SPOILSPAPERS I SORT, THE MORE MACHINE-LIKE MY ACTIONS BECOME.

And bizarrely in sorting and selecting, I feel like I'm in quality control mode. After sorting nearly 4000 spoils I finally realise why every second paper has differences - because there are two identical plates on each tower, and each has its idiosyncracies!. [More of the original/copy dichotomy at work.]

#### Page 62

The spoilspaper edition, known as *Twofold*, can (and will) mutate and this will be REPROPRIATION at work.

The BLANKS

- Allow quiet space
- Allow an assertion of author
- Are the sous rature of text

Are the unprinted spoilspapers, the BLANKS, any less important than the spoilspapers (print-perfect, or spoiled) – i.e. is it the image marks that are important, or the object?

#### Page 63

Had planned to put spoils (seconds) inside spoilspapers, but due to my preference for some of the spoils (seconds) I will probably place them as the outside paper [the main jacket]. The 'print-perfect' spoilspaper becomes the insert (the centre fold).

#### Page 64

Could put 3 folios of spoilspapers together (but odd no. not working for me), or if 4 folios – this is a doubled double (fourfold) [*Fourfold* – later to become the title for the second spoilspaper which encompasses some imagery from *Twofold* – hence the doubling in the title and imagery].

Particularly like that the visual fold in SP1 sometimes coincides with the physical fold. [This idea was explored more fully in *Fourfold* – where all images were selected for their printed centre fold, which will coincide if physically folded in the manner that a tabloid newspaper frequently sees].

#### Page 65-68

The possibility of making another spoilspaper – the ideas for the newly nicknamed SP2, begin to roll. [SP1 – is the abbreviation I sometimes use in my visual journals to indicate the first spoilspaper, and SP2 – is the abbreviation sometimes used to indicate the second spoilspaper, *Fourfold*].

**APPENDIX 19 – *Make-ready* exhibition – developmental works and works in progress (page 1 of 5).**

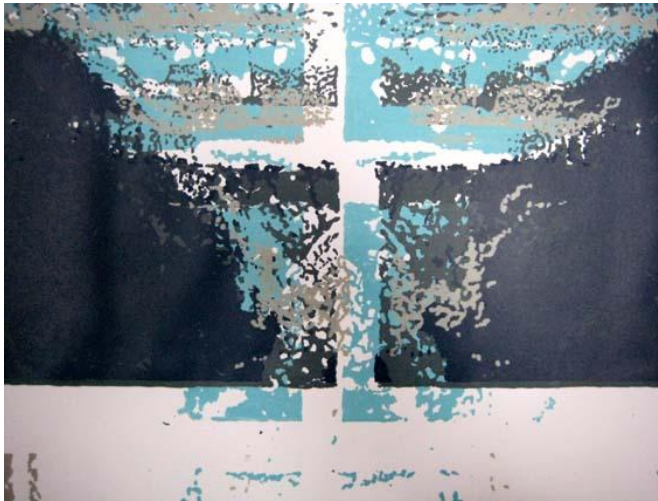
All works in the *Make-ready* exhibition will be drawn from one or two images of the *Fourfold* spoilpaper: Page 2 (& its flop, Page 15) and Page 7 (& its flop, Page 10). They will consist of: works on paper – monotypes overprinted with photographic silkscreens, works on paper – lithographs with a silkscreen overprint of its own image, works on plates – recto and verso – where the printing plate is print and print substrate for the silkscreen overprint. For recto, this consists of an overprint of its own image, and for verso, a subversion of its own image.



Above: A series of six silkscreen prints on paper, created through the *(re)printed slippages* project made possible by a USQ, Faculty of Arts Research Grant 2009. In order to investigate the physical slip of the silkscreen down the surface of the page these images were deliberately misregistered.

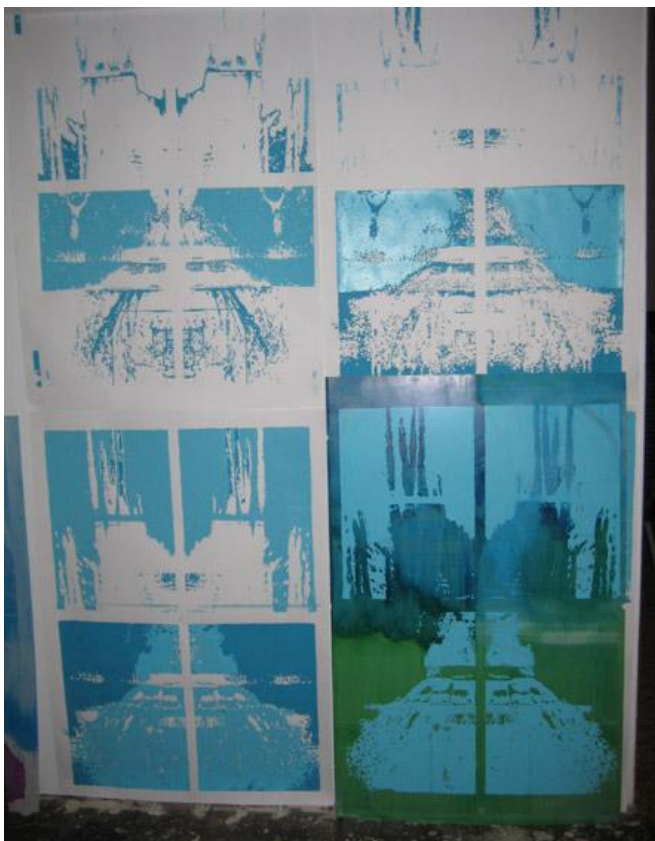
A total of six silkscreen stencils were made for this project: Four silkscreen stencils were made by overlaying old clear, large sheets of film (from Ruthven Street site) onto the used printing plate (four-pages-per-plate) of *Fourfold*, i.e. Pages 2 & 15, 7 & 10. The film was hand-painted with black ink by copying the images underneath. (See Figure 4.39 for example of the layout of four-pages-per-plate, and see Figure 4.42 for an example of the stencils being painted). These images, designed to mimic the colour separations of a newspaper printing plate, were transferred via photographic method onto a silkscreen. Two other silkscreen stencils were made in the same manner but they were overlaid onto an unused printing plate (one-page-per-plate) of *Fourfold*, i.e. page 2. (See Figure 4.39 for an example of the layout of one-page-per-plate).

**APPENDIX 19 – *Make-ready* exhibition – developmental works and works in progress (page 2 of 5).**



Left: a detail of a silkscreen print on paper – demonstrating the slippage inscribed into the work.

Right: a close-up of a silkscreen print – exploring the use of orange blockout paper (collected as print detritus from the site of *The Chronicle*, Ruthven Street), as substrate for the photo-polymer turquoise print. These two colours would frequently coexist in the comp room, a safe-light room in which the plates were imaged prior to their placement on the press.



Left: some experimental works for the *Make-ready* exhibition. Here, exploring the relationships between the image printed on paper and the image overprinted on a used and stained printing plate.

Dozens of prints on paper were made to examine the order of layers of the silkscreens and colour combinations. Because they will predominantly be overprinted onto plates of their own image and the photo-polymer turquoise will be allowed to show through the layers, it was decided that overprinting (at least in part) with the turquoise would contribute towards the figure-ground ambiguity that I was seeking in these works.



**APPENDIX 19 – *Make-ready* exhibition – developmental works and works in progress (page 3 of 5).**



Left: a printing plate was gesturally washed with solvent-thinned inks and a monotype on paper was taken from the surface (revealing none of the plate content from which it came). It was then overprinted with a one-page-per-plate silkscreen image of *Fourfold* – Page 2 (darkest areas), and then again with a different one-page-per-plate silkscreen image also derived from *Fourfold* – Page 2 (lightest areas).

It is important for the series of works that use this process to have a manual-mechanical tussle: the printing press manufactured some images, the artist others, and neither has priority.

A range of types of gestural wipes was trialled for the best effect as the monotype underimage. It was decided that creating wipes that followed the directional imagery of the plate from which it was taken, would introduce a gestural reproduction of that imagery. This has occurred in the series of works that were developed based on this approach.

These works have been designed for installation in series of at least nine sheets (see next page). This tactic is used to draw attention to the disparities and by association, the infra-thin qualities of the prints, and it is used to emphasise the multiplicity of repropriative practice.



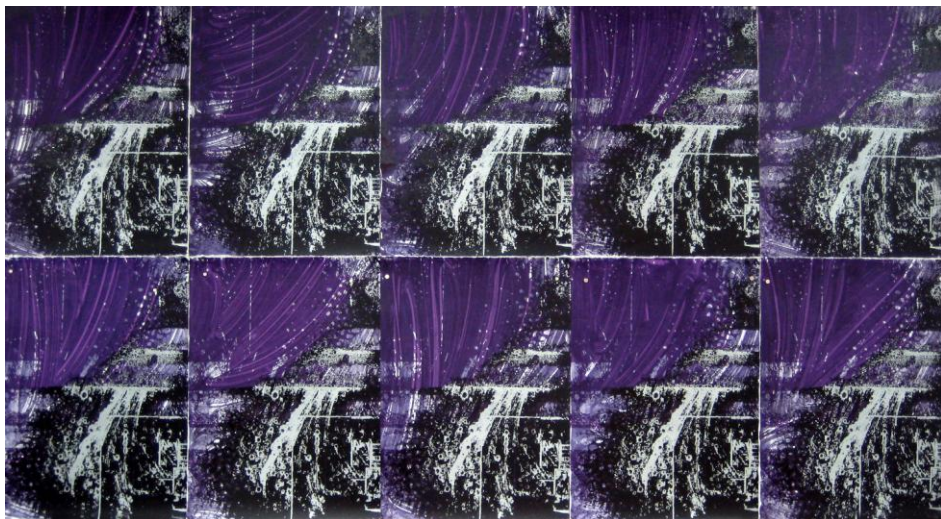
Left: one of the Lancaster Press lithographs printed from a set of colour separations of *Fourfold* - Page 2 (one-plate-per-page). This was not printed offset and as a result it avoids one of the reversals inherent in the process. It appears as a reversed image of Page Two and therefore exists as its counterpart, its' Rorschach – *Fourfold* - Page 15! Here, the lithographic print awaits variations of silkscreen overprints of its own image, but it will appear as *Fourfold* - Page 2. Such flops and reversals are to be found throughout the *Make-ready* works. (See also Figure 4.14).

**APPENDIX 19 – *Make-ready* exhibition – developmental works and works in progress (page 4 of 5).**



Above: 12 monotypes with silkscreen overprints on paper, from *Fourfold* - Page 2. Every second print is installed upside down in reference to the reversals inherent in the process of newspaper printing. It is also done to explore the rhythmic effect of the gesture and the sense of continuity of the repropriative print. Each print - 82 x 50cm.

Below: 10 monotypes with silkscreen overprints (the same prints as above). Each print is installed in the same direction to explore rhythms (as above).



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**Works on plates**

Above left: A recto plate – my description of a plate-based work on which I have worked on the front photo-polymer surface. This work comprises of a magenta separation plate of *Fourfold – Page 2* (fabricated for me by APN Print) and silkscreen overprinted with *Fourfold – Page 2: mise en abyme/origin within origin*. Prior to the overprinting, the plate has been gesturally wiped with solvent-thinned ink (in the same manner as for the monotype prints). Months later, an overprint using clear ink was placed on top of the plate and once dry all areas of the plate that were not underneath the clear were washed off with turps – these areas appear dark purple. On close examination of the plate it will be evident that some of the non-photo-polymer parts of the print have retained the gesture as a stain. The same silkscreen was used upside down with transparent magenta ink – these areas appear light purple and magenta (top left of the plate). Finally, a different silkscreen, also derived from *Fourfold – Page 2*, was overprinted with photo-polymer turquoise ink. This was done so that the figure-ground become ambiguous.

Above right: A verso plate – my description of a plate-based work on which I have worked on the reverse, silver surface of the plate. This work uses the same two silkscreens as the recto plate (left), but transparent silver ink has been used to mimic the surface. The reverse of the plate is used in response to the many authorial slippages that occur in the *Make-ready* works. (See also Figure 4.43 and my description of the use of silver pp. 181-183).