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Together | Apart: Printmaking and the space between

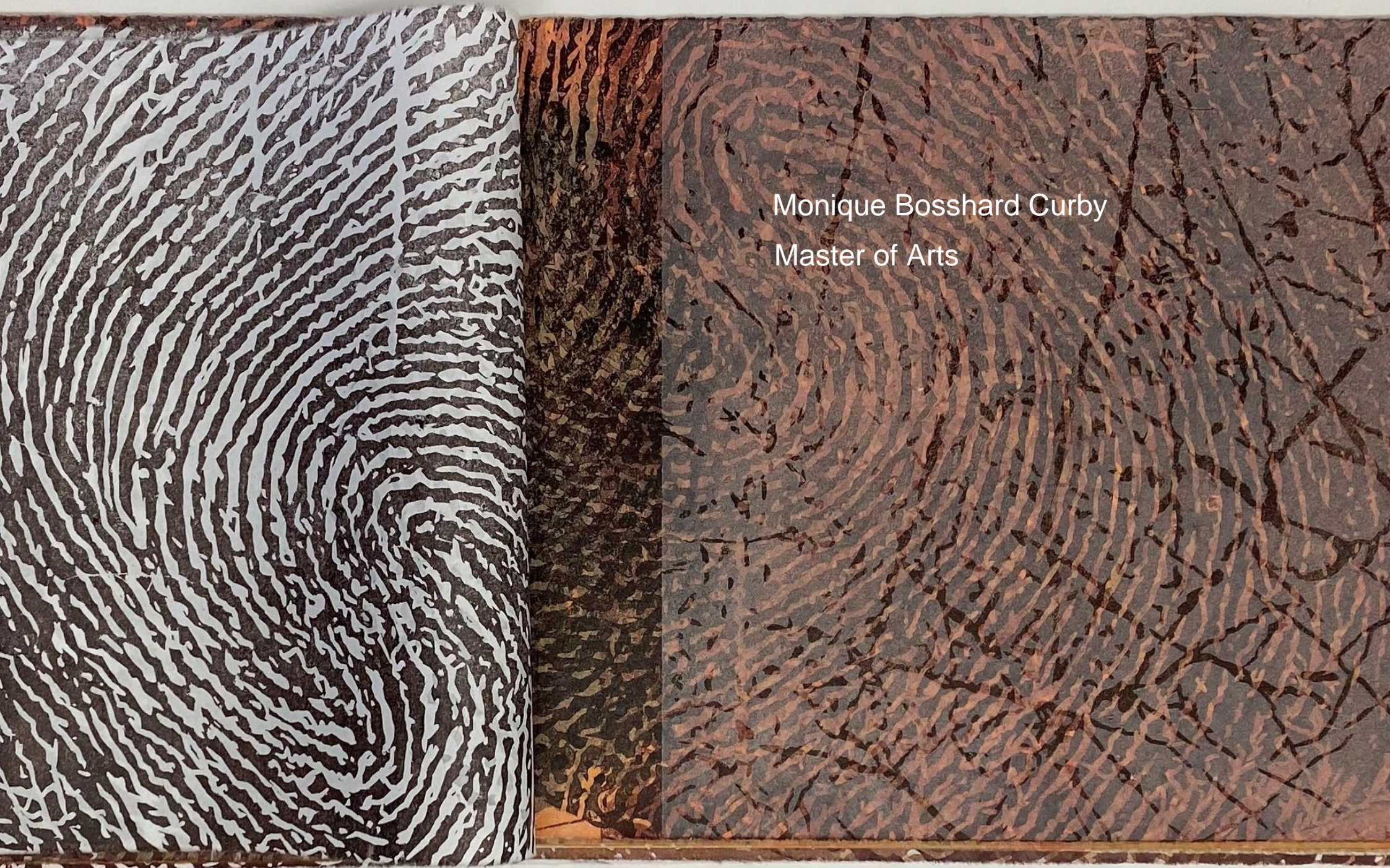
Monique Bosshard Curby

Submitted in partial fulfilment of the requirement for the
Master of Arts



The University of Notre Dame Australia
Fremantle
2021

Together | Apart: Printmaking and the space between



Monique Bosshard Curby
Master of Arts

Declaration

I declare that this research is my own and contains work which has not previously been submitted for a degree at any tertiary education institution.

Monique Bosshard Curby
November 30, 2021

Summary

In this practice-led creative research, being both artist and identical twin, I examine sameness and difference in the relationships between two people and between multiple objects/creative works. Through the inherent ability of printmaking processes to produce multiples and the attendant installation opportunities created by punctuated space, I unfold and re-tell a doubled and ambiguous understanding of being in the world.

Martin Heidegger's notion of Being-in-the-world (*Dasein*) underpins and situates my understanding of being in the world, thrown into a world as an individual, and my existence as a double: being in the world with others. I relate his thinking through Barbara Bolt's interpretation of Heidegger's *Dasein* to the artist's making to seek new ways of understanding *Dasein* / being-there.

The work I make is a metaphor for investigating how I understand the world around me. To do this, I discuss tacit methodology and draw together the 'what', 'how' and 'why', which forms and informs a praxical knowledge, a knowledge that comes from doing and its reflective dimension.

By investigating practices by both historical and contemporary artists who employ the diptych as a device to present works as an interconnected pair, I position my forms of the diptych to create relationships of closeness and separation, together | apart. The space in between two people or artworks—a gap—becomes instrumental in separating while simultaneously relating to and evoking continuation and connection. Imagery derived from and alluding to the body, in a gap between figuration and abstraction, is developed in an iterative, open-ended series of prints.

Academic discussions about the nature of studio research are applied and interpreted through creative practice, imparting and enabling both an informed, personally situated perspective and an appraisal of the engagement of other artists, such as Roni Horn, Lesley Duxbury, and Paul Uhlmann, whose practices of ambiguity, in-between spaces and gaps are embedded in the wider field of visual arts practices. This research contributes to a broader field of discussion of understandings of being in the world, of spaces in-between and impermanence as related to unique printmaking practices.

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I acknowledge each of my supervisors Associate Professor Annette Seeman and Professor Joan Wardrop for their guidance and support. I thank them for their generously shared vast knowledge of art and creative practice research. Their encouragement and meaningful advice, together with their profound interest and curiosity in practice-led research, helped me to navigate my way through the stages of this research.

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A big thank you to my friends, colleagues, and the reading group, who were a source of inspiration for new ideas and connections across research in other fields that enabled my work to expand and deepen.

I especially thank my twin sister for being with me, always—together and apart—and without whom this research would not exist. To my furry, four-legged study buddies Jaffa and Charlie for their calm presence at my feet my gratitude. I thank Andy, Tonia and Manon for their understanding, help and support.

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Glossary of Terms

Artist's original print. Original work as opposed to a reproduction print.

Burnishing. Applying pressure by rubbing on the back of paper laid on an inked plate. A baren is a hand-held burnishing tool.

Bleed print. Bled image: the image is printed right to the edge of the paper.

Dptych. (Greek: *di-* two and *ptych-* fold). Two-dimensional work consisting of two parts.

Etching. Intaglio technique (Italian: *tagliare-* to cut): imagery is printed from metal plates, whose marks have been bitten into the surface by mordant chemicals/an etchant. Traditionally, the ink is held in the recessed areas of the plate. In this research, intaglio plates are also inked up in relief printing method or even in a combined method, first in intaglio, then in relief way. As a result, the recessed areas, as well as the surface, both hold ink and are printed in the same process.

Edition. A number of identical copies made from a matrix or set of matrices; the declared number of prints published, not including artist proof and other proofs. There should be no further printing of that image.

Hand-printed, Hand wiped, hand-pulled. Printing without a press.

Key image. Image of a single colour and determines all other aspects of a colour print, while relational layers add information to the key image.

Intaglio. (Ital: *intagliare*-cut into, carve). A technique where an image is incised or engraved into a surface. These lower parts of the plate hold the ink and after the surface of the plate is wiped clean, the plate is printed with high pressure transferring the ink from the incised areas of the plate to the paper.

Matrix. The printing surface, a plate or a material that holds the ink and the imagery for the print. It can be made of wood, stone, metal, plastic and other materials.

Matrix, generative. The concept of the capacity of any plate, block, screen or stone to generate a variety of printed results.¹

Monoprint. (Greek: *mono-* one, single). One-of-a-kind printed image, that is different from other prints taken from the same matrix (colour, paper or finish). A unique print due to the instability of the matrix and the loss of control of the printing variables in the process. In the case of monoprint using gauze as a soft matrix, impressions are similar but never identical.

Monotype. One-of-a-kind printed image on a blank surface.

Multiple. An inherent capacity of prints to exist in duplication. Conventionally understood as the edition, the term is also relevant to the use of the matrix in a modular form or conceptually to enable mass distribution of printed information.²

Proofing. The process of exploring inking and/or sequencing variations of a matrix or group of matrices.

Relief print. Matrix with various printing and non-printing levels. The ink is transferred from the raised surface of the plate. Woodcut and linocut are traditional relief methods, although intaglio matrices can also be inked in relief fashion.

Soft-ground. Ground for etching. Similar to hard ground, with added components (wax, tallow or grease) to keep the ground soft. Marks are recorded by removing the soft ground through touch, pressure. The impression left in the soft ground is then etched in acid.

State print. Print pulled after a deliberate and permanent change to a matrix.

Unique print, unique state print. One-of-a-kind print. Not part of an edition, unique.

¹ Beth Grabowski and Bill Fick, *Printmaking, A Complete Guide to Materials and Processes* (London: Lawrence King, 2009), 231.

² Grabowski and Fick, *Printmaking*, 232.

Verdaccio. Italian name for underpainting technique. A mixture of black, white and yellow pigment is applied underneath further layers of colours and highlights. Originating from the Italian fresco painters of the early Renaissance, such complementary layers were applied in Flemish painting to build up flesh tone.

Woodcut. Relief printing that takes ink from the raised level of a surface, whereas lower areas are cut out and become non-printing parts.

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Introduction. One is not without the other

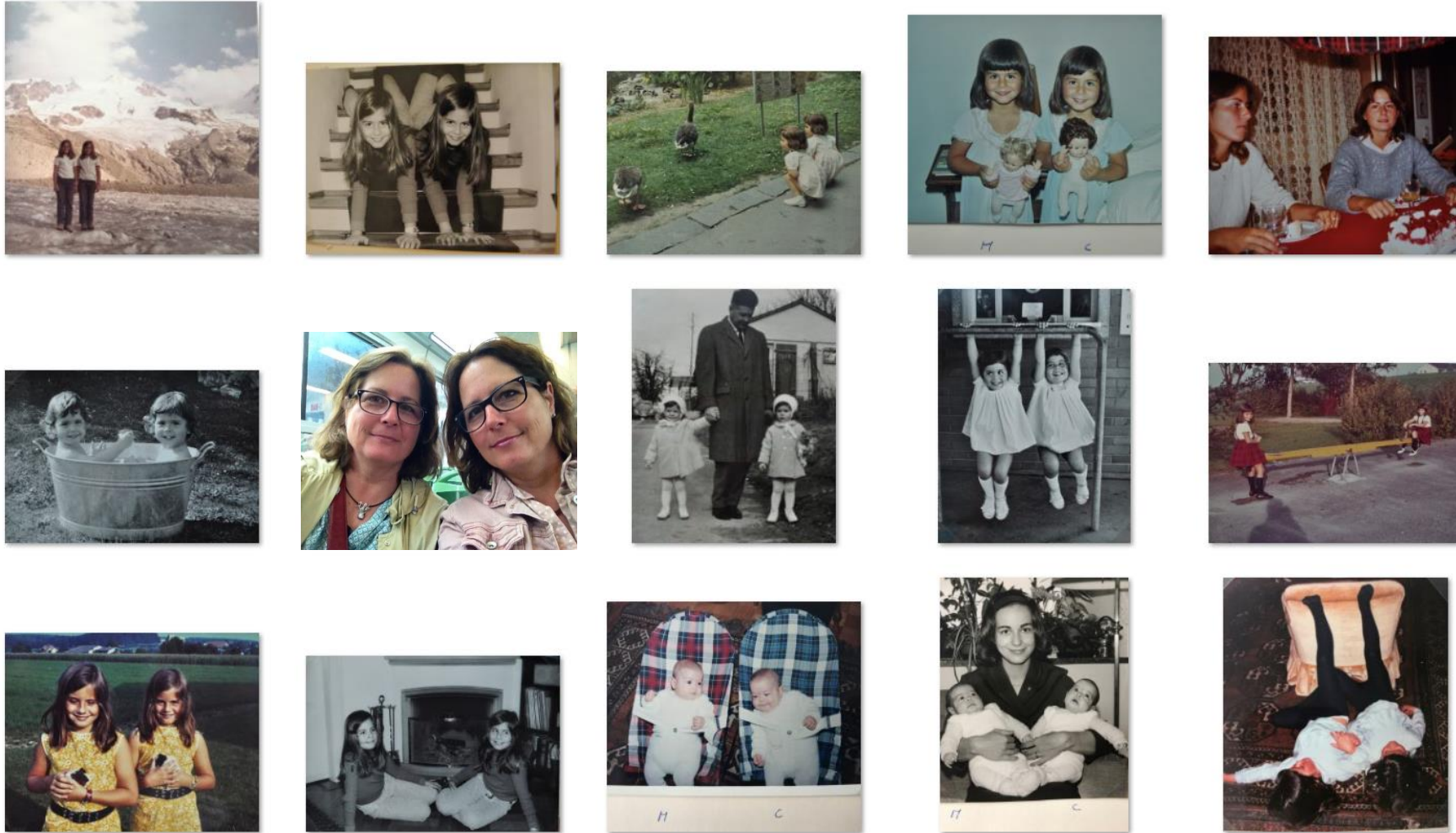


Figure 1. More than one: doubled, mirrored and paired, two in one picture. Photo albums from the 1960s and 70s.

My sister and I were born three weeks early and within a short gap of five minutes of each other: a multiple birth. At a rate of four in 1,000 births, identical twins are a rare occurrence.¹ Growing up together as two, we attracted attention because of our likeness in appearance. We were a double vision: “You look so much like each other”, “Which one are you?” we were often asked. Two peas in a pod, we understood ourselves as unique beings united in the comfort of each other’s company (fig.1).

Being an identical twin sister has compelled me to question my understanding of being in the world: to define myself both as an individual and, equally, as half of a unity of two. This ambiguous being in the world is personally situated, and it is this subjective, experiential, lived, doubling, being together and apart, and the space between us, that has provided the impetus for this creative arts research.

Martin Heidegger frames human existence in relation to our being in the world and with others. He adopts the term *Dasein* for our being, as ‘being there’: a complex physical, cultural, and social place and space we are thrown into.² Rather than thinking about our being, Heidegger maintains by acting in the world, through our experiences we can understand our being. He recognises our relationship with things and others shapes our thoughts and behaviours and that such experiences are embodied in everyday practices.³

Key concepts of Heidegger’s *Dasein*, being in the world and being with others, are unpacked by academic practitioner Barbara Bolt: “We can get so easily caught up in the everyday that we forget what it means to be a being. We are thrown into the world and life and get carried along by its momentum. In this ‘thrownness’ we can never step aside or outside and see the world objectively.”⁴

I relate Bolt’s words to my own ‘thrownness’—I was not consciously aware of how I see the world and how this is reflected in my

¹ “What is the Frequency of MZ and DZ Twin Births?” Twins Research Australia, accessed April 24, 2021, <https://www.twins.org.au/twins-and-families-frequently-asked-question/63-frequency-of-twin-births/>.

² Martin Heidegger, *Being and Time*, (Oxford: Blackwell, 1962), 136.

³ *Being and Time*, 164.

⁴ Barbara Bolt, *Heidegger Reframed: Interpreting Key Thinkers for the Arts* (New York: I.B. Tauris, 2011), 9.

creative work until I began opening up the possibilities of this research. Throughout my thirty years of practice, I have produced composite work; work made up of several parts or elements, primarily pairs, but also series of multiples, installed with various spaces—or gaps—between. Initially, I did not understand this need for multiplicity in my work: I even considered the reoccurring multiple and two-fold work as a weakness—as an inability to convey an idea in one piece alone (fig. 2). The understanding of the relationship with my twin, and how this twinned, mirrored, juxtaposed and paired upbringing influenced my practice, was not stated but felt, remembered and imagined. Such knowledge, defined by Michael Polanyi as tacit knowledge,⁵ initiated the unfolding of more explicit and articulated knowledge through my creative practice research in printmaking.

Coming into this world as a doubled and paired multiple, as a printmaker I investigate in this research how my lived experience as an identical twin is recounted through immersive practice methods of being in the studio.

In the practice-led creative research

- I explore the diptych and serial work constructed through iterative processes to visualise concepts of *Dasein* (Heidegger), being in the world with manual printmaking and non-representational techniques.
- I examine how artworks created through materials and methods employed in visual layering can promote a haptic viewing experience to the allusion of the body.
- The practice-led creative research demonstrates visualising and reading ambiguous states of being through constructing visual punctuations or gaps in the assembling and installation of the creative work.

⁵ In this research, the notion tacit refers to Michael Polanyi's definition of tacit knowledge as knowledge that is not yet articulated or codified. Michael Polanyi, *The Tacit Dimension*, (Chicago: University of Chicago Press, 1966), 4.

With a phenomenological approach, Estelle Barrett applies Heidegger's ideas that creative arts practice as research is "an intensification of everyday experiences from which new knowledge or knowing emerges."⁶ Rather than thinking about everyday experiences, Bolt argues that we make sense of this world through our dealings in and handlings of it.⁷

A work of art communicates ideas through a language that engages many senses. It follows, as Bolt and Barrett suggest, creative research methods that promise to discover new knowledge should use an active inquiry that is derived from doing and from the senses.⁸ Bolt attributes creative research with ontological effect: A formal and semiotic reading of an artwork misses the potential the work of art offers, its making, a process able to reveal new knowledge rooted in doing, in aesthetic experience (from the senses) and material knowledge. I compare being active, or indeed, reactive, to a given state, thrown into the midst of, being in the world, to working in the studio. My everyday living as a multiple informs and drives the impulse to handle materials as a way of thinking and feeling.

Through attention to the processes and methodologies of art practice, Bolt rethinks relationships between materials, objects, artists. She considers artworks not as a means to an end. Instead, they are the product that emerges at the end of a revealing, poietic process that is worthy or necessary to unpack.⁹ Bolt agrees with Heidegger's conception of art that it is a mode of revealing, through the work of art, not the artwork itself.

⁶ Estelle Barrett, "Experiential Learning in Practice as Research: Context, Method, Knowledge," *Journal of Visual Art Practice* 6, no. 2 (2007):115, <http://doi:10.1386/jvap.62115/1>.

⁷ Bolt, *Heidegger Reframed*, 5.

⁸ Estelle Barrett and Barbara Bolt, *Practice as Research. Approaches to Creative Arts Enquiry* (New York: I.B. Tauris, 2010), 1.

⁹ Bolt, *Art Beyond Representation*, 5.

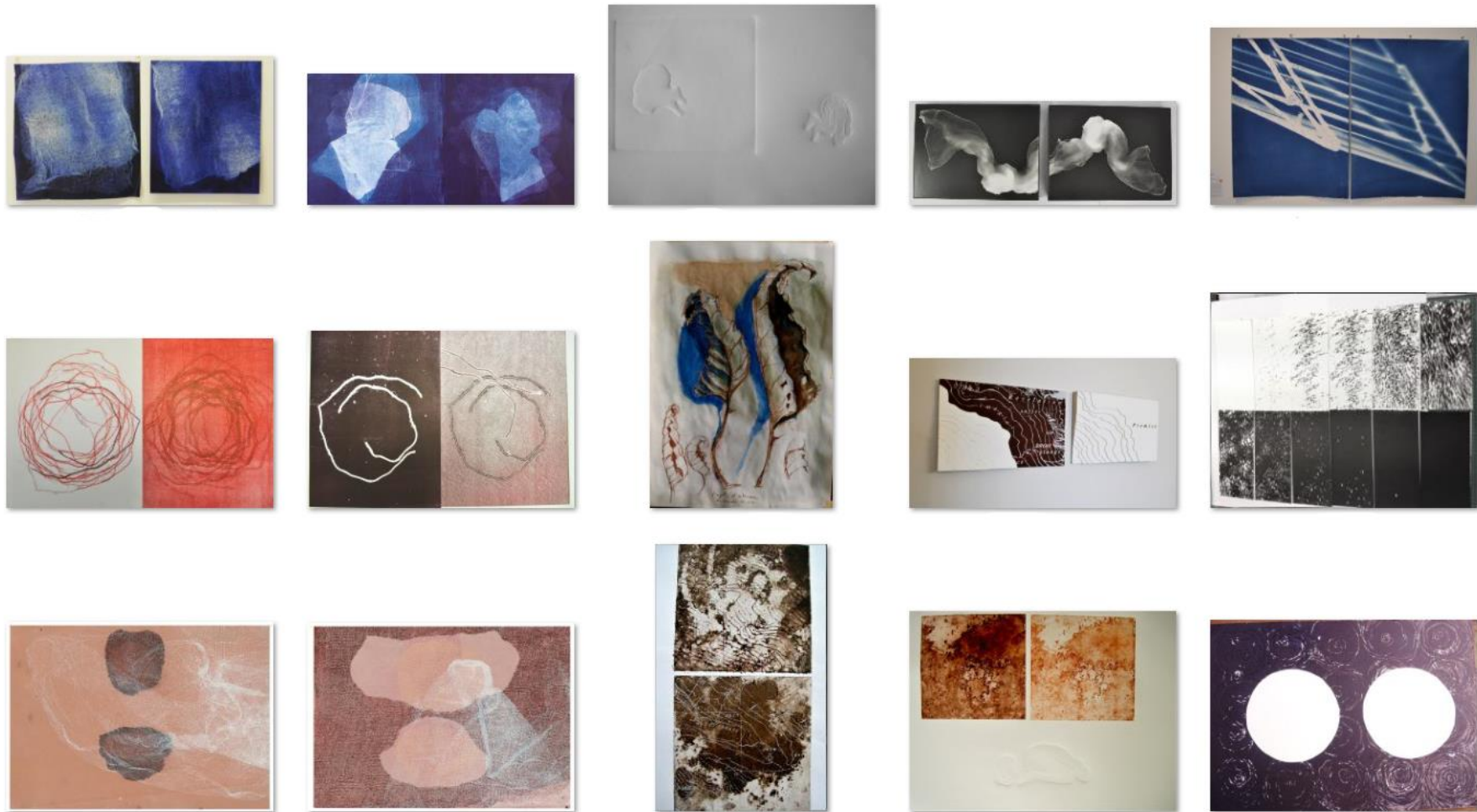


Figure 2. Through this research, I have understood pairing and doubling as a recurring pattern throughout various themes and media in my practice: A selection of work from 1980 to 2017 in no particular or chronological order.

The first chapter describes the lived experience of being an identical twin: a doubled and paired growing up that makes me understand being in the world as a multiple, never alone. Through creative practice research, defining experiences and imprinted memories of growing up in an ambiguous state of being are revealed and uncovered. I seek to understand relationships of closeness and distance between people and works through investigating the diptych in historical and contemporary practice. In doing so, I discuss work by Roni Horn and Glenn Ligon, and others, to focus on an immersive viewing experience by applying strategies of doubling and juxtaposing. Physical and implied connections become apparent when the work is installed in space. Spaces between the work and within them are discussed as gaps, contributing elements to the construction of meaning. Examples of twin collaborators' working methods are juxtaposed with my twin's presence and absence in this research.

Imagery that alludes to the body, skin and garment is developed to avoid resting on the visual surface only, the uncanny likeness of our twin physical features. Therefore, the research relates to relevant contemporary artist's use of an abstracted language of visual elements and materials to visualise bodily beingness. Discussions on haptic surfaces and touch lead to the next chapter's content: the making of unique and multiple prints in manual printmaking media.

While critically examining and reflecting on an embodied, subjective, and tacit understanding of a 'twinned' growing up and its critical examination, processes in printmaking recount and visualise the strong, intertwined bond between my twin sister and myself, and it is from this intertwining that we emerge as individuals in a shared process of becoming. Chapter Two contextualises the use of the matrix at the core of print media's inherent ability to produce multiples of sameness (editions) or difference (unique state prints). Constructed through iterative processes, the prints become interrelated. Working methods of making and unmaking, palimpsest, relate to ideas of ambiguity and impermanence and time. I position this research within relevant art practitioners whose working processes are an integral part of their work's content.

Making and handling and lifelong learning underpin work as research undertaken in the studio. Chapter Three examines the studio as a place where work is developed, reflected upon, reworked, and stored. As an archive, a site for artistic knowledge, it is also a space for self-directed construction/production, a stimulus, an imagination chamber: I discuss the role of reflection and active documentation and their importance in a consciously moving ideas and practice forward through the handling of materials. Written texts by scholarly artists such as Derek Pigrum (The 'Ontology' of the Artist's Studio as a Workplace)¹⁰ and Jenny Sjöholm (The Art Studio as Archive)¹¹ propose that materialities and the configuration of studio spaces offer insights into creative methodologies. They are as 'revelatory as artworks themselves',¹² and can be read as text.

This enables me to uncover how my being in the studio is instrumental in allowing immersive methods to come forward to construct work that recounts my lived experience as doubled and twinned unique multiple.

¹⁰ Derek Pigrum, "The 'Ontology' of the Artist's Studio as a Workplace: Researching the Artist's studio and the Art/Design Classroom", *Research in Post-Compulsory Education* 12, no. 3 (2007): 291-307, <http://dx.doi.org/10.1080/135967407001559720>.

¹¹ Jenny Sjöholm, "The art studio as archive: Tracing the geography of artistic potentiality, progress and production", *Cultural Geographies* 21, no. 3 (2014): 505-514.

¹² Brian O'Doherty, *Studio and Cube* (New York: Forum 2007), 7.

Chapter One. Together | Apart. Being a twin

One becomes two

In a fluke of nature, we grew from one fertilised egg cell into two beings, like pulling two prints from the same matrix¹. Depending on when the fertilised egg splits, various arrangements of the foetal membranes and placentas arise that separate and join the individuals². Fraternal twins, contrary to identical twins, start out life from a fertilised egg each (dichorionic twins). The images in figure 3 of mirrored and paired embryos resemble the form of the diptych³, where two parts form one.

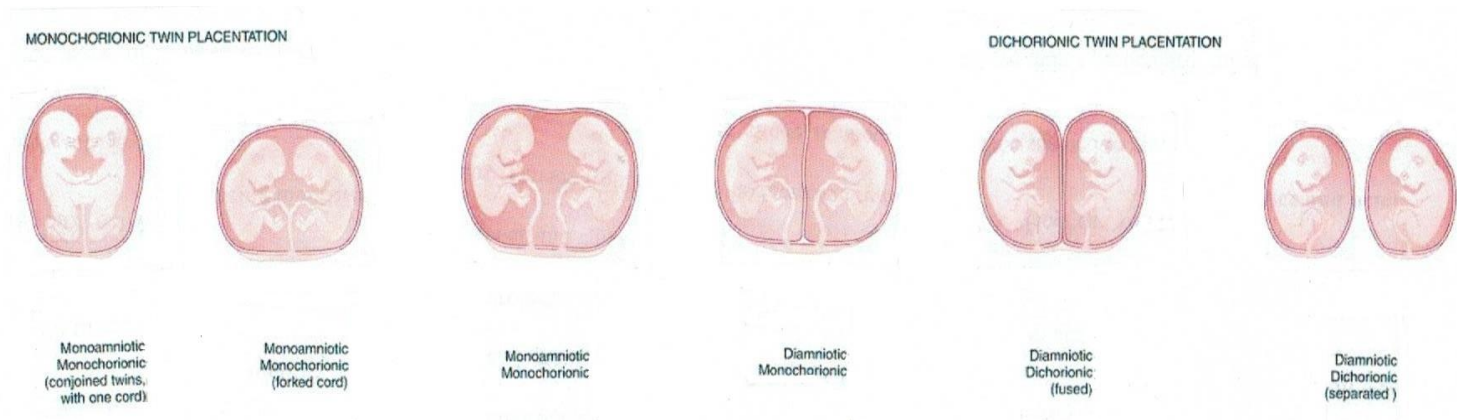


Figure 3. Diagrammatic representation of the major types of twin placentas found with monozygotic (identical) and dichorionic (fraternal) twins.

¹ Matrix: The printing surface, a plate or material that holds the ink and the imagery for the print. But also Latin: *mater*, *matr*- mother, *matrix* - the womb.

² Maryam Tarsa and Thomas R. Moore, "Multifetal Gestation and Malpresentation, Doctor, accessed April 28, 2021, <https://doctorlib.info/gynecology/hacker-moore-essentials-obstetrics-gynecology/13.html>.

³ Diptych: Greek: *di*- for two, twice, and *ptyche* for fold.

The obstetrician, who was called in the early hours for the pending birth, was not too concerned after the surprise arrival with discerning whether it was a shared or non-shared sac. Our monozygosity⁴ was not confirmed until a DNA test in 2017. For our family our arrival prompted frenzied acts of doubling and pairing: finding another set of first names, fitting two names on the birth announcement card that was already chosen and pre-prepared, buying a second cot, (same but different colour), second outfits (mostly same), bottles, swapping the pram for one wide enough to accommodate two babies, and so on.

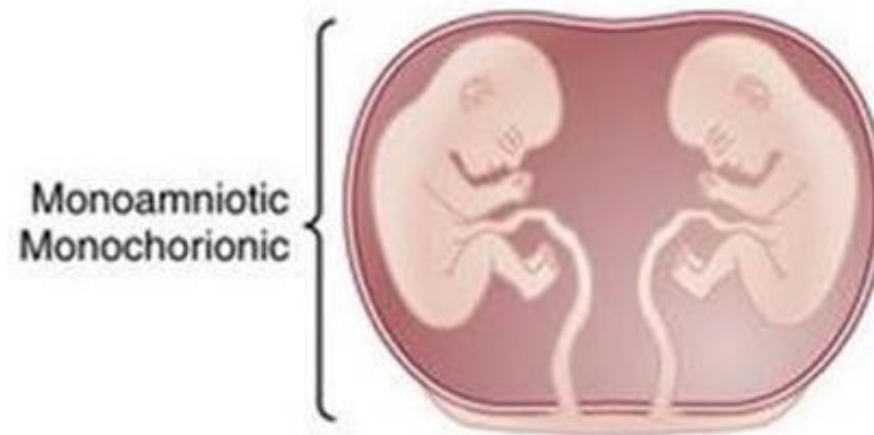


Figure 4. Monozygotic Twins.

⁴ Deriving from a single egg.

Same or different? While some family members seemed to celebrate sameness, already others were looking for difference within sameness. For example, the colour blue was assigned to my sister while I was given red or yellow.

Starting out as genetic carbon copies, twins are both physically and genetically closest together during their prenatal development. After birth, through the interplay of genetic material and the exposure to the environment, a process of separation begins. Influenced by a mixture of nature and nurture, over a lifetime twins continue to individualise and grow apart.⁵ However, for my sister and I, a strong bond remains, still influencing the themes of closeness and distance at the core of this research: Together | Apart.

One and one

Being in the world together, people were having difficulty telling us apart and hence refer to us as a unity of twins. There seemed to be a need to differentiate us through acts of comparisons, contrast, and categorization. The physical difference between the two of us was minimal, and our personalities were blurred: indecipherable differences were too small to set us apart. Close scrutiny was needed to distinguish us. Many hallmarks that identify an individual were identical in us: our voices, hair colour, teeth and shape of our fingers and toes. Even our handwriting showed, if any at all, only nuances of difference.⁶ Comparisons were not limited to our appearance. They extended to our talents and likings beyond our surfaces. Yet, it was our appearance as doubled individuals that drew attention.

⁵ “The Epigenetics of Identical Twins,” Davies Robinson, www.AllthingsScience.com, published November 18, 2014, <https://www.youtube.com/watch?v=AEZ1OhWPEGw>.

⁶ Twin research states that because of the same genetic and environmental influences, the handwriting of identical twins is more challenging to distinguish than of non-twins or even fraternal twins. Sargur Srihari, Cheng Huang, and Harish Srinivasan, “On the Discriminability of the Handwriting of Twins,” *Forensic Sciences*, 53, no. 2 (2008): 430-446, doi: 10.1111/j.1556-4029.2008.00682.x



Figure 5. Nuances of difference 2018. Not even our mother could distinguish our voices, hair, hands, or feet. Left my sister's hand, right mine (in both images).

Two become one. Together

When we found ourselves in trouble, our mother would not even try to investigate who was the culprit or instigator. We were punished in unison. On a few occasions we pretended to be each other at school. Reversing roles, we struggled for hours to knit either too tightly or too loosely, swapped left and right-handedness. We switched our identifying initial brooches on our jumpers and exchanged our spots in the classroom, so our fraud remained undetected. In switching and shifting in and out of being each other and trying hard to be each other's copy, we were asking others to 'spot the difference'! Much to our disappointment, the imposter tricks went unnoticed. It became second nature to respond when called by the other twin's name.

We may as well have been the other one. Our individuality was unrecognised and confused.

I am often asked about stories of swapped identity, of being mixed up. Academic writer and identical twin Helena De Bres describes similar experiences as “tales involving the blurring of the mental and physical boundaries between one twin and another.”⁷ Uncanny experiences of an inexplicable bond when feeling the same pain without knowing the other is unwell or trying to ring at the same time only to find the phone engaged make me wonder if we actually exist in congruence and unison.

The pairing/doubling in this creative research is a method to unfold this space of ambiguity, a neither-nor or both, and through this, through my use of the iterative multiple and seriality, it becomes possible to explore change and mutability.

⁷ Helena de Bres, “It’s Not You, It’s Me,” The Point Magazine. Examined Life, September 23, 2019, <https://thepointmag.com/examined-life/its-not-you-its-me/>



Figure 6. *We're in this together*, 2020, handwritten recount of a childhood memory. Handwriting Corinne (left), Monique (right) ⁸

⁸ Handwritten text: *We are finding ourselves in trouble. Our mum is furious. She wastes no time organising sponge and brush and sends both of us off to clean the grey concrete wall of the neighbouring building of flats we painted with beautiful marks by squishing the butterfly flower heads we picked from the adjacent garden bed. The sticky drawing on the wall had to be diligently scrubbed with the water carried in our buckets. In unison, and anxious after being told that this was naughty, we had to ring the doorbell to apologise to the caretaker.*

Whose idea was it? We got into trouble together and to this day, we cannot remember who the instigator was, as in many other shared unintended, mischievous adventures.

It's not you, it's me. We were in this together. In good times and in times less so.

Connection

Undoubtedly, a particularly close connection exists between identical siblings. Identical twins are preferred study objects, especially in research regarding the role of nature and nurture in human behaviour and health.⁹ Yet, beyond scientific enquiry, the interest in paired look-alikes and twinned individuals is reflected in recurring literary, mythical and visual art subjects across cultures. De Bres argues that beyond the benefit of comic mix-ups and/or unusual and eye-catching aesthetic devices, something deeper persists. She concludes that ultimately the doubling of twin individuals serves as an “aid in the ongoing task of self-definition”.¹⁰

In a trend facilitated by access to digital platforms, individuals or singletons¹¹ have become increasingly interested in finding someone who shares their own physical traits. The current enthusiasm for finding another self-same in a completely strange person is demonstrated by a number of online services that promise to discover a doppelgänger¹²; *TwinStrangers.com*, for example, has more than 500 000 members worldwide¹³ and the popular website *I Look Like You*¹⁴ claims that we each have up to six look-alikes. The App *FMD (FindMyDouble)* encourages us to find our “dead ringer, clone, carbon copy”¹⁵ or close match. A participant describes herself as a “lifelong doppelganger detective” who “continues to search for an ever-closer match, believing there may be a more perfect her in the world.”¹⁶

⁹ “TwinLife – Das Projekt,” Universität Bielefeld, accessed April 28, 2021, <https://www.twin-life.de/>

¹⁰ Helena de Bres, “It’s Not You, It’s Me.”

¹¹ Singleton is referred to a person born singly rather than one of a multiple birth.

¹² *Doppelgänger*: German for literally double goer, twin stranger, resembling physically another person.

¹³ Hannah Ferrett, “Student Stuns Family by Finding Identical ‘Twin’ Stranger,” *The Sun*, December 16, 2015, updated April 6, 2016,

<https://www.thesun.co.uk/archives/news/877114/student-stuns-family-by-finding-identical-twin-stranger/>.

¹⁴ “Find Your Look Alike, Your Twin, Your Doppelganger or Your Face Look-alike.” *I Look Like You*. 2001-2020. <http://www.ilooklikeyou.com/>.

¹⁵ Find My Double, Application. <https://www.appannie.com/en/apps/ios/app/findmydouble-fmd/>.

¹⁶Maxine Frith, “Can you Find Your Doppelganger in a Day?” *The Telegraph*, April 18, 2015, <https://www.telegraph.co.uk/news/science/11546019/Can-you-find-your-doppelganger-in-a-day.html>.

The fascination with twins is extended by the American cultural historian Hillel Schwartz. He argues identical twins serve as a metaphor for the unfulfilled and deep desire within contemporary culture to be an individual while yet striving to be the same as everyone else, to fit into society: “Identical Twins are creatures of terrible ambiguity, for they compromise the values we place upon the individual even as they promise what we so desperately want: Faithful companionship, mutual understanding”¹⁷ and so, “they spring upon us compelling questions about our distinctness as individuals in a society of duplicates”.¹⁸ Schwartz’s description of this ambiguous desire as a strong sense of belonging, yet a need for distinct individuality, was for my sister and me not only experienced as a conflict. We accepted this ambiguity as a state of our everyday being.

Two are one. Diptych

I am a diptych. One is only complete with the other one.

Formally, a diptych (Greek: *di-* two + *ptyche* - fold)¹⁹ is a work that consists of two parts. The paired imagery might be connected by hinges so that the work opened and closed like a book. The diptych can be traced back to classical antiquity when paired writing tablets of decorative ivory panels were also used as book covers.²⁰ Artists ever continued to explore the form of the diptych. Piero della Francesca’s diptych portrait *The Duke and Duchess of Urbino* (c.1467-70, see below, fig. 7.1) and the *Carondelet Diptych* (1517,

¹⁷ Hillel Schwartz, *The Culture of the Copy*, (New York: Zone, 2014), np.

¹⁸ Schwartz, *The Culture of the Copy*, 19.

¹⁹Small in size, the diptych was a portable and tangible art object. With religious content it was used for private devotion, and, on a larger scale, was made into altar pieces. The paired images in the form of a diptych which can be traced back to the Roman culture, remain a form of art still used today although the media have changed from carved, wax surfaces and painted tangible materials to digital media and the moving image.

²⁰ John Oliver Hand, Catherine A. Metzger, and Ron Spronk, *Prayers and Portraits: Unfolding the Netherlandish Diptych*, National Gallery of Art, (Washington, DC and New Haven: Yale University Press, 2006), 2.

see fig. 8) are relevant examples for the twinned imagery in this research, using pairing and image juxtaposition as a method to re-tell and re-vision lived experience. These diptychs provide models for the creative work in this research, with its focused examination of closeness and separation, states in-between and ambiguous.

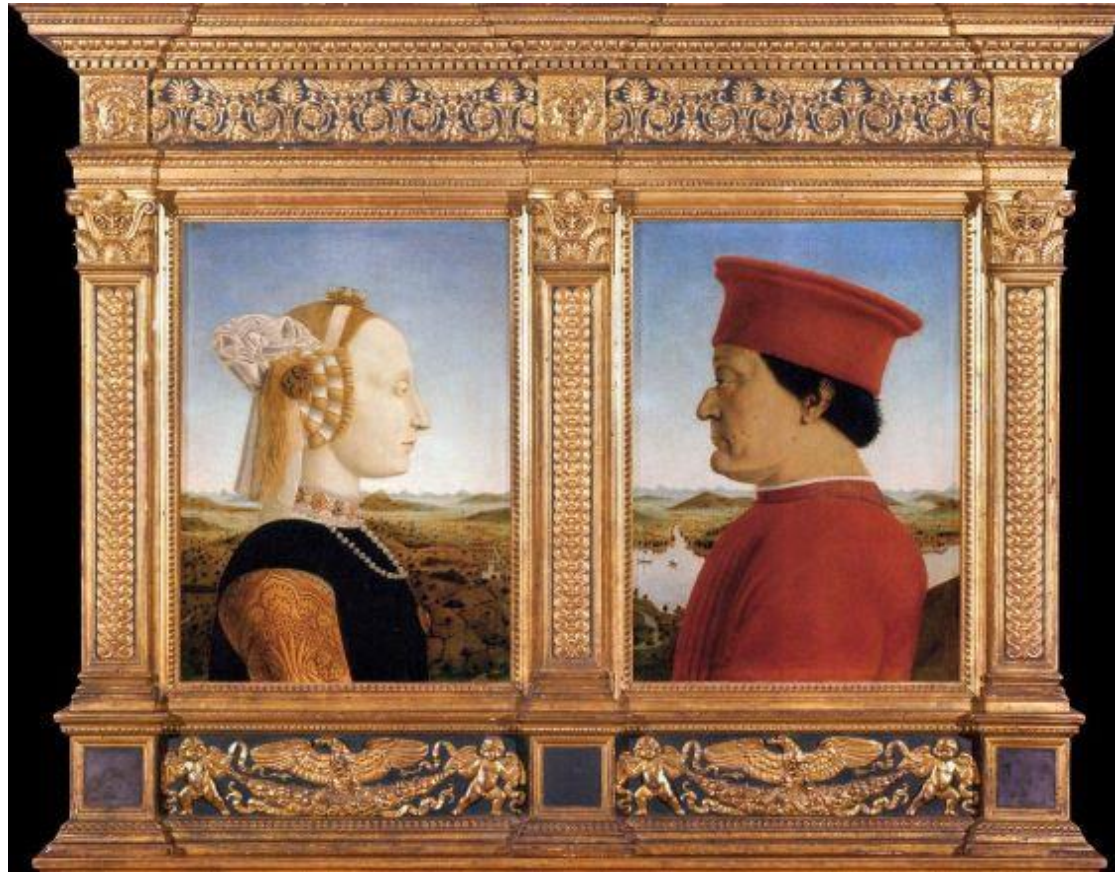


Figure 7.1. Piero della Francesca, *The Duke and Duchess of Urbino*, c.1473-1475, Tempera on wood, 47 x 33 cm (each panel), Uffizi Gallery, Florence, Italy.

How two parts meet offers a particular mode of attention. There may be a gap between, an overlap or a complete merge. The considered framed and/or unframed presentation in space explores how work is read together and apart.

In the diptych (fig. 7.1) portraits Federico da Montefeltro and his wife Battista Sforza are painted in profile, reflecting the Renaissance artist's interest in ancient Greek and Roman/ Italian culture when depicting important figures iconographically and in the long tradition of portraits on coins and medallions.

Facing each other in mirrored symmetry and separated by the frame, the two individuals occupy their own physical spaces. They are further characterised and set apart by the visual description of their individual traits, their individual garments and attributes. Yet, despite being distinctly set apart, physical and formal properties unified the two individuals in this double portrait. First, their calm gaze on each other creates a strong visual relationship. Despite its strong internalised (intra-diegetic) quality, our eyes follow their gaze from one panel across to the other and back again. Second, the couple is placed in front of a shared landscape background. Third, the panels, identical in size and format and supported by symmetrical composition, imply a visual balance between husband and wife. And finally, the framework unifies the couple in one artwork.

To better understand the working of the diptych, I will examine a hypothetical idea that Piero della Francesca painted the couple on a single panel without the elaborate framework. If that were the case, would the meaning change and, if so, how? (fig. 7.2)

One of the most noticeable changes with the absence of the frame is that now the couple inhabits the same space, a setting in an open landscape, and the distance between the two figures measures less than an arm's length. With this increased closeness between them and their gaze fixed on each other, private spaces/territories are transgressed: the viewer intrudes on their private space. The physical separation of the frame, crafting a gap between the two images, allows for a pause, for space on a broader sense: Piero della Francesca might have used this artistic device to hint that the Duchess was no longer alive at the time of the

completion of the painting. The diptych records a relationship or an encounter between two people who no longer share the same space and time: they are together *and* apart. Not only space but also time collapse into the same moment.

As Battista had died prior to the time of the commissioning of the double portrait, she faces her husband from the past or the afterlife, and they reunite. Dualities of life and death, being present and absent: apart but together, visualise in a confined format.



Figure 7.2. Piero della Francesca, *The Duke and Duchess of Urbino*, unframed.

For the critic Jonathan Jones, the couple is separated by mortality in two panels, while they require one another to form the couple they were, Duchess and Duke.²¹ Their presence (Duke) at the time of the portrait being painted, and the presence of absence (the deceased Duchesse) reconcile: they are together *and* apart. Using the diptych and compositional strategies asserts their individuality while also confirming their connectedness and bond. Without knowing the exact circumstances in which the work was displayed, Aronberg Lavin argues that “the diptych may have been opened to its different sides on various occasions and therefore functioned as a keepsake for private reflection.”²²

When the diptych takes on the form of a book, the handleability of the object contains a further essential reading: The very act of opening reveals, whereas the closing conceals or dissipates. In other words, opening or closing are acts of making visible or invisible. Similarly, the outsides of the panels of Piero’s diptych show allegories of the cardinal virtues describing and commending the Duke and Duchess. There is a correlation between the painting on the outside and the inside—between how they appear physically and in their social status characterisation.

The diptych was of particular interest in Netherlandish paintings in the second half of the 15th and first half of the 16th century when it was used for devotional purposes. Hand, Metzger and Spronk distinguish paired images either as diptychs or as pendant paintings, with the latter not attached by hinges but hanging side by side, usually of the same dimensions and each on its own nail. Despite being separate and autonomous, the pendant paintings link through their iconography and composition.²³ Traditional themes of the diptych in art history are ‘husband and wife’, ‘virgin/child and patron’, suggestive of a reading of complementarities. Jan Gossaert’s

²¹ Jonathan Jones, “The Diptych of the Duchess and Duke of Urbino, Piero della Francesca (c.1472),” *The Guardian*, October 26, 2002, <https://www.theguardian.com/culture/2002/oct/26/art>.

²² Marilyn Aronberg Lavin, *Piero della Francesca*. (New York: Abrams, 1992), 256.

²³ Hand, Metzger, and Spronk, *Prayers and Portraits*, 2.

Carondelet Diptych (fig. 8), for example, pairs both sacred and secular subjects with a symbolic reminder of the inevitability of death (memento mori). The outer part of the *Carondelet Diptych* is paired with a coat of arms, indicating societal status.



Figure 8. Gossaert, Jan, *Carondelet Diptych*, 1517, Oil on panel, 42.5 x 27cm (each), Louvre Museum, Paris.²⁴ Some of the hinged diptychs resemble a book: For example, in *Saint John the Baptist* by an assistant of Jan van Eyck, c. 1440, the outer sides are grooved, gilded to make the frame look like pages of a book and the fourth side to look like the spine of a book.²⁵

²⁴ The reverse of the Virgin and Child panel portrays a skull in a niche, painted with extraordinary realism. Above a quote from St. Jerome concerning the fragility of life and the inevitability of death. The viewer has to infer the spatial relationship among the figures and depends on the angled position, a manipulation of spatial or projective distortion. Ivan Gaskell, "Diptychs: What's the Point?" *Journal of Aesthetics and Art Criticism* 64, no. 3 (2006): 331, www.jstor.org/stable/3700564.

²⁵ Hand, Metzger, and Spronk, *Prayers and Portraits*, 78.

From an art historian's perspective, Wolfthal writes that Hand, Metzger, and Spronk's studies demonstrate that by examining the wear and tear of the objects, diptychs must have been handled, not only displayed on tables.

They were transported, held and touched.²⁶ Where diptychs were joined by hinges, a particular aspect in a devotional viewing emerges through the opening and the closing of the object: when the diptych is closed, the separate images touch, merge.²⁷ Opposites become united, the profane communes directly with the divine. As in Piero's double portrait, husband and wife would be able to reunite in a most intimate, unseen space. Alternatively, in a stationary diptych, where one part is fixed to the wall, and the other part is moveable, Hand, Metzger, and Spronk suggest that tensions between unity and opposition are embedded.²⁸



9.1



9.2



9.3

Figure 9.1, 9.2 and 9.3. Through angled positioning, manipulating the object (opening and closing) and perspective distortion, the viewer establishes a relationship between the figures.

²⁶ Spronk, *Prayers and Portraits*, 966.

²⁷ Diane Wolfthal, "Reviewed Work(s): Prayers and Portraits: Unfolding the Netherlandish Diptych by Ron Spronk, Catherine A Metzger and John Oliver Hand," *Renaissance Quarterly* 60, no. 3 (2007): 966, <https://www.jstor.org/stable/10.1353/ren.2007.0340>.

²⁸ Hand, Metzger, and Spronk, *Prayers and Portraits*, 7.

Eric Dean Wilson argues that a diptych affords reconciliation: “Two stories, set parallel and given equal weight, merge into one, and the hinge offers a moment to chart similarities and differences.”²⁹ The folding mechanism allows for communion between the sacred and secular worlds. When closed completely, they merge into one. When the panels are opened again, contrast and individualities reveal and separate.³⁰

In analysing the diptych in its function of moveable handling, I relate my printing method to also being together and apart. The doubly printed long formats became book pages. Consequently, turning pages means unfolding a visual narrative where imagery is revealed and concealed. (*BookDiptych*, figures 11-13).

The experience of being doubled and paired is one that my twin sister and I know intimately. From the very first moment of our lives, we had our mirror image next to us, around us, and never far apart. Looking at my twin was like looking into a mirror: one of us left-handed, the other right-handed. So often we were referred to in the plural, as ‘the twins’, linked to each other, a unison of two look-alikes because people around us could not differentiate between C and M. We would have preferred that people take us on our own terms, non-comparatively, which, of course, is an experience not exclusive to twin siblings. Yet, despite all efforts to keep us apart, there seemed to be a heightened expectation that we should be identical individuals: always together, side by side.

²⁹ Eric Dean Wilson, “Regarding Diptychs”, *The American Reader*, accessed April 29, 2021, <http://www.theamericanreader.com/regarding-diptychs/>

³⁰ Interestingly, many diptychs have become separated from each other over time and lead independent existences. Ivan Gaskell, “Diptychs: What’s the Point?” *Journal of Aesthetics and Art Criticism* 64, no. 3 (2006): 329, <https://www.jstor.org/stable/3700564>.

I am a diptych. One is only complete with the other one. Together.



Figure 10. Linked: Two are one. Photo album c. 1966: most likely C in front of M.

A diptych, whether historical, as in the paintings of Piero della Francesca or Jan Gossaert (figures 7.1 and 8) or contemporary work, for example by Roni Horn or Glenn Ligon, proposes a relatedness between the two parts of a pair of objects, of individuals.

In *Together | Apart* the diptych, together with iterative printing methods, is instrumental in examining and re-telling an ambiguous relationship between two identical individuals. The gap between two parts interprets closeness, separateness, and a waxing and waning of closeness and distance. Connectedness is established through a considered installation of paired and doubled work. Hinges, both physical and implied, and the acts of the folding and unfolding, engage the viewer in becoming an active participant. By handling and unfolding the pages of the *BookDiptych*, the reverse (verso) becomes equally important as the front. Demonstrated below, both in the still and moving images, in figures 11.1 and 11.2, and discussed further in Chapter Two in the context of layering and printmaking.



Figure 11.1. *Unfolding book, DiptychBook or BookDiptych*, 2019 - ongoing. Still images from youtube/movie, woodcut on Hosho paper.

Unfolding book diptych 1. Turning pages: <https://www.youtube.com/watch?v=d5neur65jHk> [right click to open hyperlink]

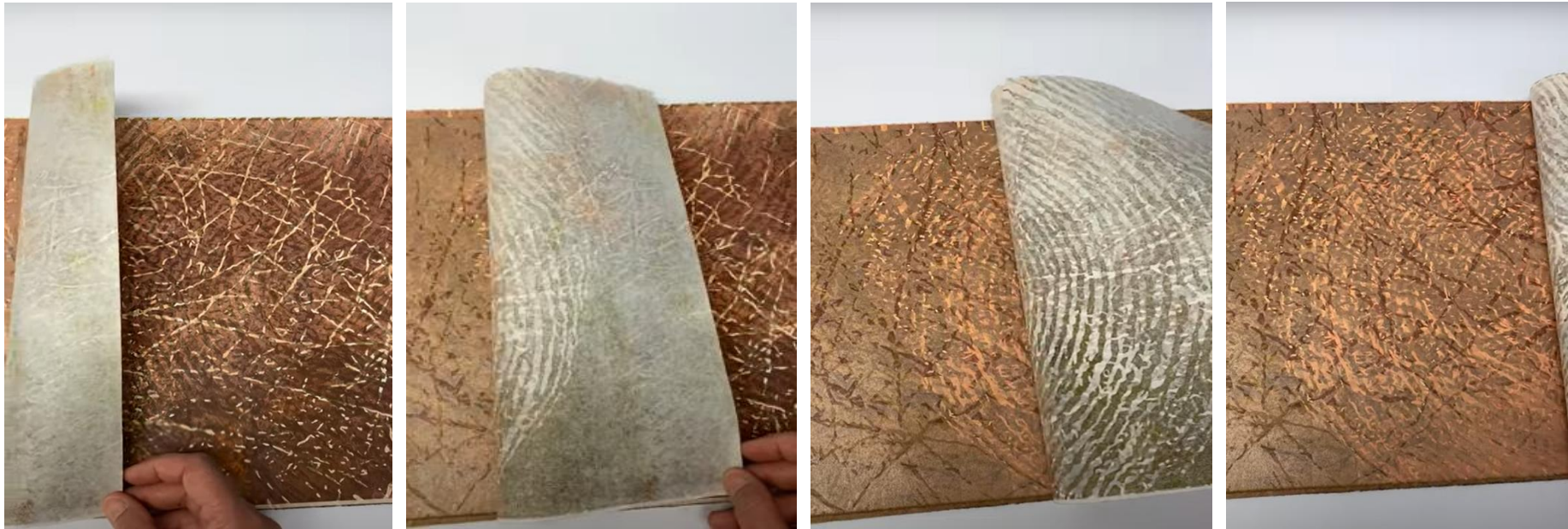


Figure 11.2. *BookDiptych*. Still images from youtube/movie *Unfold book diptych 2*.

and: Moving images: *Unfold book diptych 2*: <https://youtu.be/WEj9yFDt6k> [right click to open hyperlink]

As the pages separate and fold over, new imagery emerges, separates, unfolds; one page is visible, then two; one disappears, closes; one remains, and so on: in *Together | Apart* an evolving viewing. I relate the book's handling to the *Carondelet Diptych* (figures 8 and 9), yet, with a multitude of double-sided pages and their variable arrangement, the opening and closing reveal evolving, new relationships with open-ended possibilities:



Figure 12. *BookDiptych*, 2019 - ongoing, woodcut on Hosho paper, 30 x 94 cm, 18 prints, variable. Open pages, folding to the right or to the left: a reading direction back and forth.

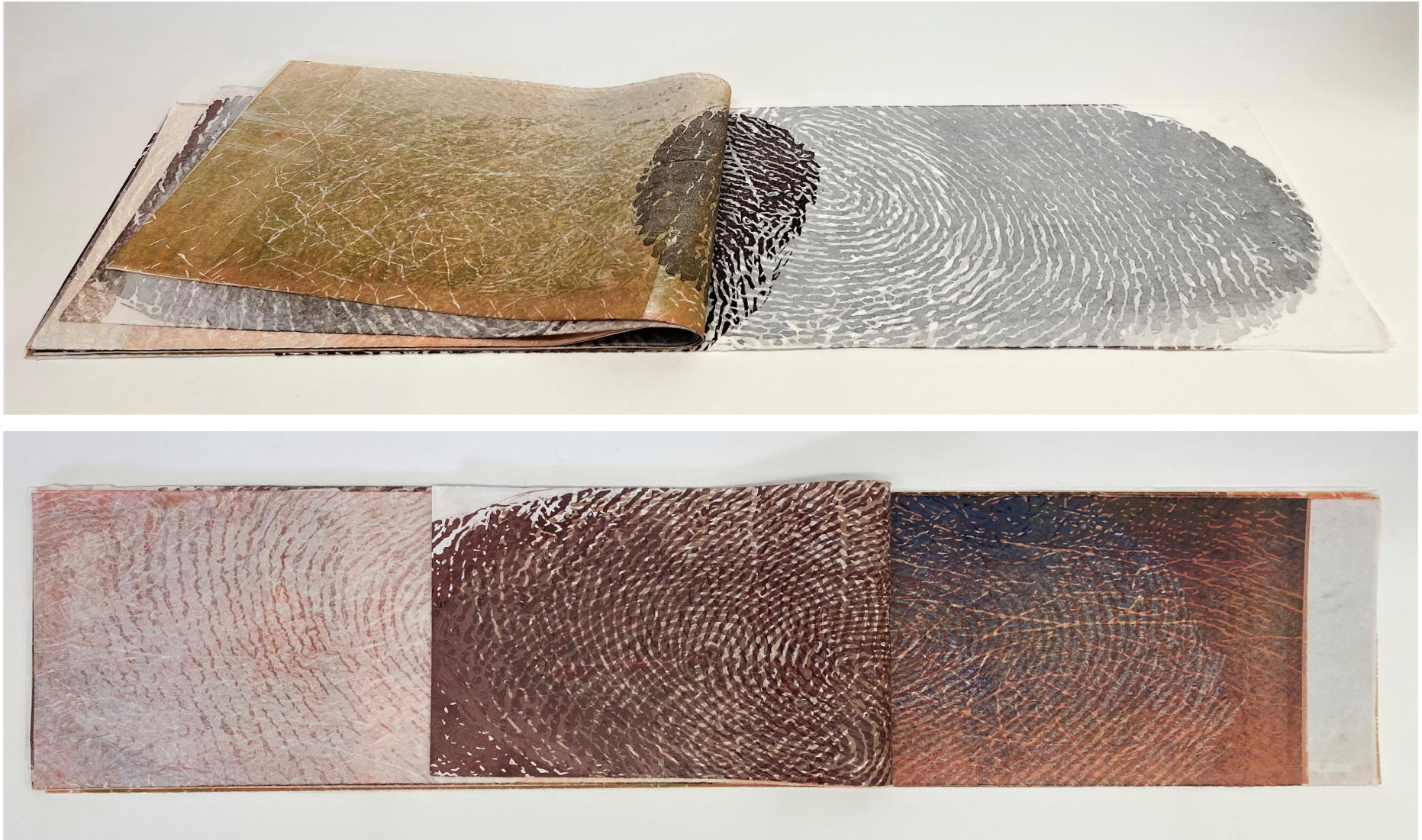


Figure 13. *BookDiptych*. Unbound prints allow a continuous, new arrangement of the imagery, and so their narrative.

Though the slow unveiling of the imagery in the work is immersive, the pages' partial visibility is less cohesive as they are printed as long-format works. It was not until the end of the research that folding and separating each print into two, then collating the separated pages into individually sewn books emerged as a more appropriate format (fig. 14.1).

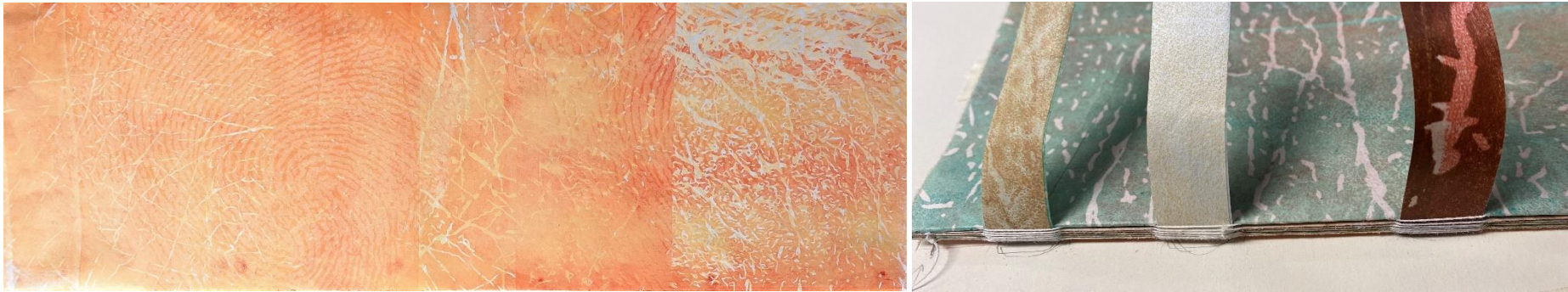


Figure 14.1. Single print full length for two-spined book diptych. From separated/halved and folded prints, two books are sewn.



Figure 14.2. *It's you—it's me—it's you.* 2021, Relief prints on Hosho. 30 x 24 - 175 cm. *BookDiptych* with two spines. Two separate books unfold, towards each other, build up in the middle.



Figure 14.3. *It's you—it's me—it's you*. 2021, Relief prints on Hosho. 30 x 164.5 cm. Some pages in full size. They may be unfolded in parts or full length, extending the book to a very long format. Folding the pages does not follow a strict sequence, allowing many variations and new combinations of imagery.

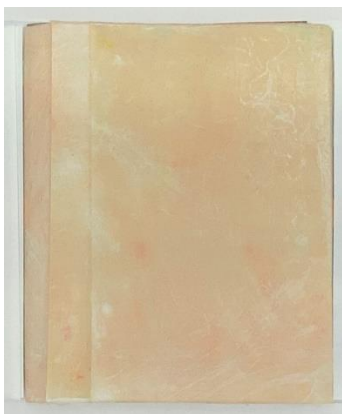


Figure 14.4. *It's you—it's me—it's you*, 2021, 30 x 24 cm. All folded together. End—or beginning. One becomes two, two become one.

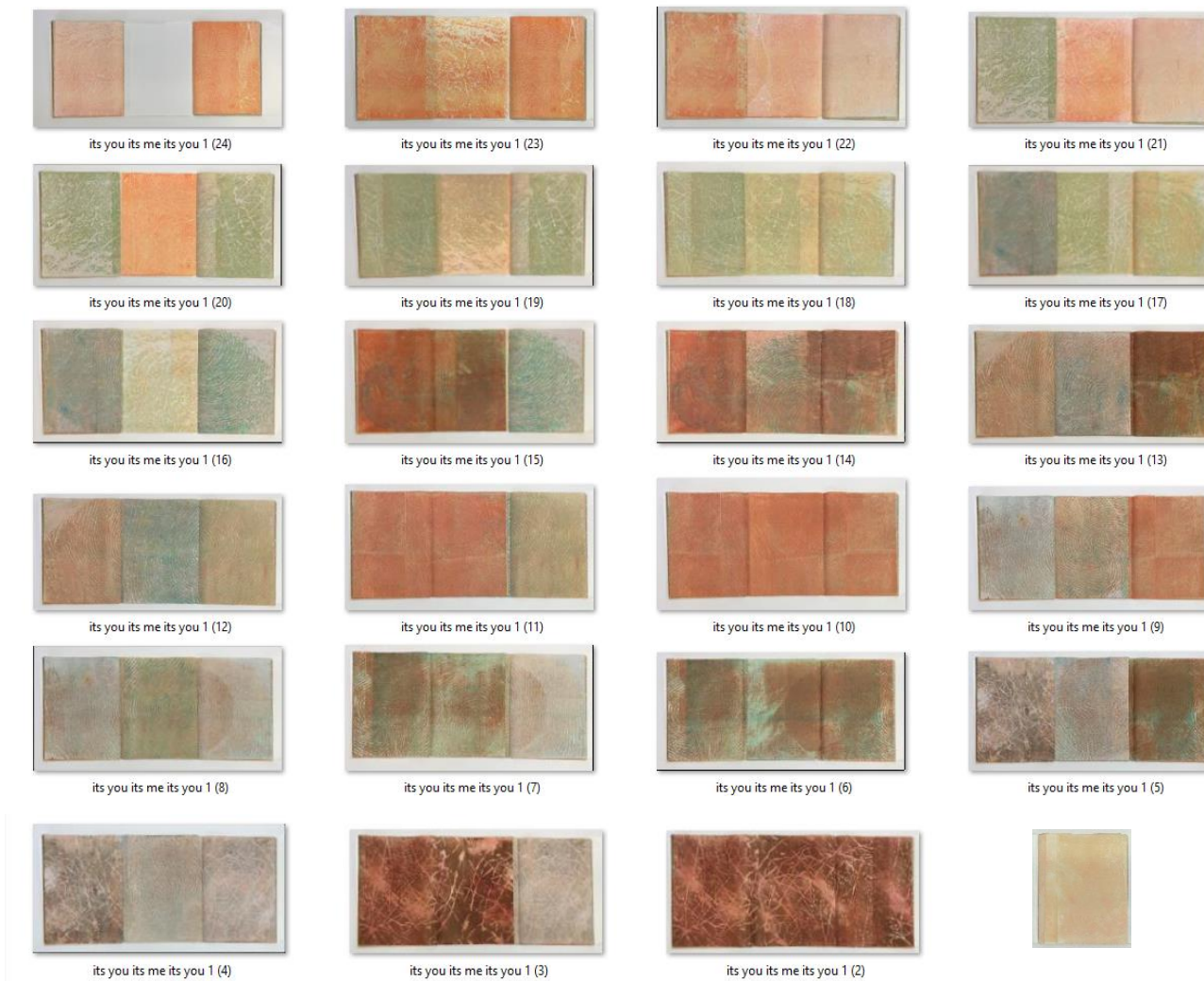


Figure 14.5. Folding to the middle: Book diptych with two spines. *It's you—it's me—it's you*, 2021, relief print on Hosho. 30 x 70.5 cm.

It's you—it's me—it's you. Folding documentation continued (video links):

<https://youtu.be/oow9vbapvnc>

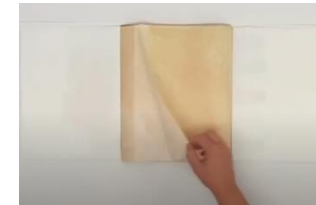
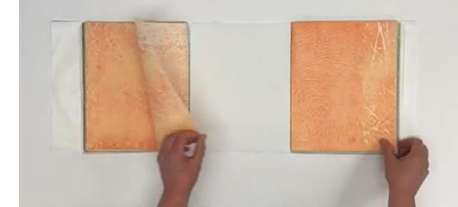
DiptychBook with two spines: apart | together [1:53 min] Oct 31, 2021.

Experiment with a two-spined book, folding towards the middle.

https://youtu.be/w6_Jx9GeoTM

DiptychBook with two spines: together | apart [1:38 min] Oct 31, 2021.

Experiment with a two-spined book, folding from the middle outwards, unfold.



The format of the smaller book enables a quicker turning of pages—one page follows another, left and right, like a conversation between the two of us. The viewer's hands are actively unfolding, folding, unfolding again, creating a visual sequence of similarity and difference, closeness and distance. The double-spined pages open to a multitude of possibilities of imagery sequences, their combinations and narratives.

Similarly, *DiptychBook*, *it's you—it's me—it's you* suggest more than one reading direction. The two separate books unfold towards the middle and eventually build up to one volume of interlocking pages. Starting from the other end, with one book, the double-spined book pages open outwards, ending in two separate books. In fact, to see them together, one must see them apart first and vice versa. The act of turning the pages merges or divides the two parts. Imagery contained in both sections of the book evokes a dialogue of together | apart, apart | together, together | apart in an ongoing visual narrative. The handling of book work invites a dynamic visual relationship between its two parts.

Two plus one. The diptych becomes a triptych

To further understand the significance of the diptych, I compare it to the triptych (Greek: *tri*—three + *ptyche*—fold). Wilson proposes that with a central panel, usually twice the width of the side panels and holding the most weight, the triptych's parts can be compared to a synthesis between thesis (middle panel) and antithesis (side panels).³¹

Because the side panels answer to the central panel, Wilson suggests that the idea or theme in a triptych is more singular or unified than in a diptych, that the diptych invites a dialogue and therefore expands. In contrast, the triptych collapses the three panels into a single idea. In a diptych, then, the viewer's inquiring mind becomes the third (invisible) panel. It follows that, in completing the diptych, the viewer becomes a maker:³² the work can only be fully understood as a doubleness.

An engaged reading is at the core of understanding; to encourage collaboration and to resist passive viewing. Wilson further establishes that the diptych presents two in tandem and so enables the viewer to merge with whichever mental hinge they choose. There is no need for the viewer to decide, only to ponder.

The practices of American conceptual artists Roni Horn and Glenn Ligon, who employ this particular reading and strategy of in-betweenness and ambiguity, are discussed and related to the research. In Glenn Ligon's conceptual work "*Self-portrait Exaggerating My White Features*" (fig. 15), the artist presents us with a pair of portraits that is in contrast to the dichotomous imagery of the historical diptychs (male/female, sacred/secular). Hung side by side, the two self-portraits appear to be identical. Yet, its title assigns an active voice to the work, claiming differences in his appearance.

³¹ For example: Bosch, Hieronymus, *Last Judgment Triptych*, 1504-08, Mixed technique on panel, 163 x 128 cm (central panel), 167 x 60 cm (each wing), Akademie der Bildenden Künste, Vienna.

³² Eric Dean Wilson, "Regarding Diptychs."

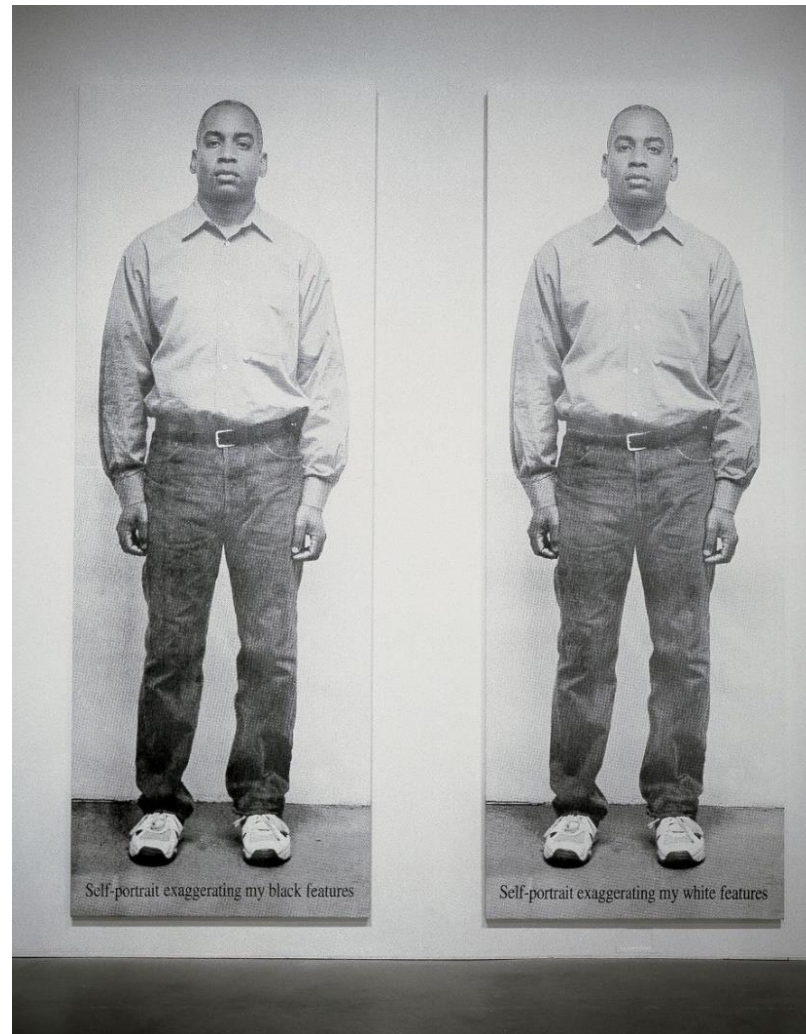


Figure 15. Glenn Ligon, *Self-Portrait Exaggerating My Black Features and Self-Portrait Exaggerating My White Features*, 1998, silkscreen on canvas, two panels, each 304.8 x 100.6 cm; Edition of 2 and 1 AP; © Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris.

The provocation challenges the viewer to compare the written text with the visual imagery and to discern a minuscule difference. Ligon achieves the minimally nuanced tonal variations between the photographic prints by a manual printing process utilising the same matrix. Through the doubling of his portrait, Ligon unfolds and questions ideas about race, about either—or. The viewer may ultimately realise that the actual work does not play out on the printed surface but in their own mind.

Paired and doubled imagery proposes a relationship between one and the other. Ligon's imagery with very little contrast prompts the viewer to look for difference, provokes a comparison: to ponder whether the doubles are, in fact, the same. Such strategies can slow down the viewing and extend the visual narrative. Doubled imagery can pose the question of why something is presented twice, a productive confusion.

Roni Horn also exploits the potential of uncertainty through her practice. Concerned with nature, meaning and perception of identity, the multidisciplinary artist engages with a range of media and materials. Through her drawings, photography, installations, sculptures and literature, Horn continues to explore the notion of doubling.³³ With this methodology, Horn asks questions by generating an uncertainty that ultimately defies closure in her work.

Horn says, "When you have one, you have one. When you have two, you've got space between, plus you've got difference. And difference is where everything opens up."³⁴

In the installation *a.k.a.*, (fig. 16.1 and 16.2), Roni Horn confronts the viewer with thirty photographic portraits arranged as a series of 15 pairs. Their hanging initially suggests a difference in age, place, time and possibly gender. Yet for the viewer, in discovering subtle connections, whether by the symmetry of pose, gaze or mood, ambiguous readings and tentative relationships become apparent. Is

³³ Hauser & Wirth, "Roni Horn," accessed April 10, 2022, <https://www.hauserwirth.com/artists/2790-roni-horn/>

³⁴ "Roni Horn interviewed by Dayanita Singh", interview by Dayanita Singh, Louisiana Channel, May 2012, <https://vimeo.com/67051559>.

it the same person whom I am seeing? Barbara Garrie believes that Horn poses a series of questions through her doubled imagery: “Who are you? Are you different? And what does difference mean?”³⁵

Considering her own work as a critique of stereotypes, as a form of engagement, Horn’s photographic pairs are predicated on a future relationship with an audience. The installed images invite the viewer to enter a process of discovery to “experience difference and the potential for multiple forms of identity.”³⁶ Horn’s connection of identity and mutability in a symbiotic constellation undermines the notion of a stable identity and therefore defies a singular reading.³⁷ In its place, she leads the viewer on a journey, investigating what is, what one sees, and what one thinks to see.³⁸ In Heidegger’s terms, this is an investigation of the task of art to produce movement in what is being thought, provoked by an enquiry that places basic concepts in crisis.³⁹

Garrie understands the physical enactment of this act of looking at, of pondering, of moving between images or objects placed in space that is at the core of Horn’s work to provoke a cognitive shift: the repetitive task becomes a re-assessing of what is seen.⁴⁰

For Garrie, the in-betweenness in Horn’s work is performed **in** the act of viewing: it is through these embodied interactions with the installation that the indeterminacy of identity can be experienced.⁴¹

³⁵ Barbara Garrie, “(Dis)Orientation: Identity, Landscape and Embodiment in the Work of Roni Horn,” (PhD diss., University of Canterbury, 2012), 30. Semantic Scholar (Corpus ID: 190741109).

³⁶ Garrie, “(Dis)Orientation,” 11-12.

³⁷ Beyeler ed., *Roni Horn*

³⁸ Barbara Garrie, “(Dis)Orientation,” 48.

³⁹ Bolt, *Heidegger Reframed*, 5.

⁴⁰ Garrie, “(Dis)Orientation,” 49.

⁴¹ Garrie, “(Dis)Orientation,” 38.

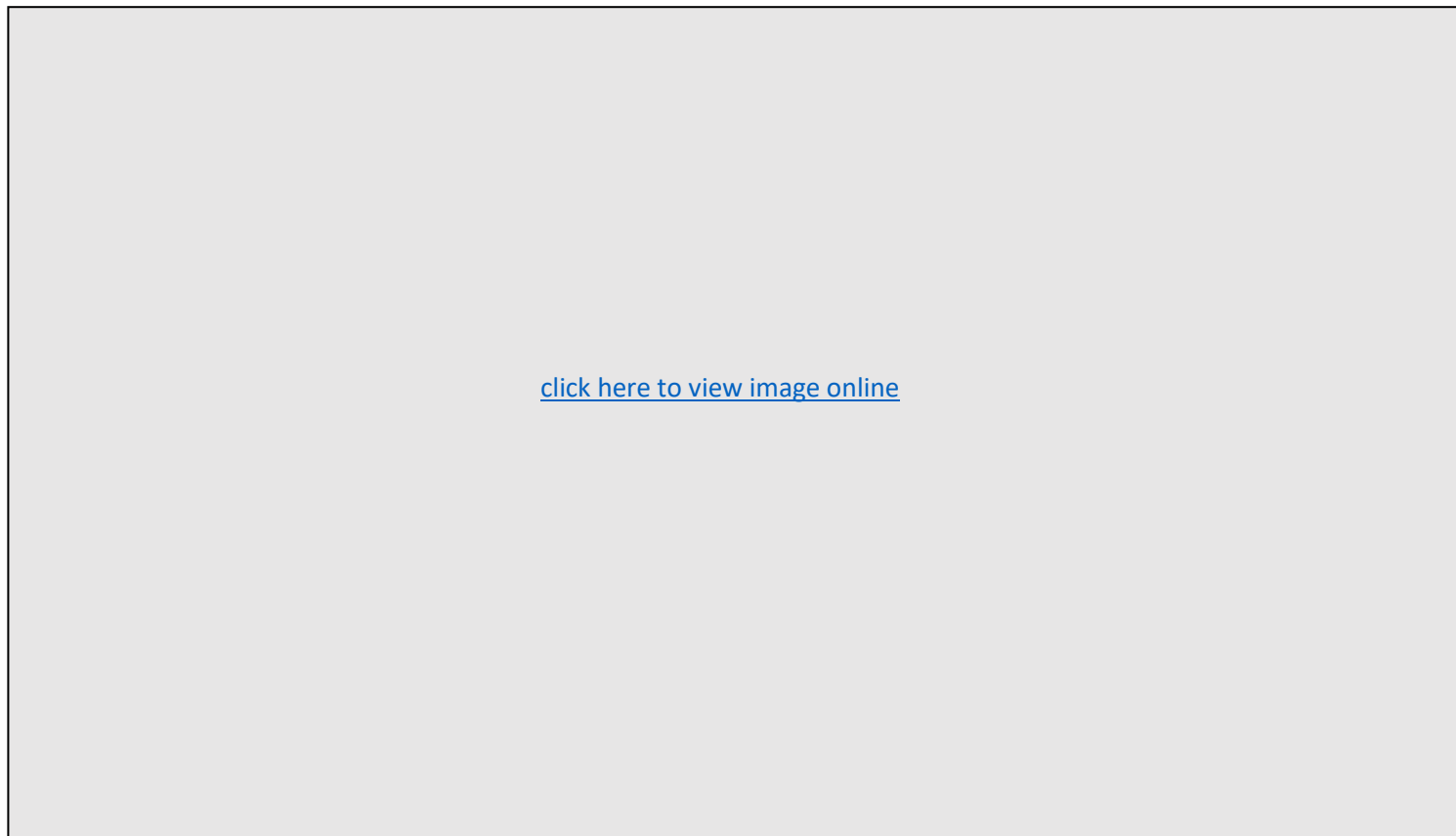


Figure 16.1. Roni Horn, *a.k.a.*, 2008-2009, ink jet on rag paper, 30 paired photographs, 38.1 x 33 cm each.



Figure 16.2. Roni Horn, *a.k.a.*, 2008-09. Installation – exhibition at Fondation Beyeler.

Horn persuades the viewer to understand that the essence of things may differ, will differ, from their apparent visual appearance. I instinctively followed her provocation to see or find a state of difference. It took some time while I walked alongside Horn's installation for the revealing moment to unfold (fig. 16.2). In a similar slow unfolding viewing, I instinctively followed Ligon's provocation to see or find difference before I came to realise that the work is not a fixed statement: As viewer engagement, artworks invite questions about identity, specifically a perceived sameness that expresses difference and a perceived difference that ultimately reveals sameness.

In both artworks of Horn and Ligon, their relationship with each other is essential to the meaning of the whole. The pieces, hinged by the viewer, are not susceptible to a reading in a singular form. This interconnectedness resonated with my own lived doubleness.

The experience of seeing the exhibition *Roni Horn* at the Fondation Beyeler in Basel 2017 was a pivotal moment for me to recognize and apprehend a persistent pattern of pairing and creating multiples are embedded throughout my practice. I could finally see a common thread across the many different media and subjects in the practice; use of the multiple, paired work of sameness and difference. Leading to an understanding that lived experience is predominantly tacit and that particular experiences and patterns of growing up can influence one's understanding of being in the world and consequently underpin the concepts and strategies of a creative art practice.

Concepts and theories of identity are not, however, the focus of this research. Instead, a felt ambiguity of being, being either/or, a state of in-betweenness resonates with my sense of being in the world. Ambiguity mirrors my experience growing up next to my twin: to be this one and/or the other one. Or even both. Horn's and Ligon's doubled and paired works deliberately evoke a gap between what is seen and what one might think is seen. I am drawn to this in-between space; I recognise it in my sister and myself.

I relate the in-between space directly to the diptych, which, as defined by the artist Lisa Marder, is uniquely suited to explore relationships and dualities and has long been used to visualize close, even symbiotic, relationships.⁴² Connections such as those elicited by both Horn and Ligon are expressed in various concepts: re-invoked as physical hinges in intangible ways and explored through formal visual elements and/or through content.

The gap becomes instrumental to the relationship between the two parts or panels of the diptych. Throughout this exegesis, together | apart plays as a *Leitmotiv* that implies closeness and distance. A physical space between work but also within the work, the gap is a space real and imagined and felt.

⁴² Lisa Marder, "Painting a Diptych," Liveaboutdotcom, updated March 06, 2017, <https://www.liveabout.com/painting-a-diptych-2578728>.

The gap

Within this research, I visualize, both literally and metaphorically, the space between my twin sister and myself as a gap. A gap may wax and wane. Closeness and distance, real and imagined: it describes our relationship. It allows me to approach the creative practice component of this research as a metaphor for the experience of being in the world defined by being both together and apart, to be seen as both alike and unlike.

The gap invites interpretation. The grouping of two or more images placed together signals a form of relationship between the works. The exact proximity of one work to the other functions as a form of visual punctuation, an interstitial space that affects the experiencing and understanding of the works. With no discernible gap or hint of a fissure, the two parts initially read as one representational image. When works cannot be read from a single position, the viewer is encouraged to move their body to engage fully with the work.

Figure 17.1.

Two pieces form one work

Doubled Doubles,

Soft-ground etching, relief and monoprint on
Magnani

112 x 76 cm each part, 112 x 152 cm double



Figure 17.2. In this diptych a small gap makes for an ambiguous state: work is apart but still reads as one.



Figure 17.3. *Doubled Doubles*, Critique/progress review at Old Mariners' Chapel.



Figure 17.4. *Doubled Doubles*. Expansive gaps, opening discontinuity, tension, where two things installed cannot be seen simultaneously. Connections may be made by recall or memory, recognition of familiarity: Have I seen this/her before? At what point is connection lost?

Large gaps become instrumental in setting up a particular viewing experience. When two cannot be seen together, a moment of recall takes place when seeing the second. Have I seen this before? Are they the same? Works separated by an expansive space resemble a conversation between distant voices or are perhaps like making a twin or finding a twin stranger. The gap becomes an activated inert space in which the viewer might draw a connection in which things apart are linked.

Dividing gap: figure and ground

Diptychs and series of artwork are often made and installed in a particular horizontal or vertical schema. In considering the space between each image as a form of punctuation, I explore how this space is a way of articulating the reading of images, using these punctuations or gaps to influence the viewer to become embodied or immersed in the work.

In manipulating the gap, reference is made to positive and negative space within a work. Together, figure and ground create a relationship in which the positive shape, usually, is the figure, and the negative shape is the ground. Positive space is regarded as what is: a person, a subject or thing, focused perception. This figure–ground distinction eliminates ambiguity.

This is my sister; this is me; this is the two of us.

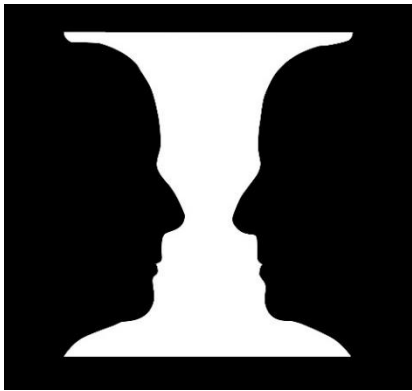


Figure 18. Faces-Vase: the gap as visual dead lock-either or.

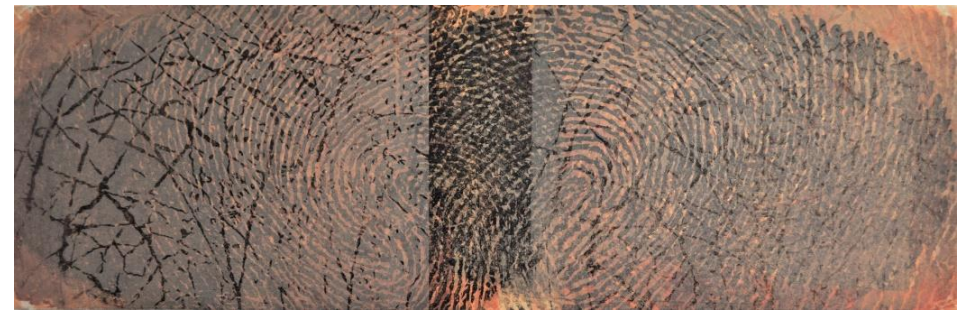


Figure 19. The gap (middle) in the work *BookDiptych*: connects and sets apart

The gestalt experiment of Danish psychologist Edgar Rubin's vase diagram that might be read as a vase or as a pair of faces is based on deliberately ambiguous imagery (fig. 18). It is impossible to see a vase and faces simultaneously, and the viewer must

choose to see one or the other and disregard the visual field surrounding them.⁴³ Ernst Gombrich calls such imagery ‘visual deadlock’: each complementary image is fully coherent in itself; therefore, the viewer’s brain and eye will read the parts as either figure or ground—but not both.⁴⁴

Negative space is the space around and between the objects or subjects of an image, a space which surrounds everything. A thing never exists alone: Heidegger’s ‘being-with-others’ demands and defines a relationship between two or more things or people, and so describes how we see the world around us. The space around us frames how we experience being. In this research ‘gap’, defined as in-betweenness, is a space in its own right, yet defined by what it sits between, just as the vase-faces illustrate (fig. 18). By forming a border between two parts, the gap also creates a relationship between them and may signify something intangible, invisible. As a break in continuity, the gap sits between what has been and what has yet to come, a space of delay and anticipation.

This is the relationship between us.

Gaps have the potential to organise or disrupt the flow of a narrative. A gap can be silence between the pieces, where the unspoken, the absent and the unseen can fall into a void. A gap may suggest the absent, uncertain and unknown, potentially inviting the viewer to imagine the missing fragments or pieces. Ligon’s paired self-portraits and Horn’s *a.k.a.* photo series both use inbetween-spaces to make the viewer to examine, looking back and forth from one work to the other. In this engagement, inert empty spaces become activated gaps of punctuation, implying a relationship between part and whole. Such gaps or pauses invite us to read unwritten or invisible content.⁴⁵

⁴³ Michael Hebbert, “Figure-ground: History and Practice of a Planning Technique,” *TPR* 87, no. 6 (2016): 707, <http://dx.doi.org/10.3828/tpr.2016.44>.

⁴⁴ Ernst H. Gombrich, *Meditations on a Hobby Horse* (London: Phaidon, 1963), 154.

⁴⁵ Alex Potts describes Carl Andre’s work as ‘activating inert empty space’, Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven and London: Yale University Press, 2000), 315, 312, quoted in Garrie, “(Dis)orientation,” 25.

Throughout this research the gap is a punctuated space, conceived as ambiguous, both positive *and* negative. Traditionally, a work is considered as the positive shape/space, marking presence on the gallery wall: the work exists, physically, visually, can be seen and touched. The negative space inside each work, between the composite pieces, is deliberate, activated, charged. As punctuated space, the gap is then intrinsically linked with the content of *Together | Apart*, indivisible from the work's subject of exploration—the relationship between identical twins.

The space of the gap is inscribed in the architectural environment of the installed work. Garrie describes the architectural features of an exhibition space to “function as points that anchor the viewer within a ‘real’ space instead of the consuming space held in the image.”⁴⁶ Whilst works maybe physically located in a static architectural space, the viewer becomes an active participant as they move to experience the work affecting an active interpretation of the work. In moving from one work to another, the gaps between the works actively propel and directs engagement by the viewer.

The gap as a spatial concept of closeness and distance is embedded throughout this practice-led research. The gap separates, fractures and divides and equally connects, relates, prompts a punctuated reading.

In *and—and* (fig. 20), small gaps set the two rows of prints apart, just enough to create a small distance, a distinction. The gaps relate to gaps within the work: subtle, demanding a close look to see the difference between physical gaps and printed gaps, where beginnings and ends are real and implied.

⁴⁶ Garrie, “(Dis)Orientation,” 66.



Figure 20. *and—and* (detail), soft-ground and monoprint on Magnani paper. Physical and printed gaps disrupt and connect. They mark beginnings and ends.

In contrast, printmaker Lesley Duxbury extends the gap to an equal-sized panel that sits in between two seemingly identical works in *Squint*, installed with small, separating gaps between (fig. 21). By constructing an equally sized middle panel, Duxbury redefines the triptych, which Wilson describes as thesis (and the side panels as antithesis, p32). While the work appears to be a triptych, I consider it a diptych. Contrary to Wilson's definition of the triptych that the side panels collapse to one idea in the middle panel, the side panels hold their weight. Instead, rather than being the sole carrier of the idea, the middle panel plays an important role in the viewer engagement: the viewer that compares. This middle panel, or emphasized gap, is instrumental in assigning an active role to the

viewer and to defy a cursory reading. In pairing seemingly identical images, similar to Ligon's work, Duxbury writes that such a grouping "provides the impetus to look for differences and similarities":⁴⁷ She invites the viewer to make comparisons between nuances of difference. In discussing her work *Squint*, she suggests that "the memory of what is perceived in one image is taken to the other and, consequently, the formal elements of each—similar yet different—offer an opportunity to interpret the work in a multiplicity of ways."⁴⁸ For Duxbury, the pairing of photographically captured clouds becomes a "potent measure of change",⁴⁹ the moment of change between one cloud state and another is separated by a third panel. Physically separating the images, disrupting the eye, it creates a pause, like the millisecond of a squint, forcing the brain to switch reading modes, back and forth between visual and written text.

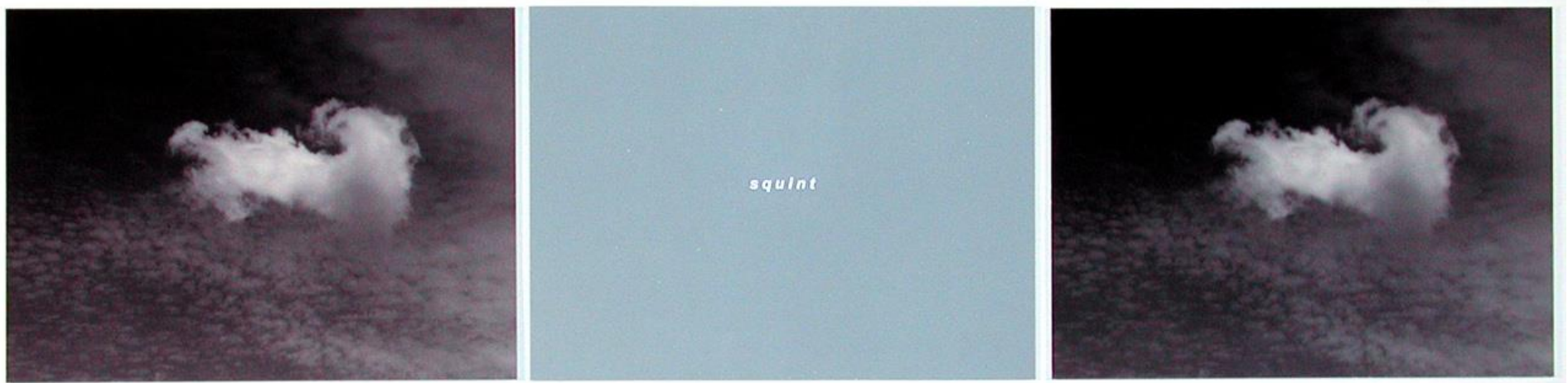


Figure 21. Lesley Duxbury, *Squint*, 2003, inkjet, relief and silkscreen print. 3 panels, each 35 x 60cm.

⁴⁷ Lesley Duxbury, "The Eye (and Mind) of the Beholder," in *Thinking Through Practice*, ed. Lesley Duxbury, Elizabeth M. Grierson and Dianne Waite (RMIT Publishing, 2007), 25.

⁴⁸ Duxbury, "The Eye (And Mind)," 25.

⁴⁹ Duxbury, 25.

The middle panel becomes the gap in her work and creates a break, a pause, while the viewer transitions from one image (moment) to the other. I relate this kind of comparison to my lived experience of being compared to my twin, looking from one to the other to tell us apart. In Duxbury's work, the viewer physically enacts the comparing of what is seen, the seemingly identical imagery, by walking back and forth between.

Magnifying a minuscule time-lapse by giving the middle panel equal size between the two nuanced images, this gap offers a space for contemplation and comparison. The blue text panel positioned between a before and after moment in weather conditions becomes a metaphor for continuous change. Duxbury's approach to installing the set of works with a punctuated space allows and encourages the themes and ideas to unfold with a greater sense of narrative potential: Anticipating small changes, of what will happen next and how easy it might be missed.

For Duxbury, the installation/construction or coming-into-being of the artworks not only offer the viewer an aesthetic experience: above all, the work invites a thought process, an experience through imagination.⁵⁰ By engaging with the work, walking back and forth between the parts, investigating, Duxbury sets up a participatory way of engagement: the act of seeing becomes an embodied act of viewing. We become aware of our looking, our own perception.⁵¹

⁵⁰ Duxbury, 26.

⁵¹ Lesley Duxbury, *Exposed to the Elements: Representation of Atmospheric Phenomena and the Construction of a Cultural Psyche*, (Melbourne: RMIT University, 2004), 127.

Unfolding viewing - Transition and movement

With a focus on movement and understanding our world “in perpetual motion, transition and continuation”, Eveline Kotai employs a process of reconfiguring and reassembling, where material is dissolved and regenerated.⁵² In her work *Breathing Pattern*, she offers us a large format canvas curved along several angled walls (fig. 22 and 23). Kotai cuts thin strips of her own work, stitching them together to make new pieces. In the acts of separating (cutting) and mending/unifying (stitching), Kotai makes, unmakes, and remakes her work. In a slow and open-ended process, beginnings end and then become beginnings over again.

I was absorbed by, sensed and felt this method of coming into being through small iterations in the piece. Kotai’s construction of the work through iterative processes, through chance and the shifts of constant change, exemplifies an analogous way of making. Similarly, I evoke and re-tell lived experience through processes of repetition and minute shifts, assigned to a long, horizontal format that reflects both space and time. The elongated format enables a reading direction from left to right and back, through the movement of the eyes and the head, or the movement of walking along the work, allowing for multiple focal and viewing points. Likewise, Kotai, Duxbury or Horn propose that their work should not be viewed from one position or single point only. Rather, the viewer needs to move eyes **and** body to read such work in all its complexity.

Both Kotai and Duxbury employ an increased scale to engage the viewer in an unfolding, embodied viewing of the work. To comply with the demand to move, to become immersed to this extent, requires a shift from being a passive viewer to being a participant observer who has “to shift their position in order to enable them to literally read it.”⁵³

⁵² Art Gallery WA, “WA Now - Eveline Kotai: Breathing Pattern,” accessed May 6, 2021, <https://artgallery.wa.gov.au/whats-on/exhibitions/wa-now-eveline-kotai-breathing-pattern>.

⁵³ Duxbury, “The Eye (And Mind) of the Beholder,” 22.



Figure 22. Eveline Kotai, *Breathing Pattern, (Living Forest)*, 2019, Art Gallery of WA, 76 x 1000 cm.

Through the reading (visual or written) of someone else's work I can make sense of my practice. While Kotai's iterations stem from several painted canvases, my iterations are printed multiples from the same matrices. Despite different derivations of the individual parts in Kotai's work, the overall endeavour to assemble the many parts to a long movement captivated me both for its affect and mode of reading. When I experienced *Breathing Pattern*, I felt an immediate link to what I was searching for in my work as well: iterative, subtle, and continuous change. In Kotai's intertwining of more than one entity, I do not have to decide which one I see. The work continuously and slowly changes as I move along the work.



Figure 23. Eveline Kotai, *Breathing Pattern*, Detail.

Being in the presence of Kotai's extended panel work became an immersive experience. Drawn in through the small-scale marks closer to the surface, and simultaneously moving through the flow of the composition, being propelled along it, I feel a compelling rhythm, like breathing.

Leaving a strong memory of embodied viewing experience on me, Kotai's methodology of introducing iterative change found an expression in my composite work *Doubled and Paired* (figures 51.1 and 51.2).

Twinned and paired. Making my twin

Twin artists, for example Gert & Uwe Tobias, Gabriella Mangano and Silvana Mangano, and Lorraine Corker and Loretta Gibbs, investigate the world artistically, either as subjects or as artist collaborators and conspirators. Though this research *Together | Apart* has only one author, it is nonetheless brought into existence with a constant ongoing physical and emotional awareness of my other twin. Understanding something of the ways identical twins collaborate as practising artists and position multiple authorships in perspective with a singular one provides insight into this doubled way of being.

Twins in art have a long history as subjects. Witold Malinowski and Marta Melka-Roszczyk⁵⁴ describe the fascination with twins stemming from a fluke and wonder of nature that dates to the earliest traces of human visual expression in images and objects. Twins are documented with medical, mythological and cultural interests.

Of particular interest has been conjoined twins such as Mary and Eliza Chulhurst (also called Biddenden Maids, fig. 24), whose bodies connected at the shoulder and the hip. The twins lived over thirty years, living together and apart.⁵⁵ The two women's intrinsic understanding of being in the world as one was evident when one of the twin sisters died: the one still alive refused a surgeon's offer to separate her from her sister: since they came to this world together, they would leave it together. These interdependent women and their intertwined lives have become history, myth and even a cultural event.⁵⁶ The illustration of their conjoined existence in perfect symmetry might idealise their natural bodies. However, their being 'joined at the hip' allows me to visualise a state of being. As an identical twin, I understand this image as a metaphor for the strength of the bond between twins and an interdependent relationship where the one cannot imagine existing without the other.

⁵⁴ Malinowski, Witold and Melka-Roszyk Marta, "Twin artists and twins as a source of inspiration for painting," *Archives of Perinatal Medicine* 18, no.4 (2012): 222-228.

⁵⁵ Malinowski and Melka-Roszyk, "Twin artists and twins," 224.

⁵⁶ Wikipedia, "Biddenden Maids," last edited April 15, 2021, https://en.wikipedia.org/wiki/Biddenden_Maids

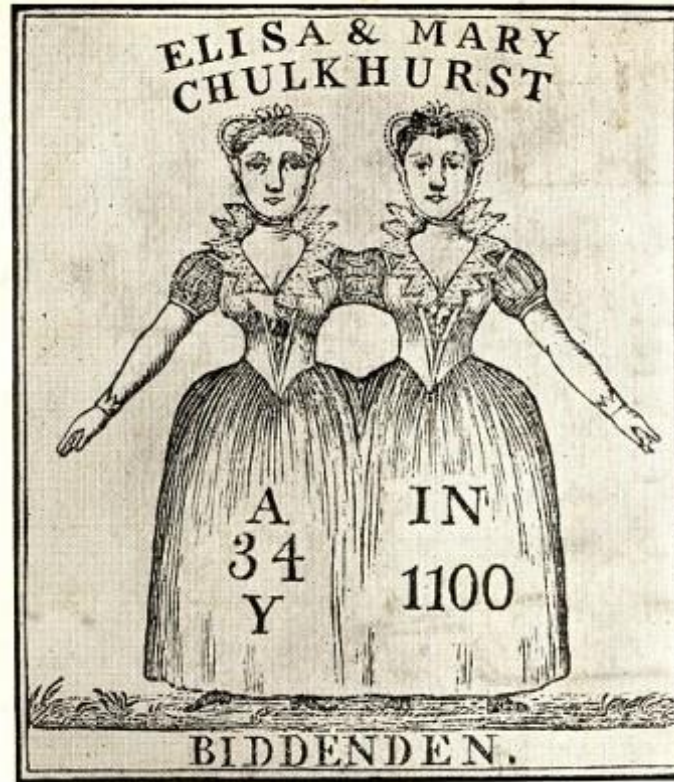


Figure 24. Biddenden Maids, Illustration from 1808.

Twin visual artists as collaborators

Western Australian artists Lorraine Corker and Loretta Gibbs reflect their own experiences of being in the world as a twinned pair with their uncanny likeness.

Through photographic work, they document their experimentation and exploration of their twin-beingness in a playful roleplay. Their doubled appearances confuse the viewer about what they see: one or two people, are they original and copy or two copies? (fig. 25).

Considering themselves 'mirror twins',⁵⁷ expressed in left and right-handedness, Lorraine and Loretta complement and mirror each other in a series of stills from staged and improvised performances. While Lorraine instigated the project, their performances were developed collaboratively, non-verbally and intuitively. While Loretta enjoyed being a twin, Lorraine felt a need for independence and individuality.⁵⁸

As I re-live my twin experiences of connection, I recognise my own relationship in the photo series by Lorraine Corker and Loretta Gibbs: confused identity and closeness, entanglement, mirroring, being one and/or two. Their performances of states of being conjure my everyday experience of being doubled and mirrored, felt and seen. We too are mirror-image twins—my sister is right-handed, I am left-handed. Our hand preferences were a way for others to tell us apart.

As I print and make and write, I sense I am collaborating with my twin, who lives apart in another country.

⁵⁷ Mirror-image twins: When facing each other, twins appear as matching reflections. Fingerprint patterns may be mirror images; in extremely rare cases, one twin may have internal organs on the opposite side. About 25% of monozygotic twins fit this description. From: "What are Mirror Image Twins?" Washington State Twin Registry, accessed April 29, 2021, <https://wstwinregistry.org/2015/10/01/what-are-mirror-image-twins>. When the egg splits more than a week after conception, identical twins can develop particular asymmetric features like left/right handedness, hair whirls, crossing legs opposite to each other; this is not determined via DNA. From: "Mirror-Image Twins," Twins Research Australia, accessed April 29, 2021, <https://www.twins.org.au/twins-and-families/about-twins/171-mirror-image-twins>.

⁵⁸ Lorraine Corker, Phone call conversation, April 19, 2020.



Figure 25. Lorraine Corker and Loretta Gibbs, *Twin Project*, 2014.

Another collaborative team exploiting their in-sync-ness are the Melbourne-based twin artists, Gabriella Mangano and Silvana Mangano. Confined in a small space and facing each other and with a steady gaze in their performance piece *if...so...then*, 2006 (still), they utilise their bodies as extended drawing tools to draw gestural marks around and between their bodies on the walls of their compressed space (fig. 26.1 and 26.2). In response to each other's actions and in repetitive movements in this close space, they

investigate forms of communication other than language.⁵⁹ The siblings' unspoken modes of communication and intuitive understanding of each other's actions and behaviours lie at the core of their poetic work.⁶⁰ From my identical twinship, I relate to



Figure 26.1., 26.2. Gabriella Mangano & Silvana Mangano, *if...so...then*, 2006 (still).

⁵⁹ Anna Bagshaw, "Time and Motion Studies, Twin Strategies." *Artlink* 29, no. 1 (2009): 58.

⁶⁰ "Gabriella Mangano," Museum of Contemporary Art Australia, Dominic Kavanagh, accessed April 29, 2021, <https://www.mca.com.au/artists-works/artists/gabriella-mangano/>.

their reliance on “silent exchange and mutual understanding”⁶¹ during their working collaboration must come naturally to them. Manganos’ work relies on their doubled physical presence, while for my research, physical distance becomes a presence in the practice.

The poetic work of the Mangano twins encompasses methods that are of significance to my research of exploring *Together | Apart*. Their mirrored actions become magnified in this compressed space, and I imagine that their silent exchange heightens the observations of viewers. By marking the space between and around their moving bodies, they activate the negative space surrounding them. Their gap describes their relationship. Their drawing becomes an ongoing defining and redefining of their iterations, shifted positions and actions. Process and continuous change become a focus. In a recognisable twin experience in a shared space, they both restrict and enable each other simultaneously. Ultimately, their work expresses something invisible about communication and connection: an embodied relationship. It is this sense of embodiment that I endeavour to instil in the practice and the outcomes.

Identical twin artists Gert & Uwe Tobias represent a more independent working mode: each work is made by just one of them (fig. 27.1 and 27.2) The twins assert that each has their own freedom to work towards the best result of their developing work. Constant agreement and disagreement drive their collaboration. After the completion of the work, there is never an individual ownership. Sealing their ideational collaboration / *Zusammenarbeit* they both sign the artworks, made by one, conceived by two.⁶² The ampersand between their first names both highlights their individuality and links them in their working relationship.

The Tobias twins, the Manganos and Corker/Gibbs, each in their own way, represent facets of themes explored in this research, *Together | Apart*. As I transform and translate aspects of my twinship through the processes of making, in images and words, I recognise that others too, through their arguments and differences, tacitly and in silent exchange, struggle with similar questions.

⁶¹ Gabriella Mangano and Silvana Mangano, artist statement, 18th Biennale of Sydney: All Our Relations, 2012, Catalogue, 285. / AUSTLIT <https://www.austlit.edu.au/austlit/page/7291686>.

⁶² Wallpaper, “Twin engine: Gert & Uwe Tobias at Whitechapel Gallery, London.”

Though in my practice there is just one author, I print my twin into being through multiples. My twin is not physically present to collaborate with me, is not next to me. Nor does the work emerge from our discussions about the work. My sister is present through our shared lived experience and memories of stories of our doubleness.



Figure 27.1. Twin artists Gert & Uwe Tobias.

Figure 27.2. Gert & Uwe Tobias, *Untitled*, 2007, woodcut on canvas, 248 x 401.7 cm.

Physically separated by hemispheres, I feel, remember and re-imagine my twin's presence. In this practice-led research, the focus lies beyond our uncanny likeness of traits of physical appearance that identical twins share. Photographic representational imagery is not of relevance here. Rather, imagery is developed and derived from body memory and often inscribed in the tactility of cloth.

Our twinness and states of being emerge through touch, being touched, printing and reprinting with a limited number of plates. We embed imprints of our skin and fingerprints and gauzes in plates, some stable and some more fleeting. Imagery emerges, and through re-printing and layering, is continuously defined and then redefined. The abstracted language for the plates, which I understand as the DNA of the work, is derived from the enlarged imagery of body prints and gauzes and developed in iterative printing processes.

Subjected to probability and change by applying multiple plates to the printing process, the results invite a reading that is not fixed. The printed images evoke possibilities, shifts, open-ended results and ambiguity. In addition, considered choices of printing substrates and their materiality emphasise surface and touch and favour a haptic reading over an optical one.

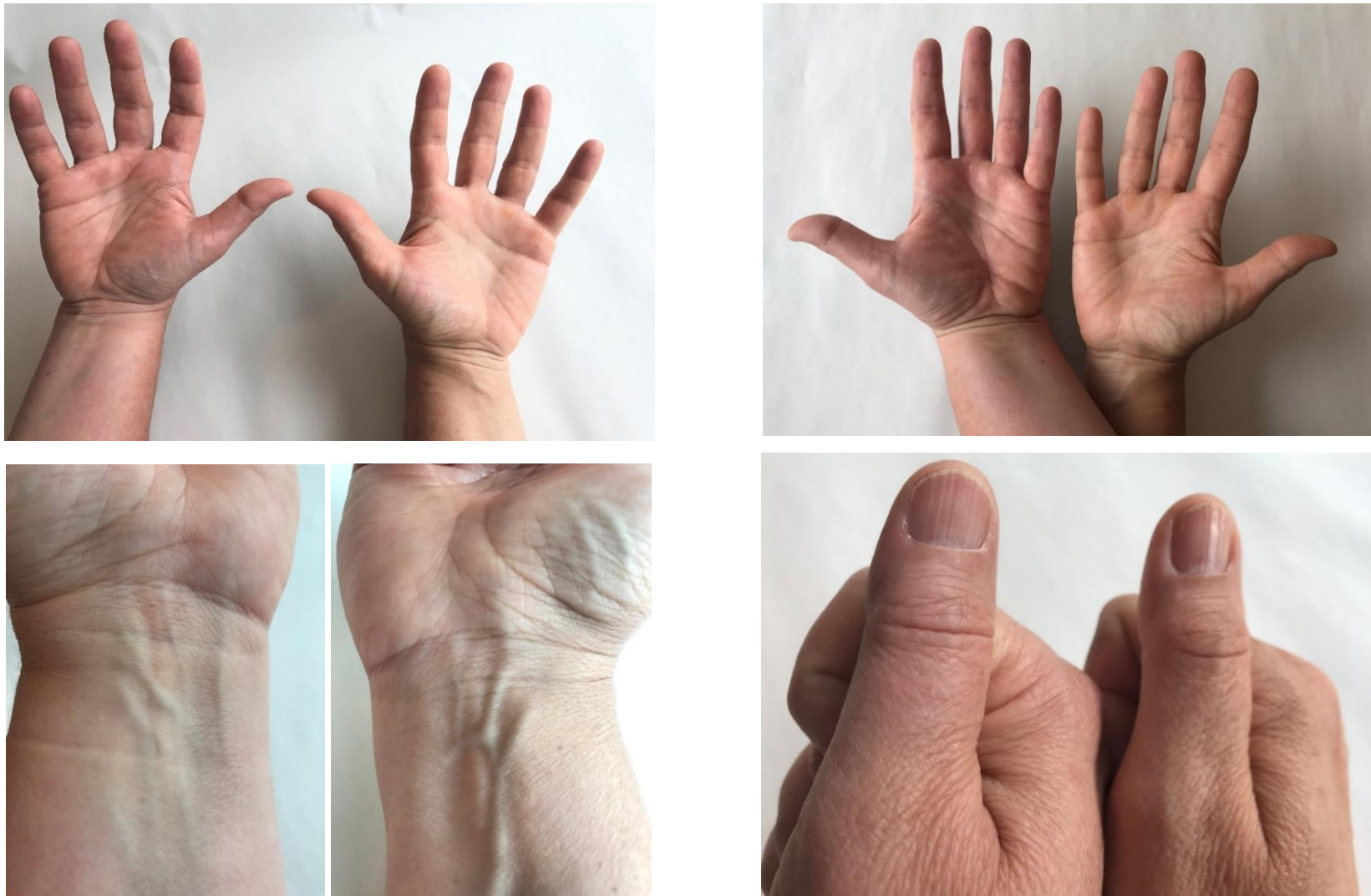


Figure 28. Twin hands. Nuances of difference. In each image left - Monique, right - Corinne, 2017.

Abstraction

Twins are identified through the apparent and eye-catching likeness of physical traits at first glance. This surface similarity of appearance serves as a point of departure for studio research. Ideas around likeness and slight difference are developed through print processes that produce multiples and are often installed as a pair. At an early stage, biologically, however, the making/coming into being of a twin is an occurrence invisible to the naked eye. The process starts with being one, then split into two, initially together and later growing apart. Despite the identical genetic make and uncanny physical likeness, our sense of being distinct individuals was always at least imagined. It is the imagined through non-representational textures and imagery that becomes relevant to the studio research practice: layered transparency suggestive of meanings rather than being concerned with visual discerning of two identical individuals at first glance.

Instead, concerned with a more profound connection of two individuals, the work examines imagery drawn from their bodies, fingers and skin and examines possibilities or ways of visualising a relationship that does not derive from photographic imagery. The imagery for the *BookDiptych* section of the work, besides gauze, is derived from each of our thumbs and hands. Embedded printing plates are created with our fingerprints. A fingerprint is an exclusively unique kind of mark left by touch. It signifies identification and authenticity: *I am here, left a unique mark, and exist*. The prints occupy a gap between figuration and abstraction: fingerprint is genuine, authentic, a mark of presence. Both the fingerprint and art print come into existence through touch (one directly through an inked finger pressed against paper, the other one indirectly through the making/carving of a matrix (see: *The delay as performative space*, Chapter 3).

No two humans share matching fingerprints, including identical twins, and even within one's own fingers, there are no identical prints.



Figure 29. Mirrored thumb prints, test prints, woodcut, 42 x 59 cm, left image: my left thumb.

Right image: right thumb of my sister.

They are arguably more authentic than a signature in identifying an individual. A fingerprint is a stable, unique mark of the body. Analysts use the general pattern type to determine an identification by comparison with other prints. The combination and location of the general patterns to minute features such as single ridges that bifurcate, islands or dots, and ridges that form whorls, arches and loops⁶³ result in the uniqueness of a fingerprint. Patterns of friction ridges (raised) and furrows (recessed) merge and separate, run and flow in round shapes: an even distribution of black and white when printed (fig. 29).



Figure 30. page from *BookDiptych*, 2019, woodcut on Hosho paper, 30 x 94 cm. Finger and skin prints, imagery derived from touch, abstracted through scale.

⁶³ "Principles of Fingerprint Analysis," Forensic Science Simplified, accessed March 01, 2020, <http://forensicsciencesimplified.org/prints/principles.html>.

The original, minuscule finger and skin prints are enlarged and translated through carved positive and negative marks. Increased in scale, together with their repeated, shifted and rotated layering, the marks print to new bodily surfaces. Each print is a unique visual result, attained through a combination and location of repeated imagery. It is the same principle that makes our fingerprints unique.

Beyond creating an individual, unique print, the multiple—the individual plus another one becomes important—the ‘we’: my twin and I exist together, in various combinations. We are seen as individual parts, and other times, we form a unity, like the layers that form new surfaces in my prints (fig. 30). Recognising this as a haptic process I refer to the working processes and methodologies of artists such as Judith Wright, who find a language of abstraction that allows for that haptic reading.⁶⁴

Judith Wright shares my interest in connections between human beings or bodies in her work *Significant others* (fig. 32.1 and 32.2): above all, she is concerned to understand “how these connections resonate outwards through our lives.”⁶⁵ Wright explains that as a former professional dancer, her work focuses on intimate spatial connections between two bodies and the confined space of their stage, which is negotiated through movement.⁶⁶ Wright alludes to the body through soft abstracted forms, a colour scheme evocative of the bodily and through her large-scale formats, so implying the span of the body. Rather than depicting a confined body within a format, her bodies extend beyond the margins of the paper.

Judith Wright’s abstracted bodies resonate with my desire to find visual imagery that is neither representational nor completely abstract but alludes much to the bodily, to work that stimulates a sense of human connections through touch. Rather than being

⁶⁴ Haptic relates to the sense of touch: haptic perception is understood as an exploration of surfaces and objects through touch, activating many receptors of our skin and sending what we feel to our brain.

⁶⁵ Art Gallery NSW, “Judith Wright in Conversation,” Hannah Hutchison, September 02, 2019, <https://www.artgallery.nsw.gov.au/blog/posts/judith-wright-in-conversation/>

⁶⁶ Art Gallery NSW, “Judith Wright in Conversation.”

descriptive of these significant others (her friends and close family), Wright is interested in a dialogue between the bodies, and a visual relationship between the individual paintings within her series as installed in the vicinity of each other (fig. 31.1).



Figure 31.1. and 31.2. Judith Wright, *Significant Others*, Details of installation, 2016, acrylic, wax on Japanese paper, app. 200 x 1000 cm.

Wright discussing the relationships her works build between figurative and concrete imagery says, “I think that the space between figuration and abstraction is the most fertile, the most open to interpretation. Figuration can provide a way into a work, while

abstraction can allow for a more multifaceted reading.”⁶⁷ For Wright, too, the completion of the work in the viewer’s mind is essential: it is abstraction that opens up the possibility of the individual imagination and experience to merge.

It is a similar strategy that I employ to emphasise, to get closer to the surface, to promote a haptic perception, together with an implied extension of the image beyond the margins of the paper (discussed as bleed print, fig. 37.1 and 37.2).

Textiles and skin. Touch

The imagery for this research is derived from the skin and texture of textiles. They both allude to the body in a non-representational way, situated somewhere between figuration and abstraction, and, as Judith Wright argues, this in-betweenness provides a generative ground for interpretation. I consider abstraction a method to go beyond the outer appearance of people yet still addressing the bodily.

Initially, I was drawn to the delicate weave of gauze and the minute detail it printed. The change in the material during the repeated printing process from flat to wrinkled and ultimately to a hardened surface led to compelling results to concepts of impermanence (fig. 33.1 and 33.2). leading to a further investigation of the meaning of the fabric as text (of textiles) and its relationship to the body.

Gauze is a loose weave of threads—warp and weft—that form a soft and highly flexible structure. The material, therefore, is easily manipulated and adapts to pull and push: its straight lines become curved, the surface becomes wrinkled and folded (fig 32).

⁶⁷ Art Gallery NSW, “Judith Wright in Conversation.”

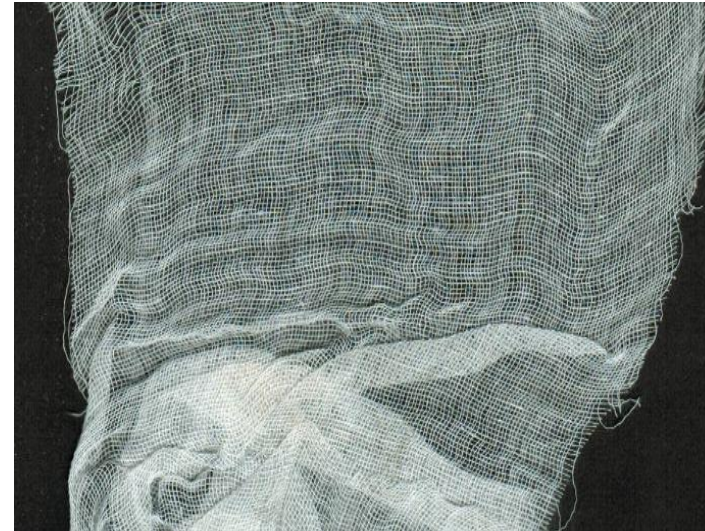
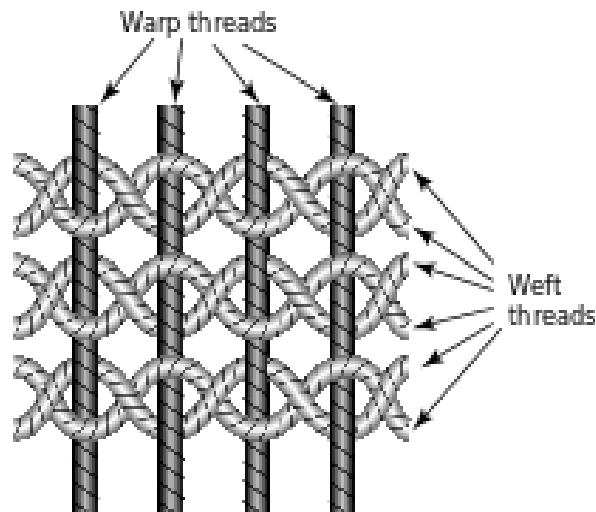


Figure 32. Threads of gauzes, gauzes.

Claire Pajaczkowska maintains that “textiles have a privileged relationship to the senses and society” since a “relationship of intimate proximity is created by the fact that bodies are universally adorned in fibre, usually covered in cloth.”⁶⁸ Gauze, in particular, evokes skin. To choose it as a material for exploration provokes a corporeal metaphor. Gauze is used at birth, at death, and to assist the repair of the body in the form of bandages. It is worn close to the skin’s surface, the body’s largest and most sensitive organ.

Through studio research, gauze is deployed as a matrix. It is simultaneously responsive and receptive; it develops its own narrative of the process and is used as material to investigate its relationship to the body and the skin. Rather than considering textiles as

⁶⁸ Claire Pajaczkowska, “*Tension, Time and Tenderness. Indexical Traces of Touch in Textiles,*” in *Digital and Other Virtualities*. New Encounters: Arts, Cultures, Concepts, eds. Anthony Bryant and Griselda Pollock (London and New York: I B Tauris, 2010), 135.

purely functional ubiquitous objects, I am interested in the textile as a “language-like structure”.⁶⁹ When I consider textiles as such structure, the material, the gauze, shifts from an inert matter to an “active material system”,⁷⁰ where matter becomes meaning. The stitch, the thread, knit, fold, drape are structural elements. These elements can also be read as parts of a vocabulary and a grammar, as a noun, a verb, a form of punctuation; a language of material.



Figure 33.1 and 33.2. Gauze/skin, details. Gauze material changes in the printing process: as the individual threads and the spaces between absorb the ink, a new surface forms. The printed imagery relates to a garment when printed as a single layer—left; to the skin, or in-between states when printed and changed through many layers—right. (See also fig. 36)

⁶⁹ Pajaczkowska, “*Tension, Time and Tenderness*,” 135.

⁷⁰ Pajaczkowska, 139.

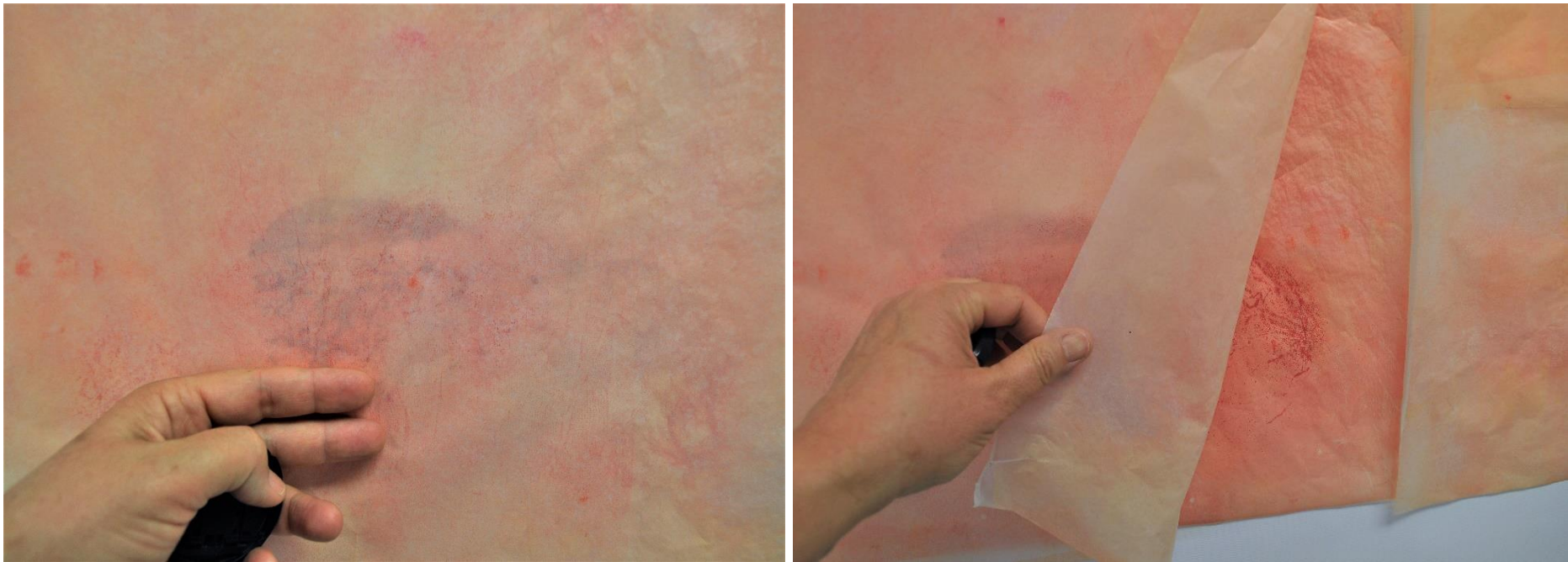


Figure 34. Closeness of skin and garment. Soft-ground etching and monoprint on physically layered, printed tissue paper. Bleed print.

Skin, in a similar way to gauze/garment, separates us from the outside, protecting us while at the same time belonging to us through the skin's connectedness to the body. A semipermeable barrier, the skin is absorbent and protecting, a space between us and our environment. The skin is what we live in. It is a living form and encompasses our body. Skin cannot touch without being touched. We cannot get out of our skin: "The skin is a variety of contingency: in it, through it, with it, the world and my body touch each other, the

feeling and the felt, it defines their common edge”.⁷¹ I relate to skin as an in-between space, with one we are negotiating and interacting with the world around us.

The skin in my research is visualised through bodily colour schemes, texture, and layers to depict surface and depth. To mirror the indefinite dimension of skin—where does it start and where does it end?—I employ the bleed print in which I print in a manner so that the matrix is bigger than the paper or surface to be printed on. There are no blank margins (as in a more traditional printing approach). The image is extended across the physical limits of its paper or surface format, the imagery is expanded, enlarged and extended in the imagination of the viewer/reader. If there is no margin or frame, what lies beyond? Writing from the perspective of a printmaker, Tess Barnard reads the surface of a bleed-print as charged with “an energy that is always reaching outwards.”⁷² It expands into an entity bigger than the print’s surface, one that is felt, sensually, demanding new and different interpretations. For scholar Laura Marks, who discusses the concept of haptic visuality⁷³ in film and new media, this takes us into the realm of the haptic: “While all seeing is embodied, the haptic could be considered as a kind of looking that makes the embodied aspect of vision more obvious. Its volitional qualities, or its attribute of progressing step by step, highlights vision’s performative or constitutive, provisional character.”⁷⁴ For Marks, haptic images “involve giving up a visual control”.⁷⁵ “By interacting up close with an image, close enough that figure and ground commingle, the viewer is invited to give up their own sense of separateness from the image”.⁷⁶

⁷¹ Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies*, trans. Margaret Sankey and Peter Cowley, (London: Continuum, 2008): 80. In: Tess Barnard, “SLASH. Embodiment, Liminality, and Epistemology in Relief Printmaking through the Linocut Process,” (PhD diss., University of Edinburgh, 2018), 77.

⁷² Barnard, “SLASH,” 80.

⁷³ Concept of haptic visuality: A viewer conceives the moving image as touching, embodied experience, as opposed to seeing. Involving multiple senses, haptic visuality does not depend on literal, physical touch, smell or taste.

⁷⁴ Marks, *Touch*, 13.

⁷⁵ Laura U. Marks, *Touch: Sensory Theory and Multisensory Media*. (Minneapolis: University of Minnesota Press, 2002), 13.

⁷⁶ Marks, *Touch*, 13.

Surface and touch

We sense surfaces with our skin, fingers, hands: touch receptors in our skin's surface send information to our brain. In turn, memorised tactile experiences influence our visual perception: through our eyes, we can feel.

Of crucial importance in the pursuit of a tactile viewing is the support, or substrate, onto which the image is printed. The substrate material and its treatment may diminish or enhance the haptics of the image. Reflective types of paper redraw the haptics of the print, whereas fibrous papers with an open surface accommodate the absorption of ink to an embedded mark. While some print surfaces can appear flat, particularly in digital and relief work, prints can also be felt; tactile (and optical) through the change of the paper's flat surface to a textured one.

Significantly, impression is another word for a print or proof, as well as for a mark impressed on a surface. Imprint or embossing are both the action and the result of pressure. Imagery or marks are printed with or without ink, from a deeply cut or etched plate, the traditional characteristic of an intaglio print, and is also employed in aspects of *Together | Apart*, as seen and felt in figure 35. The German word for embossing is *Blinddruck*, translated as 'blind print'. It implies a surface texture, depending on the angle of the light that falls on it, barely visible but experienced as a haptic mark that is felt and read in a tactile way. The word impression also means an effect produced, especially on the mind or feelings. Further definitions of the word like 'making or leaving an impression on someone', to touch and to be touched, play an essential role to a sensed, immersed viewing of the work in this research.

As a methodology, printmaking is being examined for the experience of the work's surface that is not only seen in an optical mode but also felt through a haptic perception.

The change of the surface of my prints through embossing magnifies the integral elements that constitute printmaking: Touch and pressure, a process of an intense together – apart. I find the significance of the textured surface to be evocative of the skin.

In examining printmaking in relation to other contemporary media, particularly digital media, Ruth Pelzer-Montada suggests that the construction or “condensation of the surface through many layers accounts for materiality, even the tactility of the print”.⁷⁷ From ‘tactility’, the gap is narrow to ‘haptic’. Laura U. Marks extends this: “Haptic perception is usually defined as the combination of tactile, kinesthetic, and proprioceptive functions, the way we experience touch both on the surface of and inside our bodies. In haptic visuality, the eyes themselves function like organs of touch. Haptic visuality, a term contrasted to optical visuality, draws from other forms of sense experience, primarily touch and kinesthetics.”⁷⁸

Optical visuality, the predominant form of representation since the Renaissance, adopts a “photographic look” and, according to Pelzer-Montada, has been conventionally considered as disembodied, creating a greater distance between viewer and object. Marks argues that both modes of vision are active in most processes of seeing and are chosen according to what we are looking for. In this research looking is beyond and into the surface, looking becomes dimensional in contrast to the photographic surveillance of physical appearances that Glenn Ligon and Roni Horn employ.

Next page, Figure 35. Embossed/debossed impression. The paper becomes embedded in the plate’s surface under enormous pressure. It holds tactile traces of their encounter. The hard copies contain an original embossed print.

⁷⁷ Ruth Pelzer-Montada, “The Attraction of Print: Notes on the Surface of the (Art) Print,” *Art Journal* 67, no. 2 (2008): 78.
<http://dx.doi.org/10.1080/00043249.2008.10791305>

⁷⁸ Laura U. Marks, *Touch*, 2-3.



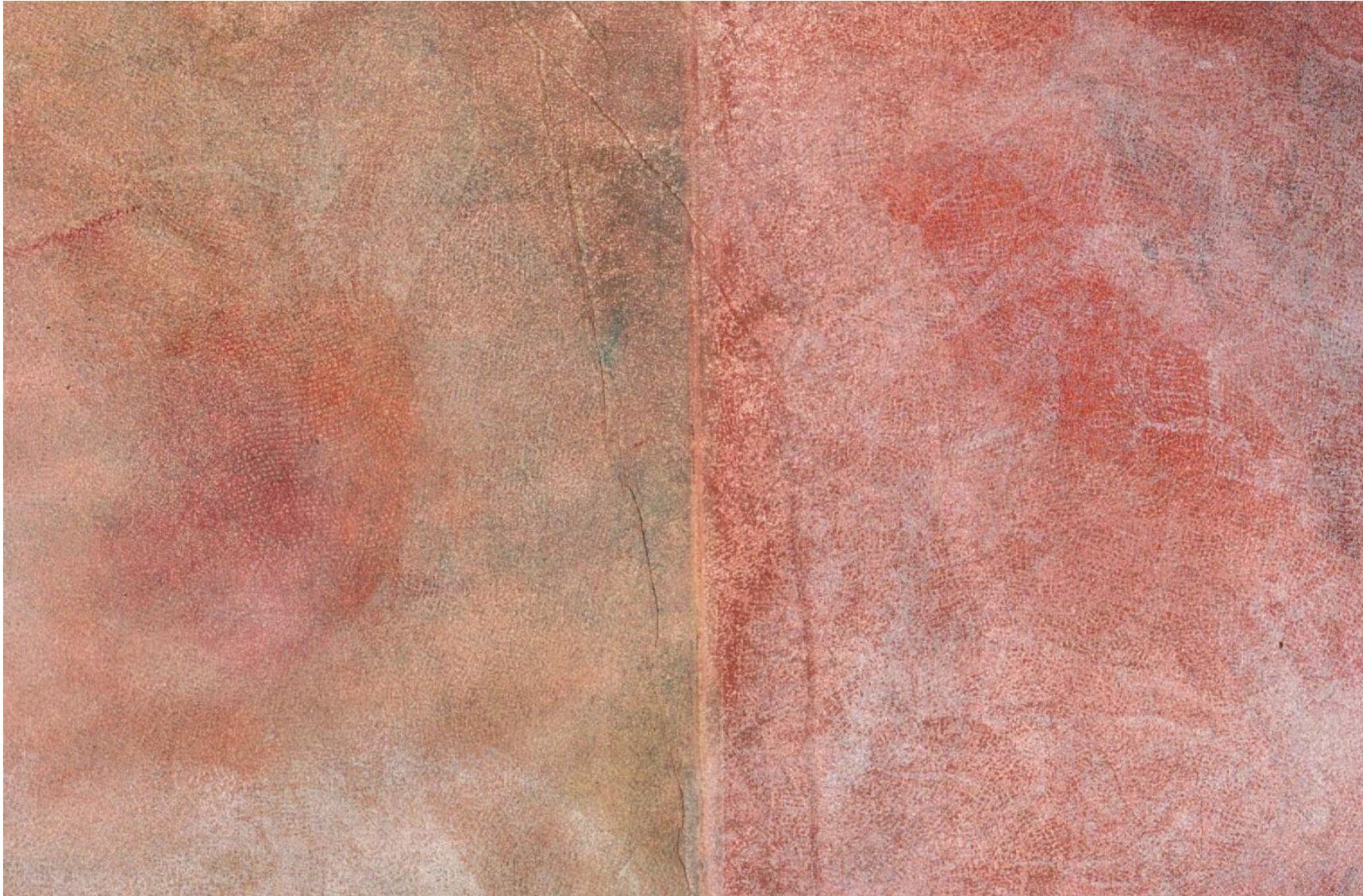


Figure 36. Soft-ground etching on Hosho paper, detail, appr. 20 x 15 cm, densely layered, imagery alludes to skin and/or garment.

To promote a haptic reading in film, and so to attract an embodied viewing, Marks lists three methods as effective: Enlarging the grain of film to activate the affective mood and atmosphere, changes in focal length, and over- and under-exposure.⁷⁹ These methods translate well to printmaking and, to the studio practice in *Together | Apart*, in identifiable ways.

First, enlarging the film's grain is analogous to a dense layering of print pulls, which counteracts a visually "objective" photographic description, and allows the imagery to be felt rather than just seen as a limited visual experience. Secondly, an over-/underexposure relates to the limitation to high or low-key colour schemes, which again emphasises the surface. Thirdly, the change in focal length to a short depth-of-field corresponds to a haptic surface and the bleed print. The emphasised haptic quality of the print draws the viewer in, physically closer to the surface, where the entire image cannot be seen at once. The bleed print proposes itself as no more than a part of the whole and alludes to a larger picture beyond the paper's edges. The bleed print's immersive qualities lure the viewer in, so that rather than the bleed print holding an image of a body to be looked at, it *is* the body. In combination, these produce a visceral (and mesmeric) response, felt in our skin and flesh (fig. 36, 37.1, 37.2).

A further vital method to appeal to haptic senses is the treatment of the surface. Judith Wright applies wax to the surface of her finished paintings on delicate Japanese paper, adding a translucency that is evocative of skin (fig. 31.2). Together with a built-up surface of paint and wax, the visceral textures make for a compelling tactile experience, an engagement that appeals to our senses.⁸⁰ Through their handling, waxed surfaces allude to a sensation of the skin and so contribute to weaving a feeling of quiet intimacy and vulnerability (fig. 34, 36, and *BookDiptych*).

In addition to the support of the haptic, rather than the even transfer of roller and press, minute tonal differences can be achieved by hand. Rubbing, scraping, wiping—traces of an activity of touch—attract a haptic mode of seeing. Pelzer-Montada cites Marks who

⁷⁹ Laura Marks, "Haptic Visuality: Touching with the Eyes", framework: *The Finnish Review* 2, (November 2004), 4.
http://www.framework.fi/2_2004/visitor/artikkelit/marks2html

⁸⁰ "Judith Wright," Museum of Contemporary Art Australia, accessed May 15, 2021, <https://www.mca.com.au/artists-works/artists/judith-wright/>.

compares printmaking to other art forms as particularly inviting a “caressing gaze” or a “step by step” viewing, a close examination (how *is* it possible to do this?).⁸¹

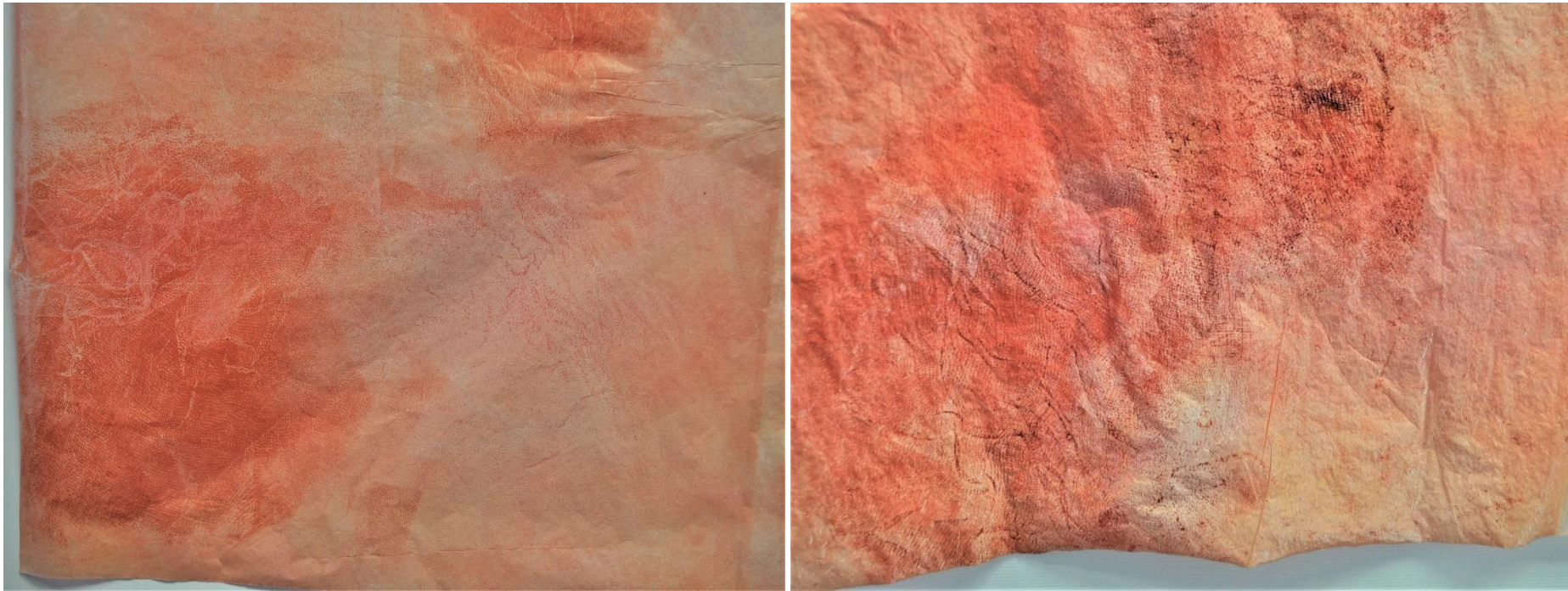


Figure 37.1 and 37.2. *Doubled Multiples*. Relief and Soft-ground etching on tissue paper, bleed print. Close up of surfaces: The print holds trace of hand-wiping and varied pressure (left). The fragile paper's surface has changed through the printing process (right).

⁸¹ Pelzer-Montada, “The Attraction of Print,” 85-86.

The artist's body, arm, hand is directly engaged. Touching, holding, pressing, inking up and wiping, pushing, and pulling allow the print to come into existence, a process that engages the viewer (discussed in Chapter 2).

Besides varying consistencies of ink deposits, the visceral quality of prints emerges through multiple, complex layering, which gradually constructs the particular surface of the print. As Pelzer-Montada explains, the "fusion of different layers accounts for the materiality and the tactility of the print."⁸² Compared to a digital print and its enervated imagery (flatness), the layered print yields a visceral quality of a "tactile, 'fleshy' surface".⁸³ Raised or recessed relief images imprinted in the paper invite a focussed haptic reading of what was a flat surface, now physically changed to texture itself (fig. 37.1 and 37.2).

In *Together | Apart*, the human body is described through non-representational visual elements and materials and cannot adopt a "photographic look".⁸⁴ Instead, body and skin are sensed and read in a tactile way.

The haptic, abstracted visual imagery that alludes to the body is a metaphor for the absent but present body of my twin, and the tacit, felt knowledge of our relationship. In this chapter, I linked the impetus (lived experience) for this research with choices in the making of work. This leads me to the next chapter of the methodology of printmaking, where the what, the how and the why become more explicit.

⁸² Pelzer-Montada, 78.

⁸³ Pelzer-Montada, 78.

⁸⁴ Pelzer-Montada, 81.

Chapter Two. The unique and the multiple: printmaking methodology

Art is more than solely the activity of object making or aesthetic production; it is a methodology, a way of making meaning that contributes its unique forms of knowledge by drawing the sensate, the experiential, the known, the unexpected, and the reasoned into perspective. (Ann Schilo, 2016)¹

More than one. Printing the multiple

By acknowledging that lived experience and personally situated knowledge can influence artistic production and the known and unknown, the not yet explicitly known, Schilo extends and unfolds further dimensions of the artwork, and in doing so, its potential. Heidegger argues that art is to produce movement in thought.² Art that is guided by what is sought, art that poses questions, is looking for understanding. New understanding may reveal itself in working with and through the handling of materials. Not knowing in advance allows the unexpected (the accidental, serendipitous, and chance) to enter the making and influences outcomes.

Such artistic activity/studio production contributes to knowledge in unique forms,³ and demands an understanding that reducing an artwork to an end-of-means-product means denying art a role beyond its physical matter. In arguing this, Schilo joins forces with Barbara Bolt, who suggests we shift the perspective from a limiting representational interpretation of an artwork to a transformative and performative potential of the work of art.

With a focus on processes and the making, I seek to recount lived experience from inside the creative making, from the feeling of

¹ Ann Schilo, *Visual Arts Practice and Affect: Place, Materiality and Embodied Knowing*, (London: Rowman & Littlefield, 2016), xix.

² Bolt, *Heidegger Reframed*, 4.

³ Barrett and Bolt, *Practice as Creative Research*, 3.

hands and body on paper and machines, by analysing tacit action and meaning through my chosen printing processes and materials. The work I make is a metaphor for investigating how I understand the world around me: as an identical twin, a constellation of doubled, mirrored and twinned appearance and perception, of closeness and distance and change.

To do this, I discuss tacit methodology and draw together the ‘what’, ‘how’ and ‘why’, which forms and informs a praxical knowledge, a knowledge that comes from doing and its reflective dimension.

Printmaking, with its inherent ability to produce multiples, becomes an obvious choice of media. I am a multiple myself. An-other is always next to me. From this experience, I compare the printing plates to the identical genetic material from which we both developed. Like nature and nurture, in an intertwined process of variables and constants, the work is printed into being. Understanding printmaking as a process rather than a means to an end, became intuitive. I felt instantly at ease with the medium and there was no need to be preoccupied with outcomes. Printmaking allowed for a continuously experimental embracing of the unpredicted, a shifting working method subject to change. Just pull another print! The growth of my tacit knowledge of the making process and of my relationship with my twin sister enables this research, as they unfold and become more explicit through active documentation, reflexive writing and making, a unique praxis.⁴

For Estelle Barrett, the acquisition of new knowledge comes through sensory responses to our being in the world, qualified with emotion, attributed with positive or negative value. From this, these experiences emerge into more conscious thought.⁵ Barrett thus concludes that “the process of attributing meaning and value in artistic practice (and the contemplation of art) is therefore necessarily experiential.” It is an understanding that reflects my own: both my lived experience and my creative work derive primarily from my tacit knowledge and experiential being in the world.

Through reflection, experiences and their responses become thinking. “Thinking,” as Barrett suggests, “which is predicated on our

⁴ Knowledge and ideas derived from doing. Praxical knowledge: ideas and theory emerge from practice rather than vice versa.

⁵ Barrett, “Experiential Learning,” 117.

material experiences and interaction with the world, emerges through signs and symbols that stand in for the things that were materially and emotionally experienced.”⁶

What follows describes, analyses, and sets into relationship, the experiential, techniques, working processes and materials.

The generative matrix: terms, concepts, and relationships

At the earliest stage of my life, I was an edition.

An edition comprises identical prints pulled from a matrix with no discernible differences between the prints. The reason for making an edition is to capitalise on printmaking’s innate ability to generate multiples or copies.

A matrix is defined as a cultural, social, or political environment within which something develops, and it can also mean a mould in which something is printed, cast, or shaped. A matrix in printmaking terms is a plate that holds visual information from which prints, or copies can be pulled. Its Latin origin emphasises the beginning from which something is newly created: *Mater*, *matr*-mother, *matrix* for breeding, female, for womb.

In this research, I relate the matrix I use in pulling prints and copies to my mother giving birth to identical twins.

The material characteristics of the matrix and its particular ability to produce multiples affect concept and working methods in the creative practice. The matrix facilitates serial and sequential thinking to the ideas of sameness and difference, fluidity and change explored in this research. Through its predisposition of reproducibility, the matrix becomes a generating element holding a vast

⁶ Barrett, 117.

creative and conceptual potential. The reproduction of identical work, an edition, attained through the exact repetition of the printing process as reproduction, is abandoned in order to print more than one, with a difference.

Such a printing procedure is contingent on printing by hand rather than by machine, enabling the application and manipulation of ink to create prints of slight and continuous difference. The artist's hand and body engagement allow for varying manipulation of both the matrix and the printing process.

In *Together | Apart*, the matrix resembles and recounts my lived experience in three ways. First, as pure matrix, it is the generating element for the making of identical twins. Second, the manipulated matrix (becoming unstable or altered in the process) and its printing variables are the changing environment to which we are exposed and to which we respond. Finally, the matrix is a tool to document an open-ended working process.

These possibilities offered by the matrix relate directly to the distinction between machine and hand-pulled processes.⁷

Through the research, the manually printed matrix becomes an analogy of being and coming into being as a process, rather than as a fact. Inviting the unanticipated and chance into the printing process in the studio emulates and reflects how I act and react in making sense of the world; in Bolt's words: a "flow of experiences embodied in the work that is driven by responses to our environment in the world."⁸

⁷ The author of the printmaker's blog *wpg members* draws an analogy between printing processes and twinship: "In the most basic, think of hand-pulled prints like a set of twins (triplets or quadruplets, etc). All are originals, even though they may look exactly the same. Digital prints and reproduction of prints are like photographs of a person, totally different from having a twin." Wpg members dcimprint. Printmaking 101: Hand Pulled vs. Digital. Accessed April 4, 2018, <https://dcimprint.wordpress.com/2011/07/06/printmaking-101-hand-pulled-vs-digital>.

A similar parallel is drawn by Grabowski and Fick who write that the resemblance between prints becomes a "filial relationship between prints made from the same set of parent matrices". Beth Grabowski and Bill Fick, *Printmaking, A Complete Guide to Materials and Processes* (London: Lawrence King, 2009), 13.

⁸ Barrett and Bolt, 116-117.

Unstable, soft, matrix

Gauze, as a matrix, soft and flexible, unlike more durable materials like wood or metal, is unstable and floppy and not only produces ever-changing prints but also transforms itself in the printing actions. Repeated processes of absorption, ingestion, reception, transference, marking, covering, revealing and transformation form dense surfaces and depth in the print that cannot be reproduced.



Figure 38. Unstable soft matrix printed front and verso of same gauze. A non-traditional material.

Unique states that I sometimes wished had more stamina, that the material would remain sturdier. Over time, by absorbing more and more of the ink, the matrix loses its crisp thread marks and its soft flow in favour of a more rigid, dense and closed surface (fig. 33.1 and 33.2).

The gauze matrix, simultaneously responsive and receptive, develops its own narrative of the process, thus visualising ideas of movement and change. The fact that the instability of the material defies the production of a fixed end product, or an edition, allows chance results to occur. Results that are unique state prints, one-offs, monoprints. They are traces of a working process and of changes of the material through the process itself.

Printed imagery attained from matrices produced with ephemeral materials, such as gauze, refers to the object printed in a very direct way (fig 38). Grabowski and Fick draw an analogy of such prints to a photographic souvenir, where “the print taken from a physical surface stands as empirical evidence of the existence of that surface. All of the association contained in the original are transferred to the printed form. Conversely, certain aspects of the original can be highlighted or reframed in the printed form.”⁹

In *Together | Apart*, I embed and imprint the gauze material into a soft-ground. After etching, it is held as a fixed image in the metal plate (fig 39.1). The floppy matrix has become a stable image until the next iteration of the printing process manipulated by hand wiping, and so on.

⁹ Beth Grabowski and Bill Fick, *Printmaking, A Complete Guide to Materials and Processes* (London: Lawrence King, 2009), 8.



Figure 39.1. Monoprints on various papers and boards, 21 x 14.8 cm each, recall the body/skin and garment/drapery, thread, fold, weave, crease, wrinkle, stitch. Gauzes have been subjected to many iterations of printing.

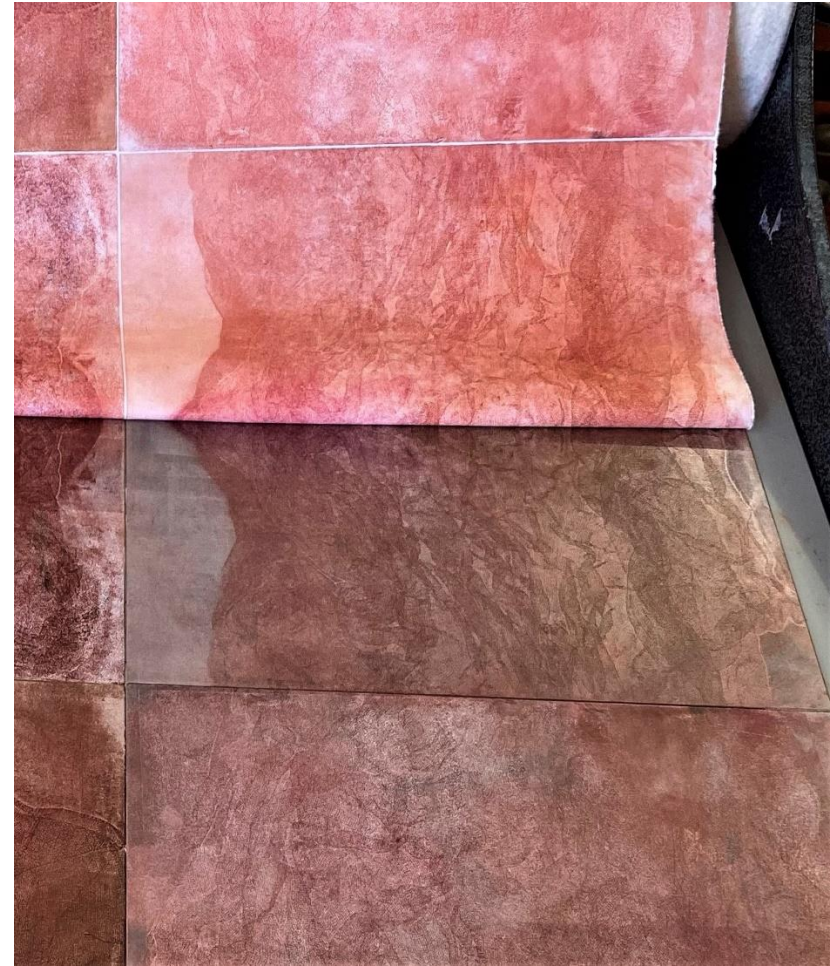


Figure 39.2. Soft-ground etching. After going through the press, a print is lifted off the metal plate. The floppy matrix is held permanently in the soft-ground plate. Multi-colour, layered hand-wiped plates produce unique prints.



Figure 40. Work in progress. Monoprints of small difference, doubled and paired. Experimentation with gaps.

Layering

A layer is defined as a quantity of a material or substance that lies on a surface. A layer can lie between two things, or a layer may cover an object, a surface or a body. Layers named as a coat, sheet, film, blanket, skin of various thickness are synonyms that contain (material) meaning, together with their adhesion, thickness and weight. A layer is a space and creates space. Inherently, structurally, layering becomes a suitable method to visualise understandings of a particular lived experience in the practice.

Through a working method, initial marks are printed on a substrate as a confirmation of existence, as also a beginning and a point of departure. Through a repeat action of printing one or more plates multiple times, a work becomes layered. Opaque layers loudly affirm presence, a 'being here'. Their placement renders previous marks invisible, a palimpsest, like an argument that cannot be rebutted. On the other hand, the application of translucent layers allows previous imagery to remain visible. The succeeding layer enters a dialogue or conversation with the previous substrate as it merges in its combination with new marks and surfaces (figures 41.1 and 41.2).

Describing her individual being in the world as layered, Njideka Akunyili Crosby considers her multi-faceted life a fluctuating concept. Thinking of herself as an Igbo woman, a Nigerian, an African, a person of colour and an artist living in the USA, she feels that the layers she adds to her being in the world/*Dasein* are not static: "This feeling of multiple spaces that exist together you kind of slip in and out from one to the other".¹⁰ Multiplicity, fluidity, and continuous change are shared understandings expressed by many artists, including Julie Mehretu, Paul Uhlmann and William Kentridge, whose sense of provisionality and ambiguity are discussed later in this research.

¹⁰ Tate, "Njideka Akunyili Crosby: Inhabiting multiple spaces," Densely layered figurative compositions. https://www.youtube.com/watch?v=UeYP8ssD_BM



Figure 41.1. Untitled, woodcut. Accumulating two, three and four layers. Through iterative overprinting with a rotated plate builds a densely weaved surface. In their accumulation of marks, the series documents a continuous process, not unlike palimpsest.

Layering is a way of doubling, evoking ambiguity in and through what is seen. Corresponding with and enabling an interrogation of the experience of being in the world and with others, a togetherness is held in the combination of layers. Both diptych and layers embody a doubled multiplicity that is read vertically from left to right and horizontally in the depths of the surface.

The concept of the generative matrix, printing from the same plate considered as the DNA of the print, is employed to craft sequential and serial work exploring the idea and the tensions of being in the world in a shifting, ever-emerging state.

Consecutive layers merge with new imagery, inviting the unpredicted and chance result: an entirely new mark or colour emerges through layering and translucency, a mark or colour not held in the matrix but resulting from a merging of layers, visibly embedded in the paper (fig. 41.2).

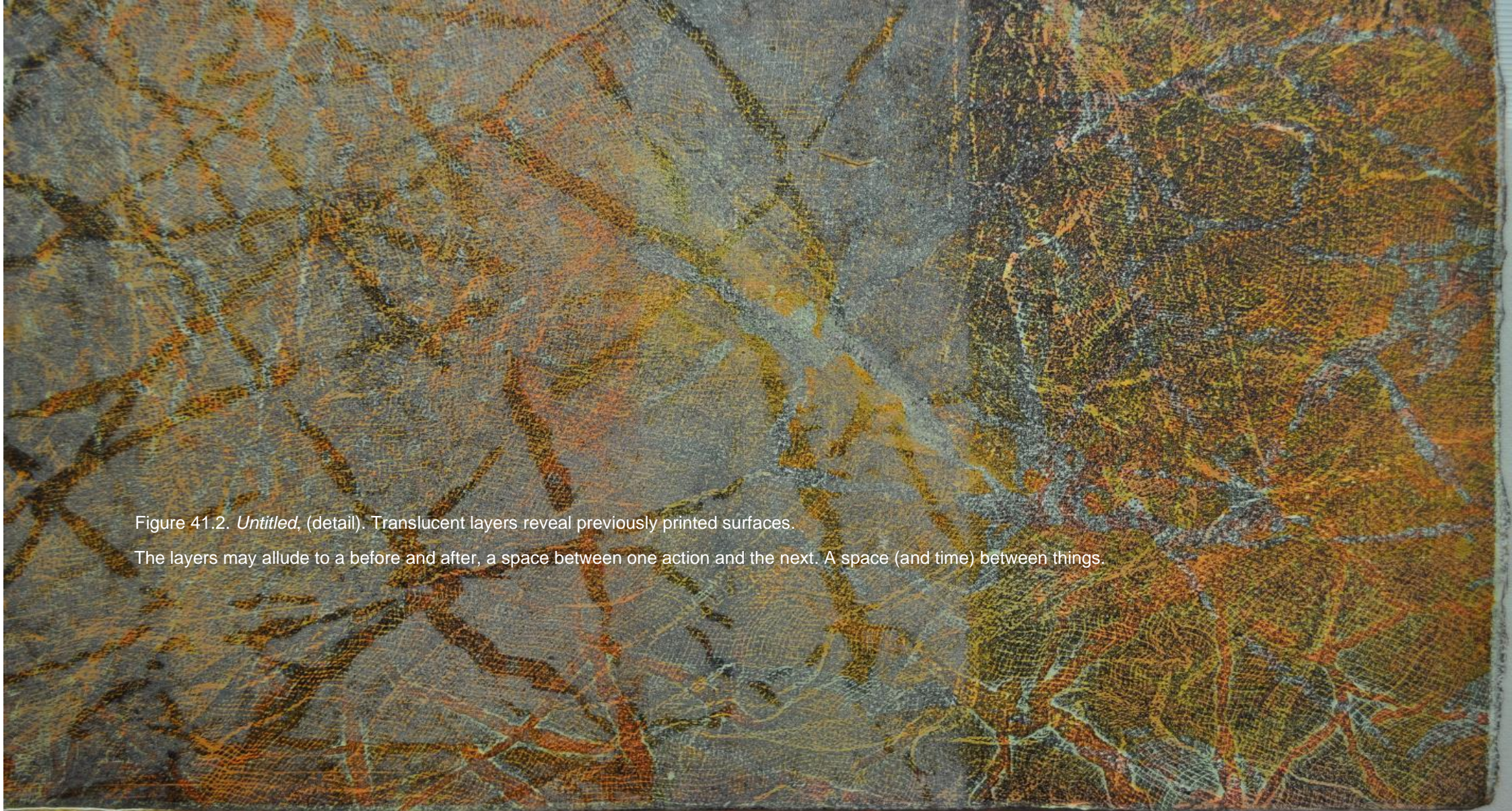


Figure 41.2. *Untitled*, (detail). Translucent layers reveal previously printed surfaces.

The layers may allude to a before and after, a space between one action and the next. A space (and time) between things.

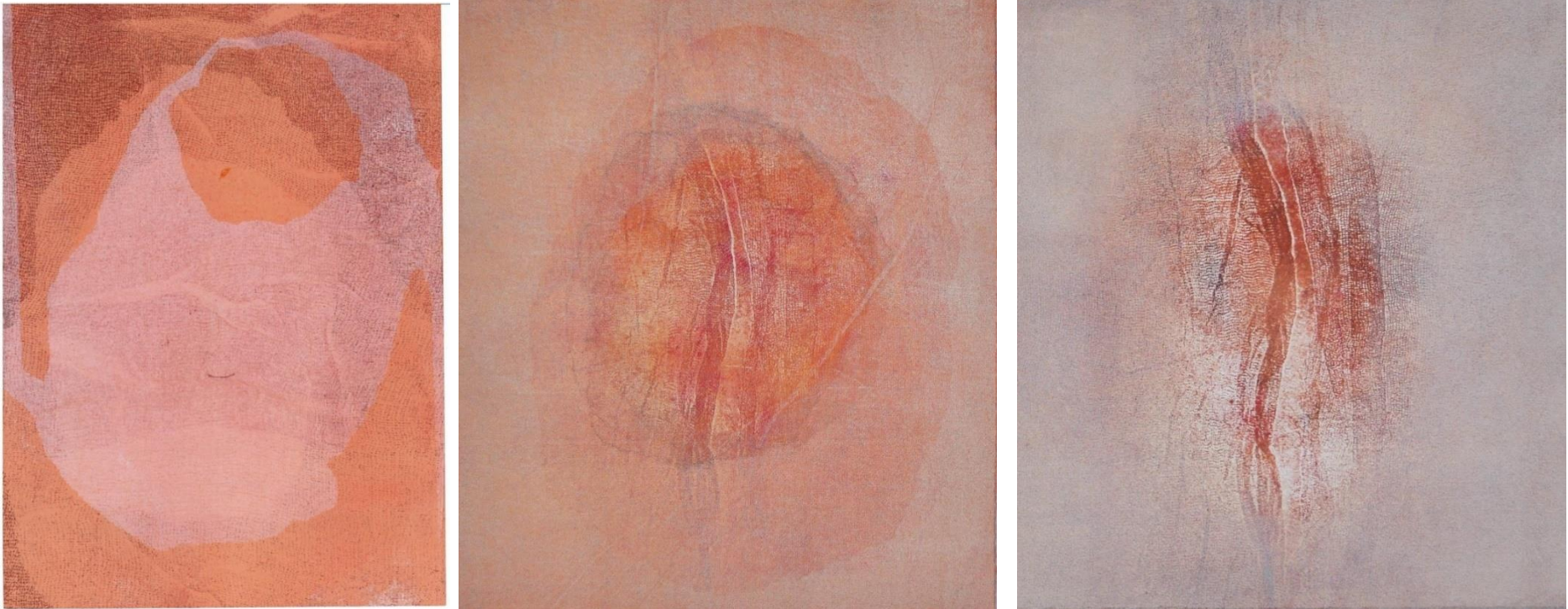


Figure 42. *Untitled*, 2014, monoprint, 15 x 21 cm.

Figure 43. *Something inside*, (detail of installation), 2012, soft-ground and etching monoprint, on Magnani paper.

Figure 44. *Something inside*, (detail of installation), 2012, soft-ground and etching monoprint, on Magnani paper.¹¹

I relate layering to understanding the process of growing up, enmeshed lives; both as an individual and in unison with a twin. Single layers/actions cannot be seen separately. Rather, they are read together.

¹¹ Opposites combined: positive and negative stencil shapes, opaque and translucent layers of flat and textured surfaces unify. Many iterations weave a new surface, may eventually build an opaque surface.

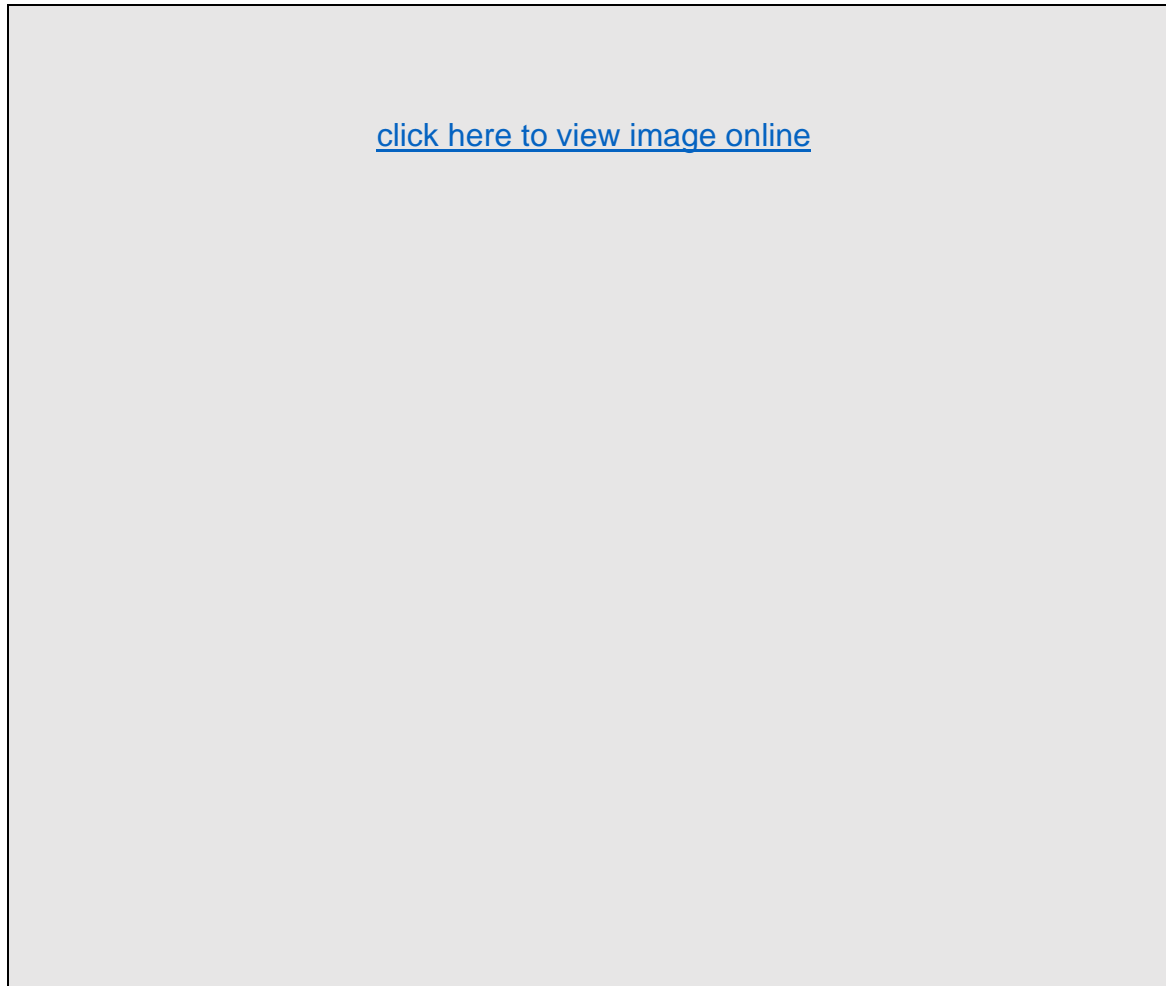


Figure 45. Julie Mehretu, *The Residual*, 2007. Colour sugar lift and spit bite aquatints with hard ground etching, drypoint, and burnishing.

Although trained primarily as a painter, American visual artist Julie Mehretu is heavily influenced by printmaking when constructing her multi-layered, large-scale canvases and murals. Exploring the accumulative effects of systems in which we live, Mehretu incorporates intuitively hand-drawn gestural marks into imagery from many sources, such as geological history, poetry, and socio-political systems. Reflecting on the intense layering in Julie Mehretu's practice provides further insight to this process.

As her work progresses, layers over layers of imagery form an intricate weave. Her merging process obscures a straightforward reading of each individual layer: "Through a complex layering, almost like a screening out, creating a kind of skin or layer of just this information that we recognize".¹² For Mehretu, a location of information to a precise image is not essential. Rather, her imagery is reflective of diverse systems, past and present, familiar and unfamiliar, all which co-exist simultaneously.¹³

The painter's intention is that visual elements resist being read in their entirety, which in turn, allows for "greater possibilities in abstractions than in modes of representation".¹⁴ Through non-representation, she compares the merging of all diverse visual elements such as geometric lines, painterly and linear marks as the DNA or genetic material of the painting, a multitude of layers, where each layer forms a part of a whole. With this approach, Mehretu aims for a particular response: "I want the work to be felt as much as read".¹⁵

¹² Art21, "To Be Felt as Much as Read," Julie Mehretu interviewed by Susan Sollins, ed. Nicole J. Caruth, published May 2013, <https://art21.org/read/julie-mehretu-to-be-felt-as-much-as-read/>

¹³ The Brooklyn Rail, "Julie Mehretu with Phong H. Bui", June 2021, https://www.mariangoodman.com/usr/documents/press/download_url/275/the-brooklyn-rail-june-2021-digital.pdf, 5.

¹⁴ The Brooklyn Rail, 5.

¹⁵ Art21, "To Be Felt."



Figure 46. Verso and recto.
The absorption of the ink embeds the process in the paper.
The history of the layering is visible in the print's verso.



Figure 47. Together, apart. As the thin paper is lifted from the plate,
the surface becomes distorted, embedding the process and action
in the paper (see also fig. 37).

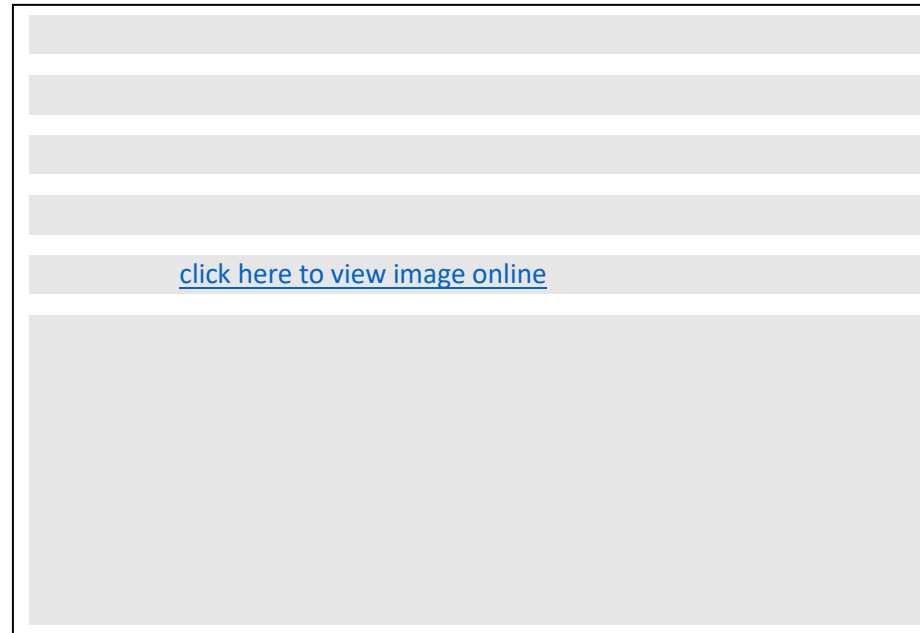


Figure 48. Roni Horn, *Such 1*, 2011-12, Pigment and varnish on paper, 236.2 x 247cm.
Photograph: Thomas Müller.

With a different approach to uniting multiple entities, Roni Horn develops drawings in a cut-and-paste mode. Questioning an oppositional view of the world, Roni Horn discusses her drawing *Such 1* (fig. 48) as two present or active identities in the finished work that cannot be unpicked.¹⁶ In these methods of doubling and making palimpsests, I find connections to my printing processes, particularly in this *Together | Apart* research. Her very time-consuming and intricately continuous physical separation process of cutting and succeeding re-connection is equally present as both subject/content and as the new image of the two intertwined drawings.

¹⁶ Fondation Beyeler, *Roni Horn* (Berlin: Hatje Cantz, 2016), 8.

Horn's working method merging two to one resonates with my practice. For Roni Horn: "Each drawing is at once itself and the trace of itself. These drawings shift subtly in identity as I work with them."¹⁷ Another form of doubling in which, in a repeated making and unmaking, the final product is arrived at through intuitive and personal decisions.

Through the printmaking process, doubling occurs sequentially as one layer follows another one, leaving traces of a vertical merging process. In an iterative working process, traces recall the past and their present, and in this way create palimpsests of themselves (fig. 49).

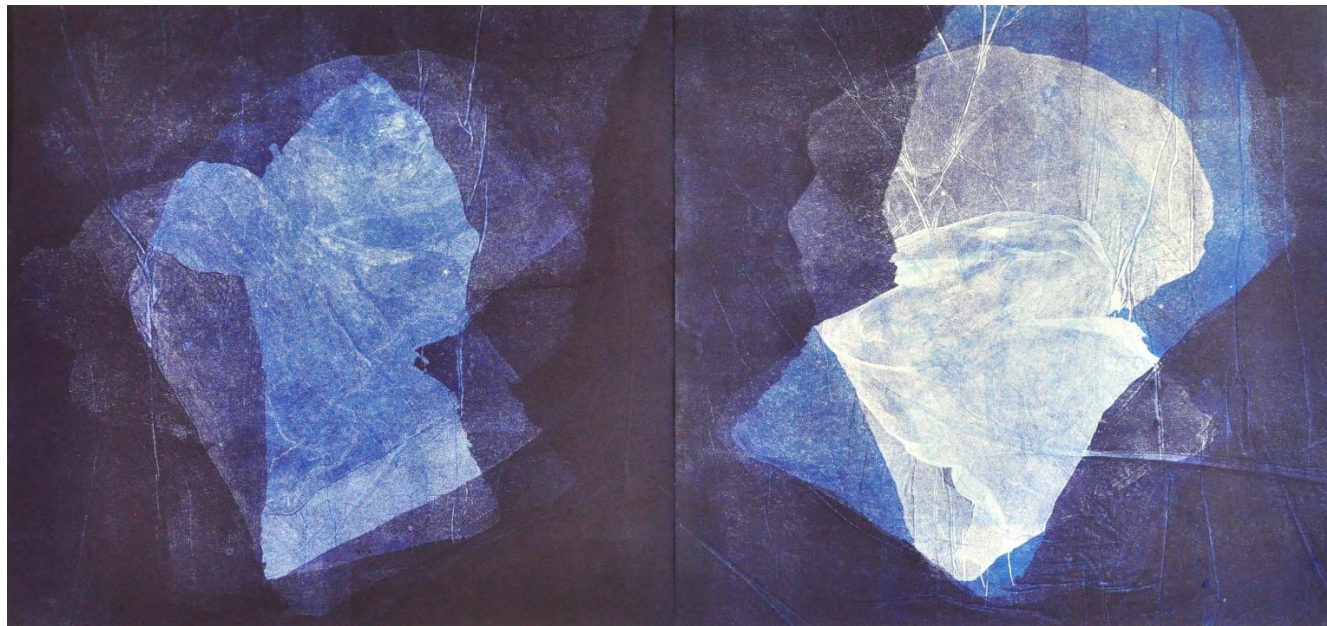


Figure 49. *Once I was (Double portrait)*, 2012, monoprint on Kizuki paper, 45 x 89 cm. Reworked surfaces: The application of translucent ink and stencils reveal previous layers

¹⁷ Beyeler, *Roni Horn*, 8.

Seriality through iterative processes

Producing work in series allows the artist to revisit and rework a theme, offering a further understanding of how ideas express through materials and processes. Through seriality, the individual work may be considered a point of departure for further exploration. I consider sequential work more than just a series of printed work. As a conversation **within and** between the sequential work, the pieces form a relationship of cohesion or dissonance. Through an iterative working process, they can confirm or contradict the image previously attained. Figure 50 documents a series of my explorative prints driven by iterative processes.



Figure 50. Monoprints, 2012-15, various papers, 76 x 56 cm.

According to Judith Wright, constructing her work as a series enables the emergence of “small shifts and tonal adjustments” continually across the multiple sheets of paper, a process she finds more challenging to realise in a single work.¹⁸

¹⁸ Art Gallery NSW, “Judith Wright in Conversation.”

Similarly, in this print practice, seriality is produced through an iterative process. Each step of doing and making forming part of the next. Elements or processes are repeated from one image to the next, resulting in neither a pure repetition (identical copy) nor in a completely different print, but in change, subtle and demanding of the viewer (fig. 17 *Doubled Doubles* and fig. 53 *and—and*).

British artist, writer and curator John Coplans, who examines serial work of a range of artists in his exhibition *Serial Imagery* (Pasadena 1968/69), explains such multiplicity as “a particular inter-relationship, rigorously consistent of structure and syntax produced by a single indivisible process that links the internal structure of a work to that of other works within a differentiated whole”.¹⁹ The prints in this research depend on each other in symbiotic relationships. The works evoke gradual change through process (and time), suggesting and exploring the idea of fluidity of being. The composite piece’s (below) tentative hanging supports the idea of provisionality.

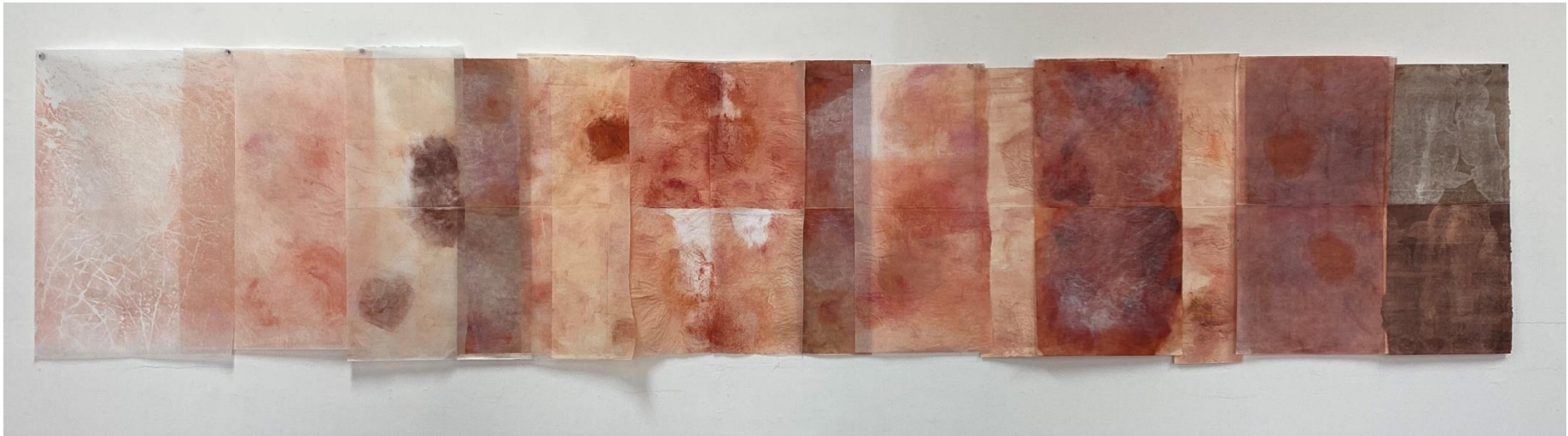


Fig 51.1. *Doubled and paired*, 2021, 70 x 300 cm, various printmedia, dimensions variable.

¹⁹ John Coplans, *Serial Imagery* (Pasadena: Pasadena Art Museum, 1968), 11. In Jason Kass, “Cognitive aspects of pictorial address and seriality in art: A practice-led investigation,” (PhD diss., University of Southampton, 2017), 44. <https://eprints.soton.ac.uk/408222/>.



Fig 51.2. *Doubled and paired*, 2021, 70 x 300 cm, various printmedia, dimensions variable.

Narrative through process

Grabowski and Fick write that by intentionally adopting a method of taking prints of a physical surface as empirical evidence, the visual narrative is closely connected to a documentation of the working process.²⁰ Such use of a matrix, where individual works within a print series, share information contained in a common matrix, enables a visual narrative.

A narrative is a form of communication in which one thing leads to another, or in a visual form, a succession of visual images linked through content and/or form. Narrated things may align in a linear or non-linear form. Figures 52.1 and 52.2 *Verdaccio*²¹ are a documentation stills of sequenced printed layers from still photographs to an animated loop.



a

Narrative accounts for events in the world by explaining how a transition took place, moving from one point in time to another: A linear narrative brings together a beginning, middle and end in a cohesive and intelligible way, defines Hidemi Suganami.²² Jenny Edkins describes the narrative as what we expect, from one moment to another, where “we know where we are”.²³

²⁰ Grabowski and Fick, *Printmaking*, 8.

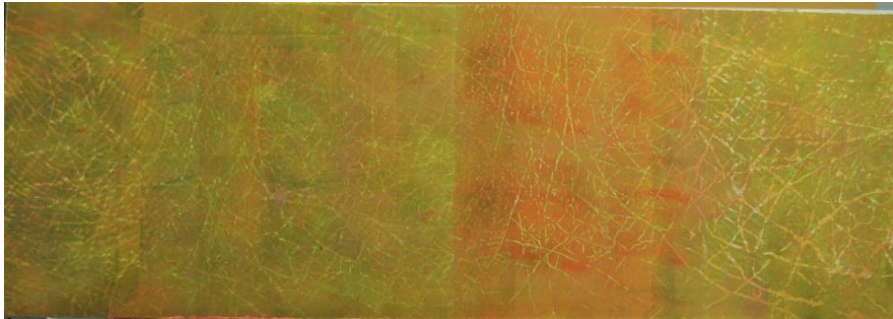
²¹ *Verdaccio*: Italian name for an underpainting technique. A mixture of black, white and yellow pigment is applied as a tonal layer before colours and highlights. Originating from the Italian fresco painters of the early Renaissance, such complementary layers were applied in Flemish painting to build up flesh tone. In my work, a verdaccio layer creates depth between the flat layers of relief print.

²² Hidemi Suganami, “Narrative Explanation and International Relations: Back to Basics,” *Millennium: Journal of International Studies* 37, no.2 (2008-12): 334, <https://doi.org/10.1177/0305829808097643>.

²³ Jenny Edkins, “Novel Writing International Relations: Openings for a Creative Practice,” *Security Dialogue* 44, no. 4 (2013): 286, <https://doi.org/10.1177/0967010613491304>.



b



c



d

I relate this moment of knowing where we are to a stage of a work, a moment of pause, when a layer becomes the substrate for another. It is a step into the unknown and is repeated in an open-ended process.

The narrative of my lived experience could be understood as a linear time progression with a beginning and, at some point in time, an end.

However, I also sense, remember and imagine my experiences and where something precisely starts, or ends is hard to locate. My relationship with my twin and being in the world together and apart continues to be marked by life events: moving, progressing, and ever evolving.

The documentation of the work *Verdaccio* (open-ended) is narrated in a linear form. Unique state prints are documented as stills at various points throughout the making, then animated through digital sequencing, then looped. I consider the last print as an interim end or another beginning.



e

Figure 52.1.a-e. *Verdaccio*, Relief prints on BFK, 37 x 106 cm.

Documentation of change through a sequence of iterations.

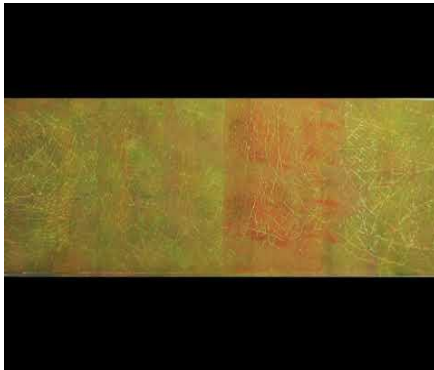


Figure 52.2. *Verdaccio Sequence 01*: a filmic documentation of the merging of continuous layers, a digital loop, (*animation of still images documenting stages*).

<https://www.youtube.com/watch?v=r5pPQuSHTb8>

Yet, as I imagine and remember episodes and periods of our shared life, I return to past experiences, like looking through layers. Back and forth: the narrative shifts, waxes and wanes, and so I shift my paper along the plates, each time printing slightly differently, and where ends become new beginnings.

Edges of the printing plates mark beginnings and ends.



Figure 53. *and—and* (detail), 2019, variable, relief and monoprint on Magnani paper, 56 x 228 cm.

Through open-ended, iterative processes of layering and seriality and their installation, an unfolding personal narrative of together and apart, brings these prints into being. The prints interrelate through their layers, and their sequence is variable. The joined, separated, paired, and juxtaposed composites interrelate in both a vertical and horizontal reading.

In this research, the focus lies in a non-representational narrative told through processes of making. The sequencing of the unbound pages in *DiptychBook* develops a further variation in the narrative.

Within the printed page, through the absorption of the ink in the thin, fibrous paper, the history of layering is visibly embedded in the print: in the front through translucent layers, in the print's verso in reverse order. Through the viewer's handling, touching and turning, the book pages reveal this.



Figure 54. Front and verso.

Estelle Barrett suggests that tacit lived experiences are materialised in an artwork,²⁴ offering the interpretive potential of the iterative quality of tacit knowledge. Through this practice the processes and materials embedded in the works invite the viewer to connect and codify this knowledge through discovering a creative methodology.

²⁴ Barrett, "Experiential Learning," 116-117.

Australian painter Su Baker uses the process's potential to engage the viewer. Within the imagery of her paintings, the viewer recognises physical operations and activities conducted in the studio: pouring, pooling the paint on canvas, utilising processes involving gravity, absorption, and crystallising. Baker develops her imagery through material processes and material language by letting the physicalities determine outcomes through deliberate acts of doing, paired with a limited prediction of an exact result. Through staged painting actions that happen with a level of uncertainty and in material determined processes, Baker allows her materials to become makers.

Process for Baker “is the formal and regular explication of a drive or impulse; or put another way, it is the unchanging essence of change.”²⁵ As her material or ‘painting events’ become form, form becomes an idea—an imagination of process itself.²⁶ (Fig. 55).

It is in this imagination, through the traces and markers of process, that the viewer becomes aware of the making of the work, and that they are able to connect with the artist's doing and the material quality of the medium.²⁷

In discussing Su Baker's work in *Serious Pleasure*, for example, Edward Colless argues that the description of a working process is equivalent to creating a vocabulary of process: “An abstract image begins to form from these ‘marks’ of the medium, and it is an image abstract enough to be a statement about process itself: not just life as a process, but process as a life force.”²⁸ Process understood as containing a series of actions, change, Colless again: “Process can be evolution or devolution, but either way it involves inheritance and filiation, which is to say its modifications and permutations operate on a succession of likenesses and reiterations.”²⁹

²⁵ Su Baker, *Serious Pleasure* (Perth: Curtin University of Technology, 2004), 9

²⁶ Baker, *Serious Pleasure*, 9.

²⁷ Simon Blond, “Su Baker: Serious Pleasure,” *Artlink*, September 2004, <https://www.artlink.com.au/articles/2212/su-baker-serious-pleasure/>.

²⁸ Baker, 9.

²⁹ Baker, 9.



Figure 55. Su Baker. *Reflections on Screen #10*, 2004.

As a result, I argue that this visibility of process draws the viewer in—how is this done? And what does this mean? The imagination Baker invites us to investigate, and re-imagine the painting's coming into being, reveal narratives parallel/beyond the making of the work: Process becomes content.

By exploiting the characteristic of reproducibility as a generating element, in a fluent printing process, the repeated layers become new and unique visual forms. A working process that visually holds the passage of time in the succession of layered imagery resonates intimately with my printmaking practice. In a continuous working method, materials and events become interlocked and so, the emerging imagery contains both past and present.

Experiencing the series *Reverberations: Painting and Impermanence* by Paul Uhlmann highlighted a visual sense of active transformation. Uhlmann invites the viewer to ponder a state of impermanence (fig. 56 and 57). *Reverberation's* imagery can neither be located wholly in the non-representational nor in the descriptive/representational. Rather, it lies between figuration and abstraction. Inspired by ephemeral experiences, the movement of the sky or breathing, Uhlmann's imagery is described as in part definite, in part indefinite, forming and dissolving, never static.³⁰ The work demands the imagination of the viewer to assemble fragments of information through imagery that seems in flux. Time appears to lapse when walking alongside the exhibit from one painting to the next. A considered space between the sequenced work creates a brief pause, a suspension in the continuous movement. Uhlmann explains that his painting methods include "accident, chance and reflection."³¹ Through methods of layering, erasure, destruction and change, the energy put into the paintings is palpable. Emphasised by the punctuated installation, the works evoke impermanence, a state of instability and mutability.

³⁰ Art Collective, "Paul Uhlmann Reverberations: Painting and Impermanence," accessed April 4, 2018, <http://www.artcollectivewa.com.au/exhibitions/?exhibition=single&id=2237>

³¹ Paul Uhlmann, in artist talk with Andrew Lipscombe at Art Collective, Perth, December 2, 2017, notes.

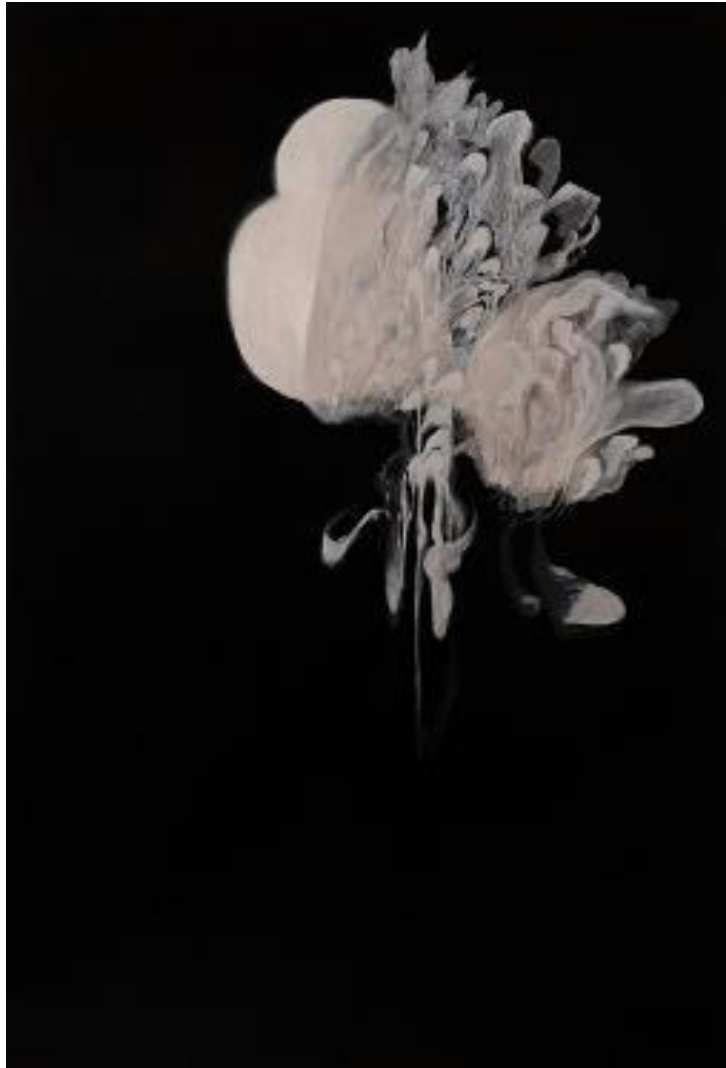


Figure 56. Paul Uhlmann, *Reverberations III*, 2017, oil on canvas, 180 x 122 cm.

Figure 57. Paul Uhlmann, *Reverberations VIII*, 2017, oil on canvas, 46 x 61 cm.

Punctuated space, states of in-betweenness and open-ended possibilities for the idea of change are both content and process in *Together | Apart*. Accident and chance are embedded/intrinsic in iterative printing processes and through hand-pulled and manipulated production to bring the multiples into being.

Artists who share similar ways of working and concerns are essential references: the analysis and review of other artist's works of art inform and expand my own position, both in concept and methods.



Figure 58. *and—and*, 2019, relief and monoprint, 56 x 382 cm, on Magnani paper, 10 strips, 28 x 56 each, see also detail in fig. 53 and 60. Photograph: Fotochi.

In a reading of my work, *and—and*, composed of ten individual prints and installed as two paired, long, horizontal strips, the diptych reads from left to right, back and forth (fig.58). It also reads vertically where the strips are joined to assimilate and, at the same time, juxtapose and contrast. Ambiguous abstracted imagery has the potential to evoke a sense of disorientation and possibility, of an unknown terrain, allusions to the body and/or to a garment. Ideas of impermanence and flux are alluded to by shifts, see/n-through layers and hand-wiped, gestural marks.

Spaces between translucent layers evoke time and movement. The installed prints are set apart by small gaps that create a punctuated reading of the imagery of instability and change. The gaps are spaced to set apart each individual piece, though small enough to allow for a continuation of the imagery as a long strip. Punctuated gaps also exist within the imagery where plates met in the printing process, marking beginnings and ends of processes. In addition, the bleed print alludes to an imagined, extended space that extends beyond the substrate's confined space (see also discussion of fig. 37). The final gap in the installation between the two strips divides the work into an upper and lower space. The strips form an intertwined relationship both horizontally and vertically.



Figure 59. *and—and* (detail).

Making and unmaking

In *and—and* (figures 58 and 59), making and unmaking is applied in a continuous joining and separating process of paper strips during production of the prints. Placed together on the same matrix, the papers record different parts of the plate. The imagery is almost the same, yet always slightly shifted in position and tone. In an iterative, open-ended process of together and apart, the paper strips are joined for printing, separated and rearranged, continuously printed in varied positioning. Repeated under and overprinting of shifted fragments results in a layered construction that traces the activity of making and unmaking through shifts, finding points of connection and disconnection, like a constant arrival and departure, a finding of its form in a slow process, over time, never sure of its final stage.

The only way I see the world around me is in fragments of my experiences.

What I see and remember is constantly changing and changes me.

It makes me understand myself as a fragile provisional construction. Here—there, one and one, one—two, two—one.

Together | Apart: through continuous making and remaking, I try to understand my being in the world.

Layering, erasing, constructing, deconstructing and reconstructing are activities in the studio that emulate making sense of myself and the world in which I live and *act*. Open-ended iterative processes, ambiguous pairing and series, allow this understanding to make itself legible.

Many artists describe their ways of working as sequences of making and unmaking, a work in progress analogous to their own life experiences, an impetus for their practice.

Louise Bourgeois, for example, generates work through her childhood experiences. The French-American artist declares that “everything I do is inspired by my early life”. Working across the media of sculpture, drawing, installation, printmaking, and writing, Bourgeois is seeking to understand her being in the world and with others.³²

Her work is driven by her difficult relationship with her mother and father, resulting in strong, ambiguous emotional responses of frustration and love, and even feelings of safety and danger being with her mother. Gallerist and curator Frances Morris circumscribes Bourgeois’ concerns as profoundly human emotions: they are “themes to do with life and loving and living and suffering and dying.”³³

From such profound experiences, Bourgeois describes that in her creative process she turns “nasty work into good work—that’s what makes me tick.”³⁴ An explicit acknowledgement of doing and undoing and iteration in Bourgeois’ writings and titles of her notable work, *I do, I undo, I redo*, refers to a position that her/our life comprises continuous processes of doing and undoing, of creation and annihilation—a repetition of choices, the ordinary, the everyday-habitual, necessary, unnecessary, constructive, and destructive. The artist is compelled to engage with her lived experience through an ongoing discourse with her work in a perpetual working mode of acting and counteracting.

The work *Unfold* (series) in figure 60 is made in a repetitive process of consecutive layers of black and white. Cancelling parts of the previous layer and re-writing their merged imagery in a continuous process of inking, wiping, printing and so forth becomes a recording of one’s doing and undoing. In a mostly intuitive way of making, the work emerges.

³² Adrian Searle, “Louise Bourgeois: A Web Of Emotions,” June 2, 2010, accessed 6 May 2022, <https://theguardian.com/artanddesign/2010/jun/01/louise-bourgeois>

³³ Tate, “Louise Bourgeois – ‘I Transform Hate Into Love’ | TateShots,” June 9, 2016, <https://www.youtube.com/watch?v=qy&xJhlmnLw>

³⁴ Tate, “Louise Bourgeois – ‘I Transform Hate Into Love’



Figure 60. *Unfold (series)*, 2018, Soft-ground etching, relief: hand wiped layers, 22.5 x 102 cm. Alternating black and white layers, making and unmaking.

Tacit

Barrett argues that artists' knowledge of engaging with materials and processes is largely based on tacit knowledge.³⁵ Michael Polanyi defines this form of knowledge as not fully codified, not categorisable, as a kind of knowledge that is more than we can tell or express.³⁶ As a further step, seeking the possible, and so distinguishing between not having explicit knowledge and not being able to tell, Rachel Jones suggests that ineffable knowledge and an embodied, practical knowing, a knowing through the senses, are connected:

When we speak of not knowing, we often mean not being able to recognise or identify something, not having access to the facts, or being unable to predict what will happen [...]. But in the absence of knowing what something is or where we are going, we draw on many other kinds of knowledge to open paths forward [...] (Rachel Jones, 2013)³⁷

³⁵ Johanna Schindler, "Expertise and Tacit Knowledge in Artistic and Design Processes: Results of an Ethnographic Study," *Journal of Research Practice* 11, no. 2 (2015): 2.

³⁶ Michael Polanyi, *The Tacit Dimension*, New York Garden City: Anchor Books, 4. Or: Michael Polanyi, *The Tacit Dimension*, (Chicago: University of Chicago Press, 1966), 4.

³⁷ Rachel Jones, *On the Value of Not Knowing: Wonder, Beginning Again and Letting Be*. Fisher, E. and Fortnum, R. (Eds.) in *On Not Knowing – How Artists Think*. London: Black Dog Publishing, 2013, 27.

Tacit skills, personal experiences and knowledge, referred to as embodied knowledge, develop and are applied through doing. They are, according to Polanyi, always implicated in activity and learning.³⁸ Transferred to creative art practice, Bolt and Barrett find a shared understanding that tacit knowledge adds to our understanding of explicit knowledge, and so, from intuitive, sensory experiences and responses, conscious intent or thought emerges: “The process of attributing meaning and value in artistic practice (and the contemplation of art) is therefore necessarily experiential.”³⁹

A different not knowing is the not-yet-knowing that drives any research. Designer Phil Duncan defines innovation as, “that which connects the familiar with the unknown,”⁴⁰ while Bolt and Barrett suggest that formulating a strategy of not-knowing means to embrace ignorance, doubt and failure with the decision-making process.⁴¹ The state of not knowing understood as a not-yet-knowing holds the potential of becoming known, a process rather than a void. Such a not-knowing is a way forward for Lesley Duxbury; “intuitive steps on a fertile ground for creative germination, an unconscious synthesising of a wide range of influences.”⁴²

To be in a state “to not know the answer”, to “hang on as long as possible to that provisionality and uncertainty” is imperative to making art, says South African artist William Kentridge in his interview *How We Make Sense of the World*.⁴³ To Kentridge, a further exemplary practitioner to embrace a tacit mode of working, the imagery for his animations develops in a continuous, playful, flowing working modus, highly informed by tacit knowledge and his lived experience, and also by research and the accidental. He understands that it is in an open space of in-between thinking, feeling and chance where his ideas and artwork develop.

³⁸ Polanyi, *Knowing and Being: Essays by Michael Polanyi*, M. Greene (ed.), 1969. London: Routledge and Kegan Paul, np.

³⁹ Barrett, “Experiential Learning,” 117.

⁴⁰ Debbie Millman, Interview with Phil Duncan, October 24, 2011, <https://www.packingstrategies.com/articles/91318-interview-with-phil-duncan-global-design-officer-of-p-g>

⁴¹ Barrett, “Experiential Learning,” 117.

⁴² Leslie Duxbury, “Ways of Analysing: From Reverie to Reality” in Elizabeth Grierson; Laura Brearly (ed.), *Creative Arts Research: Narratives of Methodologies and Practices*, 2009, Rotterdam: Sense Publishers, 55-64.

⁴³ Interview with William Kentridge: *How We Make Sense of the World*. YouTube Louisiana Channel. <https://www.youtube.com/watch?v=G11wOmxoJ6U>

Such an open-ended approach requires trust that one finds a way to develop work without a set plan. Kentridge's work exemplifies Bolt's understanding of art as a practical activity where ideas are embodied in physical material and processes. "Decisions are made, not according to logical thought, but as a direct and felt response to handling elements."⁴⁴

Tacit or implicit knowledge has a felt quality about it. According to Philosopher Thomas Fuchs, everyday physical movement or perceptions and being-with-others engages our whole bodily and emotional experience. Therefore, tacit knowledge may never be fully expressed in words; instead, it may be circumscribed how something feels or appears.

Fuchs emphasises the importance of tacit knowledge by defining it as our second nature and part of our bodily habits and cannot be analysed into single elements.⁴⁵ In an analogy, Fuchs compares the intertwined bodily habits with recognising a facial expression instantly, yet without being able to single out individual features.⁴⁶ The creative practice for this research relies on this intertwined knowing through multiple printed layers that are more sensed than read.

Studio research for *Together | Apart*, the how and why of the work has been developed and continues to develop through an open field of possibilities that recognise, decipher and relate to lived experience. The technique of the monoprint and the layering of multiple plates with no prescribed visual end product or emotional or intellectual destination allows for an open-ended working process that produces imagery through embodied knowledge, chance and reflexive practice.

It is only as I continue to pull prints and to write this that I can recognise where I have been and what I am able to express.

⁴⁴ Barba Bolt, *Art Beyond Representation: The Performative Power of the Image* (London: I. B. Tauris, 2004), 8. Bolt relates De Certeau's discussion of the subtle logic of everyday activities, strategies and tactics, to the logic of art practice.

⁴⁵ Thomas Fuchs, "The Tacit Dimension," *Philosophy, Psychiatry & Psychology: PPP* 8, no 4 (2001): 323.

⁴⁶ Fuchs, "Tacit Dimension," 323.

Chapter Three. Being in the studio

“Creative arts practice as research is an intensification of everyday experiences from which new knowledge or knowing emerges”, argues Estelle Barratt by drawing on Michael Polanyi and John Dewey.¹ Expanding our everyday experiences to our being in the world, Barbara Bolt interprets Heidegger’s *Dasein*, being-there, as a world not perceived as a separate object, but as something we are born into, and thrown into the midst of, without having a choice. It is a world we relate and respond to.

Rather than by thinking about it, it is through our dealings in the world that we come to understand it.² I compare being active or, indeed, reactive to a given state, thrown into the midst of being in the world, to working in the studio. That is, being in the studio where “the continuity of artistic experience with processes and experiences of everyday living is derived from an impulse to handle materials and to think and *feel* through their handling.”³

The conceiving and making of art may not depend on a specific site. Though for this practice, as a printmaker, particular tools and equipment demand a physical studio. In this chapter, I discuss the artist’s workplace as a site pertinent to the production of the art. The artistic working method in practice-led research is structured similarly to other research, based on non-linear processes of thinking, experimenting, making, reflecting, constructing, de-constructing, re-making, and so on. A difference lies, perhaps, in the place of work, the studio as storage and archive, a place with its particular set-up and where work happens. Work is examined and described here for its capacity to foster working methods and outcomes that are unpredictable.

¹ Barrett, “Experiential Learning”, 115.

² Bolt, *Heidegger Reframed*, 3.

³ Barrett, 115.

With a twist of the key, I open the wooden door and I step down into my studio space. The confined space of an old garage houses several horizontal and vertical spaces: a large table occupies the centre of the room, a wooden plan drawer on the right and on the wall to my left hangs an array of tools from hooks between multiple shelves, where visual diaries and art materials accumulate. In the top drawers, I store papers of various sizes and quality.



Figure 61. In the studio: vertical and horizontal working surfaces, plan drawer, visual diaries, tools, materials and equipment at hand and ready to hand.

The lower compartments of the large chest hold work organised according to a theme, media and states of resolution. Above and around a small selection of work is pinned to the studio walls. These works are visited and revisited for contemplation and conversation. Juxtaposed and at various stages of being resolved, they share each other's company indefinitely until I move them for an exhibition, store them in files in the drawer or for re-working. The etching press sits in the back of the studio, and with its weight of well over 250 kilograms, the mechanical object is firmly planted there, surrounded by tins of ink and other printing materials. The

shelves directly under the press hold recycled papers for protecting the felt blanket during the printing process and prints earmarked to be re-worked. I step into a space of making and a world of possibilities. Tools, materials and work are stashed away, an array of horizontal and vertical working surfaces and special equipment ready to hand and ready at hand. Serendipitous things seem to accumulate without a logical strategy in this confined space and compete with, but also enhance, working processes. In a cyclic rhythm, the studio undergoes a clean-up, clearing a space for new ideas and things to happen.

The set-up/configuration of my tiny studio is somewhat contingent. Above all, it fulfils the need to be a working space. At the same time, it is also a space for storage of materials and tools and a space for housing work. Not just a simple place for the production of artwork, the studio is instrumental for new thinking through materials and processes. Jenny Sjöholm examines how artists perceive and construct their work and studio environment and recognise the potential opportunities that arise from a particular work environment.⁴ Sjöholm sees the studio space as a “personal archive, a space for self-directed construction”.⁵ She points out that the studio’s materialities are manifestations and documentations that hold clues and traces of how artists work in the studio and of the making of an artwork. In assigning activities like collecting, filtering, sorting and documenting materials to the studio, Sjöholm regards it as a place to store objects and documents. Therefore, the studio takes on the form of an archive where some processes may end.

Such activities authorise and command a future development of work and a space where things originate, ideas and work get extended, clarified and further developed. Therefore, Sjöholm recognises the studio as a “site for artistic knowledge, an imagination chamber, a room for study”⁶ that allows continuous individual investigation and reflection, memory and intention. Ann Schilo describes

⁴ Jenny Sjöholm, “The Art Studio as Archive: Tracing the Geography of artistic Potentiality, Progress and Production,” *Cultural Geographies* 21, no. 3 (2014): 505-514.

⁵ Sjöholm, “The Art Studio as Archive,” 507.

⁶ Sjöholm, 507.

her use of the studio in a text in which I recognize a similar being in the studio and feel akin to how she relates to materials and processes, matching unmatched, unexpected encounters, she thinks and feels through handling materials:

I love matching like this in the studio. Part of a work in one corner suddenly seems to go with part of another work on the next wall. I move them together and, suddenly, the two talk to each other; my heart beats faster and I imagine a new work with these qualities. There's so much generating going on; it can be overwhelming because ideas proliferate and you have to choose a direction, and then it might not be the right one, and you have to change it. Or you have to dampen yourself down and just follow the materials and what *they* want. Or the work. The work wants, too. It asks things of you as if it were a separate entity. It takes years to listen, trust, and respond. To *relate* to the work. (Ann Schilo, 2016)⁷

Work is analysed for sustained interest and considered for further potential. Cleaning up the studio is clearing a space to invite new thinking and for new things to happen. Jenny Sjöholm states that 'materialities and the configuration of studio spaces propose insights in creative methodologies, and so, being as 'revelatory as artworks themselves', can partly be read as text.⁸

⁷ Ann Schilo, *Visual Arts Practice and Affect*, 152.

⁸ Sue Breakell and Victoria Worsley, "Collecting the Traces," M.O Doherty, *Studio and Cube* (New York: Forum, 2007), quoted in Jenny Sjöholm, "The Studio as Archive," 511.

Working in the studio. “In the thick of things”

Work conceived, developed and produced in the studio is based on actions. Derek Pigrum points out that these are situated “in relation to things and place”, duration, “orderings, choices, operations and bodily movements.”⁹ Consequently, he argues that creative work is body and place dependent. It is through later reflections that we come to understand our actions and choices *after* the working process. Considered actions based on those reflections become reflexive practice or praxis. For Pigrum, reflexivity refers to how we “reconstruct retroactively the causal sequence of events or influences that shape us and that we could not see in the ‘thick of things’.”¹⁰

The construction of the series *Verdaccio* (fig. 62) is an example of *not* being able to consider emerging work properly and checking for its success while being the ‘thick of things’. It was only retroactively, after viewing exhibited work, that I became able to reflect on it. One of the reasons was not seeing the work in its entirety. Due to the space constraint in the studio, I never had been able to view the whole composite work in its full scale, its height and width of more than four meters. A computer simulation of the work did not give me the whole spatial and immersive viewing experience either. It was not until after the work was installed in an exhibition venue for a review critique that I could see the whole composition and its working. The positioning in situ allowed me to question the parts’ inter-connectedness. That I had chosen a related colour palette and identical printing plates was not enough to establish a direct conversation between the parts and the individual prints and pairs.

The work’s inability to unite was confirmed by feedback of those participating in the critique. Furthermore, I observed the viewers being drawn to other installations than the *Verdaccio* series. The work was not clear and resolved enough to respond to the research objectives. Consequently, I put the work aside. The prints only, eventually, found their way back into my studio processes as I

⁹ Derek Pigrum, “The ‘Ontology’ of the Artist’s Studio as a Workplace: Researching the Artist’s studio and the Art/Design Classroom,” *Research in Post-Compulsory Education* 12, no. 3 (2007): 292. Doi: <http://dx.doi.org/10.1080/135967407001559720>.

¹⁰ Pigrum, “The ‘Ontology’,” 294.

continued resolving my research methodologies by over-printing existing works. Such prints formed a point of departure for new studio interventions.



Figure 62. *Verdaccio* Series exhibited in review critique, PSAS Fremantle, October 2019. Relief print on BFK, overall 85 x 460 cm (set of 8 works).

Doing follows an iterative cycle of doing, re-doing, undoing, rests, followed by phases of contemplation, rearrangement, sorting, categorising, and it is Sjöholm who recognises that “bodily work, movements and a studio-based bodily fluency and flow are non-linear processes of making art: they are spatial and framed by the studio, which is the locale for contingent, yet explorative and open-ended processes.”¹¹

¹¹ Sjöholm, “The Art Studio as Archive,” 513.

How does one keep track of such non-linear working methods? Documenting intimate knowledge about concepts, materials, processes and their applications is the basis of the emerging exegesis and a new level of consciousness of practice. A reflective practice acts to ground actions and choices that are intuitive, not defined or predetermined. Nancy De Freitas goes further and explicitly argues for a planned and strategic method to produce tangible documentation of work in progress as ‘active documentation’, “to engage in a critical manner with the relationship between conceptual, theoretical and practical concerns.”¹²

An accompanying documentation records the creative production, methods and work and parallels the structure of this exegesis.

The documentation method for my research encompasses notes and diagrams in visual diaries, photos of work in progress, filed both in analogue and digital manner. Documenting includes work pinned to walls and stored in plan drawers of my studio, returning to information on the making and thinking, picking up on earlier threads and revisiting and extending these in new bodies of work.

Academic practitioners Maarit Anna Mäkelä and Nithikul Nimkulrat regard documentation as a necessary conscious reflection for conducting research *through* art (where art practice is regarded as a research method). Like Bolt, Pigrum and Sjöholm, they understand that new knowledge is embedded in the artefact but is also gained in action, in the making. It is where the work is documented, contextualised, and interpreted.¹³

Drawing on Donald Schön, they distinguish between a reflection-*in*-action and a reflection-*on*-action. Schön describes the reflection-*in*-action as a contingency plan during the working process, when an action is taken different from one originally planned. In contrast, reflection-*on*-action is an analytical activity on particular aspects of the artist’s practice, which may be on thinking, actions, or feelings.¹⁴

¹² Nancy De Freitas, “Towards a Definition of Studio Documentation: Working Tool and Transparent Record,” *International Journal for the Scholarship of Teaching and Learning* 1, no. 2 Article 14 (2007): 1-15. <https://doi.org/10.20429/ijstl.2007.010214>.

¹³ Maarit A. Mäkelä and Nithikul Nimkulrat, “Documentation as Practice-led Research Tool for Reflection on Experiential Knowledge,” *Formakademisk* 11, no. 2 (2018):1. <https://doi.org/10.7577/formakademisk.1818>.

¹⁴ Donald Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1991):128-136, quoted in Mäkelä and Nimkulrat, “Documentation,” 2.

In this research and in the practice, more generally, reflection-in-action is considered a working process, a strategy, and not a reaction to an unplanned situation. In an open-ended way of working, actions are taken continuously different from a previous one. In fact, not knowing the next step in advance makes me reflect on the brief pauses of working.

Kentridge builds his reflection into his process: he reflects and plans for the next step of his animation imagery as soon as he steps away from the work to start the camera for exposure.¹⁵

Such a way of working means being in a state of constant reflection-in-action throughout the development of the work. From Kentridge's method of working, I recognise my reflection-in-action as thought processes in the time between applying layers and rolling out the ink. In small gaps of time and space, I make changes for each further iteration in the work, situated between intuitive decisions and calculated actions. Similarly, for Kentridge, out of "an impulse to make work, the meaning emerges over time."¹⁶ Ultimately, working in this way, his documentation in action of many iterations becomes the work.

On the other hand, and defined by Pigrum as retroactively,¹⁷ reflection-*on*-action includes documentation after emerging from being immersed in the studio work: viewing of work accompanied by taking notes and photographs, juxtaposing new work with other work in the studio, perhaps a virtual rearrangement with a digital program. Some of the most productive opportunities for reflection are review exhibitions to test new ideas, particularly in their installation in space. Viewers' responses to work in progress may throw up unanticipated responses. Their thoughts and feelings about experiencing a particular work are crucial hints of how a work is perceived. Reflection on constructive critique drives the work further or might be deemed unsuited for addressing the research questions.

Mäkelä and Nimkulrat emphasise the indispensable contribution of documentation and reflection on the practitioner's critical thought

¹⁵ Louisiana Channel, "William Kentridge Interview: How We Make Sense of the World," uploaded October 1, 2014, <https://www.youtube.com/watch?v=G11wOmxoJ6u>.

¹⁶ Louisiana Channel, "William Kentridge Interview."

¹⁷ Pigrum, "The 'Ontopology'," 294.

processes. In addition, documentation leads to greater objectivity to the whole creative activity. They distinguish between a documentation *of* and *for* making the artefacts. The documentation *of* the making is recorded concurrently with the artist-researcher transforming material into works, photographically, and visually and textually, whereas a documentation *for* making precedes the actual creating of the artefacts and is considered as search and research for inspiration for creation.¹⁸ It is a documentation *of* making that mainly applies to this research: through photographic documentation, visual diary notes, and sketches. As Mäkelä and Nimkulrat elucidate, “the recorded texts and visuals illuminate the artist-researcher’s way of working, thinking, and knowing in their action”.¹⁹ This documentation can be utilised before, after and in-between stages of developing work.

In documenting the studio practice, I am documenting the changing states *of* my making. A multi-layered print, for example, in the *Verdaccio Series*,²⁰ is presented as a linear and chronological photographic sequence. The photographs, edited to a short video, become a work themselves, in which the moving images develop their own language. Documentation in its various and distinct forms, visual and written text, then becomes both process and content. Documentation clarifies the thoughts and conceptions and possibilities related to past and potential actions.

Together, critical thinking and objectivity in the practitioner’s action are called *critical subjectivity*, a term used in action research. Critical subjectivity implies awareness of the work’s situatedness and one’s own perspective and bias; as Peter Reason explains: “critical subjectivity involves self-reflexive attention to the ground on which one is standing.”²¹ Knowledge derived in this particular way as contextual data is knowledge which couldn’t be collected by any other means than practice-led creative research.²²

¹⁸ Mäkelä and Nimkulrat, “Documentation,” 3-7.

¹⁹ Mäkelä and Nimkulrat, “Documentation,” 13.

²⁰ *Verdaccio Sequence 01*, <https://www.youtube.com/watch?v=r5pPQuSHTb8>.

²¹ Peter Reason, “Three Approaches to Participative Inquiry,” in N. K. Denzin & Y. S. Lincoln (eds.), *Handbook of Qualitative Research* (Thousand Oaks: Sage, 1994): 324-339, quoted in Mäkelä and Nimkulrat, “Documentation,” 2.

²² Mäkelä and Nimkulrat, “Documentation,” 1.

Things larger than the studio

In discussing the origins of his work, William Kentridge reflects that, when developing drawings over months without knowing in advance where they are heading, the only meaning at the beginning for his work/films is to exist.²³ Kentridge never considers a work finished. However, it will reach a stage where it can be presented for viewing. Before that, for a short period, he changes roles from maker to viewer. This change of perspective creates space and time to consider the next action and to review the work: making, looking, making, thinking, unmaking, and so forth. In this ongoing activity of action and reflection, he draws a parallel of how we as individuals operate in the world, occupying both spaces of the maker and the viewer. Therefore, Kentridge considers working in the studio a metaphor to show how we make sense of a world in fragments. “The space of the studio becomes a demonstration of things much larger than a studio, larger than a particular drawing.”²⁴ The art studio is a space where artists’ ideas, concerns and worldviews materialise. In the catalogue to the exhibition ‘The Artist’s Studio’ at Compton Verney, Antonia Harrison writes: it is where “art digests reality and comes into being.”²⁵ The studio is a model, a metaphor, a thinking space, a thinking-through-making space where artworks and knowledge emerge. My studio is all of these things, but mostly it is a space where I am immersed in creative practice. In this space, all things are set in place and ready to work with.

²³ Louisiana Chanel, “William Kentridge Interview.”

²⁴ Louisiana Chanel, “William Kentridge Interview.”

²⁵ Antonia Harrison, “Where Worlds Collide. The Studio and Beyond”. In Giles Waterfield (ed), exhibition catalogue *The Artist’s Studio* (Compton Verney: Hogarth Arts, 2009), 73, quoted in Sjöholm, 509.

The delay as performative space

From the touch of a tool with paper or canvas, instant visible results appear. Therefore, drawing and painting are considered direct working methods. With immediacy a focus, Kentridge chooses to use charcoal to draw as quickly as he can think.²⁶ By contrast, printmaking involves an indirect way of working, where the construction of a matrix precedes a printed mark. In an intermediate step between idea and printed image, the artist designs and produces a plate as the carrier of mark and ink, even in the technique of the monotype—the closest relative to drawing and painting.

The time and effort involved in plate construction suspend the making of a visual result and may seem an obstacle or even a disadvantage in creating spontaneous and direct work. However, that delay holds benefits of considerable creative opportunity between idea and print. It offers a multitude of formal and conceptual opportunities to manipulate and influence the printing process, utilising the same matrix again and again, repeatedly. The choice might be, for example, which substrate to print on, the succession of layers, colour palette, what part of the matrix is to be printed, the amount of pressure. With all these opportunities to manipulate the printing outcome, printmakers such as Grabowski and Fick draw analogies of the print artist's mode of working to that of a performer on stage: "As proofs are pulled, the printmaker becomes the choreographer on the stage of the press bed; moving, ordering, combining, amplifying, subduing, reconsidering, responding. The dialogue between the idea and the process becomes intrinsic to the conceptual development of an image."²⁷

As I pull the presses' wheel and the bed is moving, I can feel the increased pressure in hands and arms as matrix and substrate are fed between the metal cylinders. The easing resistance of the turning wheel indicates that the plate and prints are emerging. After the bed has come through all the way to the other side, with the

²⁶ Louisiana Channel, "William Kentridge Interview."

²⁷ Grabowski and Fick, *Printmaking*, 11.

palms of my hands, I roll back the heavy felt blanket that protects the work from the enormous pressure of the steel cylinders. With my fingertips, with suspense, I peel back paper from the matrix.

Experience suggests that the delay helps to consider the potential a matrix or a process holds: What could be? What might be? Same or different? From the same beginning, shifts, slow or even drastic changes are produced. Every choice in the studio will result in different interpretations of the matrix. The open-ended working method aligns with the provisional, and the possible as potential. The artist's labour and the performative, intensely physical manner of working with various print strategies are manifest in the matrix and the traces left of its existence in the printed image. Prints become a recording of one's doing (and undoing) in the studio. The tacit becomes explicit in an open-ended process.

Provisionality and potentiality

Provisionality as a concept and a method is integral to the studio practice and is driven by an understanding of the world around me as a process rather than a fact. Being in the world is a shifting and complex idea—opposed to a fixed position. The techniques, materials and print processes chosen allow that state to come forward.

Operating between a set plan and a total chance requires an open field to meet the unknown, the unexpected, and the unforeseen. Kentridge gives the advice to hang on as long as possible to not know the answer, to uncertainty and provisionality²⁸: they are a means to allow ideas and work to unfold, to invite unanticipated possibilities and potentiality. In this in-betweenness of open-ended proceedings, where things may fall into place, or go awry, reflection is imperative as a way to recognise the work's potential.

²⁸ Louisiana Chanel, "William Kentridge Interview."

To recognise is to identify something encountered before. In this research it is tacit knowledge of both the practice and the lived experience. The aim is to come to understand, to realise what is being produced and how the work has come into being. Kentridge again: “You invite the world into the studio, then you take it apart, then you reconstruct it in different materials, different scales and different ways and send it back out to the world.”²⁹

Above all, Kentridge is interested in how a drawing comes into being. He allows materials, tools and their manipulation to develop a language. In his working through materials and his body (and mind) he recognises a complex activity. Working in the studio is for Kentridge an “expansion of one’s head.” Therefore, his studio is a physical and psychic space.³⁰

Describing the working process of the emerging or coming into being of a print, based on iterations of likeness and change in a series of monotypes, a print from a blank surface exists in the following text:

Initially, an even layer of black ink is rolled onto the clean, flat surface of the plate.

Are we all born with a blank slate? Tabula rasa.³¹ How do we become who we are? Nature or nurture?

The plate is wiped with various materials and tools. In this process, the combination of the application of materials and their manipulation, as well as the movement of the hand (including arm and body), leaves an imprint that changes the surface from smooth to textured. Depending on the pressure applied when wiping, wet ink is shifted or removed from the plate. The gesture or touch, captured in the marks left in the viscous ink, becomes visible when printed on paper.

²⁹ Louisiana Chanel, “William Kentridge Interview.”

³⁰ Tate, “William Kentridge—‘Art Must Defend the Uncertain’| Artist Interview | TateShots,” April 20, 2018, <https://youtube.com/wacht?v=Dnweo-LQZLU>.

³¹ *Tabula rasa* refers to the idea that individuals are born without innate ideas and that therefore all knowledge becomes imprinted on the mind by experience or perception.

Rather than a mere image-making, the prints record the doing and undoing (wiping). Each stage captures a moment in time, of a rest, a pause, which is not dissimilar to a still of a moving image, then superseded by another one. The image is provisional.

The process is then repeated with white ink, followed by another one of black; an open-ended process of making and unmaking. In a continuous working process, consecutive black and white wet layers will cause the imagery to gravitate to grey, seemingly finding a balance, a compromise, and a total merger of the contrasting layers.

Born within 5 minutes, growing up together, we share the same place, same parents. Over time, various single and repeated experiences shape us, shaped by the environment in which we live. How do I come to understand the world and the place I live in?

Areas wiped blank expose the original state of the paper or the layer underneath. Marks left on the plate will merge with the layer underneath, particularly when the ink is still wet, forming a new layer or surface, which builds the substrate for the next layer. An a posteriori discerning of the various layers' sequence is almost impossible without a photographic documentation-in-action of the progressing work.

It is hard to unpick all our experiences into individual ones or fit all experiences into a larger picture. We perceive our childhood as a flow of events where experiences create a dense weave of memories and views. What choices do we have to influence who we are becoming and how we are perceived? Shared experiences affect us differently.

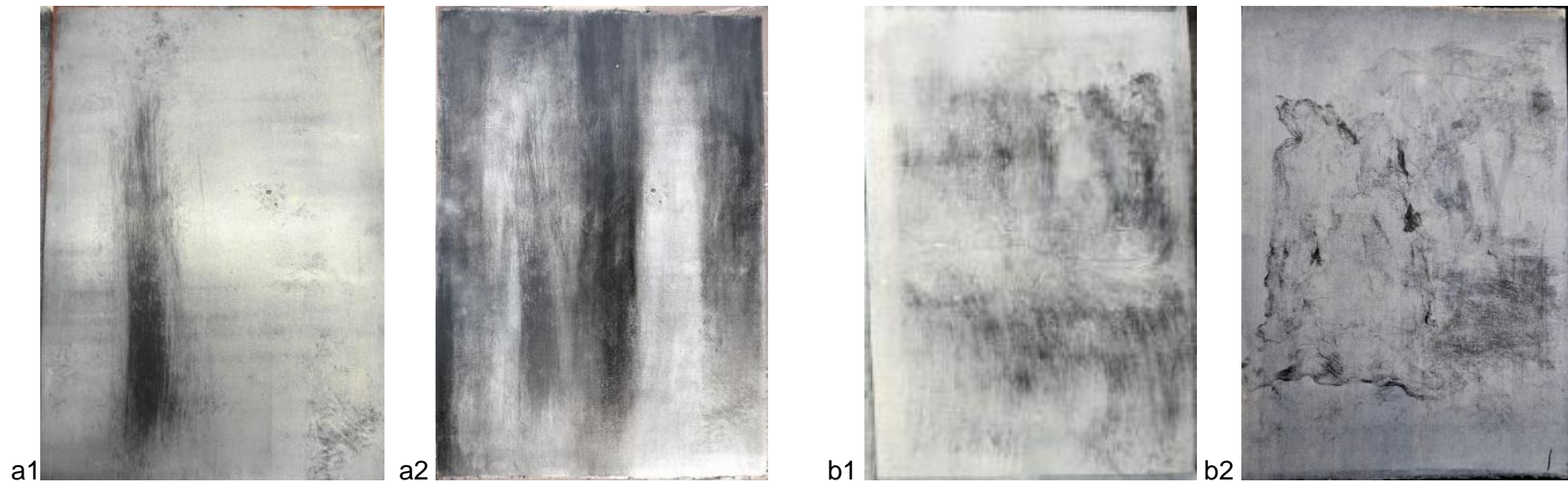


Figure 63. *Black on white on black*, 2016, 59 x 42 cm. (Sequence a1 to a2, b1 to b2). Through an iterative accretion of layering, covering and uncovering, the prints find their structure and subject.

Burnishing into the new wet layer down to a dry layer underneath is akin to unmaking in an effort to uncover a previous stage, trying to retrieve what is seemingly lost, reveal or reclaim some of the print processes' history.

To burnish means to polish something by rubbing. It also means to improve, smooth and brighten a surface. To print over an existing layer often means to risk losing parts one was content with or even to lose the lot beyond recovery. The risk-taking is counterbalanced with the endeavour to discover something new, possibly a stage better than the previous one. The curiosity of what-if drives the work. The repetitive

process is a constant making and unmaking, one of change. Completing a work seems an arbitrary decision, whilst the work seems completed. However, it may never be finished.

***What makes us unlike– what makes us alike? The interplay of nature and nurture versus chance:
I might have some influence on my nurture, but how much does my nature allow me to change?
Do I take the risk to put another layer on what exists now?***

While the succession of black and white ink is a given, the kind of gesture used for marking the consecutive layers may be more intuitive. For example, an up and down movement with two hands is followed by one with horizontal marks. It is always a response to what is already there or what is missing. The process is open-ended and like an argument or conversation.

How? Which one? Yes, or no? Do or don't? Come or go? Hide or reveal?

Black or white? Which one are you? M or C? Decide.

By intuitive decisions and choices, the prints change as they materialize. The alternating and repetitive layering eventually neutralises the opposite black and white as they intertwine to various grey mixes. Together, the layers merge to a dense weave of their opposites that are ambiguous. Eventually, they form a new unity of in-between (figures 60, 64).

While leading to the production of prints, the studio practices described above are also deliberately chosen for their performative relationship to a coming into being.

In this chapter, I have described how working and being in the studio, printing multiples and in series into being, is collectively an act of recounting lived experience.



Figure 64. *Unfold (Series)*, (Detail), 2018. Palimpsest: The process of making and unmaking, consecutive, alternating, hand wiped layers

Final Words

Returning to the experience of seeing Roni Horn's *a.k.a.*, I recognise both the relevance and centrality of the pairing in her practice and that this display method is more than simple installation. Rather, it is a consciously-activated space, a work predicated to engage the viewer. At first, *a.k.a.* seemed to be fascinating but so different from my research in *Together | Apart*, yet I am now able to see, relate to and discuss this work that is so connected—and still so different—to my own. Where Horn's paired photographic works describe the same person, while revealing the possibilities of a marked contrast, conversely, I investigate multiplicity through pairing work that is similar or of minimal difference to describe two individuals sharing the same origin, both more than one and unique.

A deeper understanding of the working of paired imagery in the diptych, historical and contemporary, and the gap as space between, has enabled my apprehension of the particular, specific installation as an essential part of their reading and meaning. The gaps discussed in artists' works are now an integral part of the working practice. They appear as physical spaces between the work, also implied and imagined space/s, and as internal layered space/s. As a form of visual punctuation, gaps have become a way to describe and convey a relationship between two people.

A viewing experience of seeing doubled, mirrored and twinned imagery ties closely to my experience of being a twin. At times spelt out as a binary reading of either—or, at other times an ambiguous either—and, and—and.

The work produced for this research comes into being with methods relating to this coming into being and of being in the world with a twin sister. The multiple print in this research is not understood as a printed edition. Rather, by employing the printing plate as a generative matrix, the work is attributed with the potential of ever-changing results. The means is also the medium.

So, in an approach quite different to Horn's visuality, to photographically captured surfaces and features, the imagery for this research is derived from bodily and material surfaces, from the tactile and the sensual. With imagery between figuration and abstraction, I

emphasise a haptic and visceral reading rather than a photographic appearance, appealing to senses other than visual. It is within the manual printmaking techniques embedded in the practices of artists concerned with a bodily and haptic reading of their work, that the material processes are situated, in imagery that is just as much felt as it is read. Developing further understanding and knowledge of how corporeal sensitivities affect both process and meaning will inform and drive my future practice.

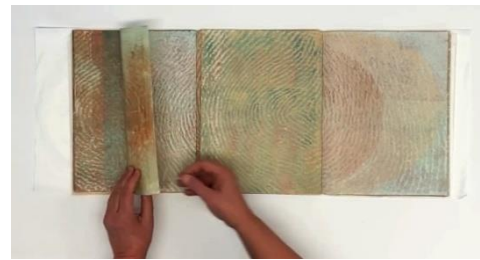
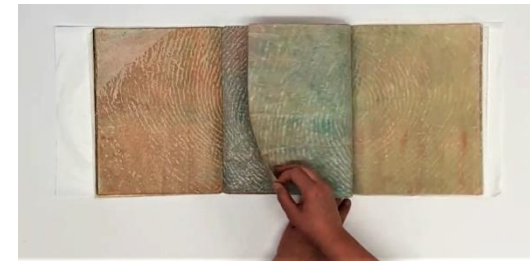
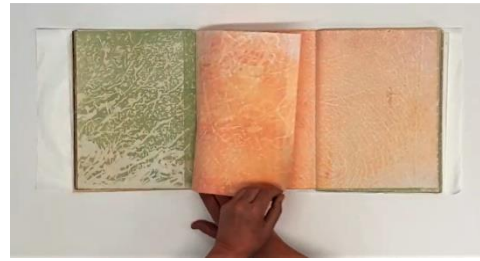
The research has led to new ways to understand and employ the multiple. As, driven by lived experience, I link the multiple to printmaking methodologies, the research contributes to academic discussions on approaches in and on contemporary printmaking, and further, it adds to a broader field of discussion of understandings of being-in-the-world, of spaces in-between and of impermanence through the process of visual art practice. At the same time, by situating the creative practice of this masters research with selected artists who also identify relationships of connectedness, sameness and difference, and ambiguity, I can now articulate a detailed understanding of the connections between paired and doubled visual artworks, both my own and those of other artists.

The research then becomes participant in the discourse about work developed by multiple authors of that close and unique relationship: twinship. In responding to collaborative working methods, I compare my unique relationship with my twin sister to that of twin artists. Yet, as an internalised collaboration, simultaneously close but physically distant—together | apart—my working modes differ from those of twin artists where both twins are physically present, actively making together.

The particular focus enabled by being both together | apart, itself has revealed itself: by unpacking the immersive process of both being in the studio and being absorbed in texts and reflection and documentation, the hidden aspects of creative practice, its tacit knowledge and intuitive working modes have become much more explicit. As a result, a more profound understanding of printed iterative series and of print processes' variables to influence the visual outcome has developed. Working in an open-ended method to an ontological effect through the creative studio practice, the research has enabled a unique body of work to be produced.

At the beginning of the research, the only known outcome was a need to have multiples. The format of the book was not envisaged, or even imagined. It was unexpected outcomes through embedded ink in the thin paper substrate's verso that opened the prints up to a two-sided, ambiguous reading, and handling, folding.

Only very near the conclusion of the research did some of the most significant and relevant work for the research occur: in a process of progressing and being made by thinking **through** practice: printing, multiplying, presenting and reviewing the works as doubles, together and apart, to unexpected results in the multiples' layering and combination. Along with lingering ideas about folding/unfolding, gradually the making and thinking shifted toward investigating the gap as an a/effective form of visual punctuation. Through the intention and construction of the double-spine book, the research aims seemed suddenly to converge in the final creative work, *It's you—it's me—it's you*.



The BookDiptych *It's you—it's me—it's you* has two spines that fold and unfold as two separate books meeting in the middle. The book is constructed through iterative processes through manual printmaking and non-representational techniques, created through visual layering intended to promote a haptic viewing experience. The ambiguous states of being thus are heightened by visual punctuations or gaps in the assembling and installation of the creative work, effectively, and finally, my most resolved visualising of *Dasein* and being in the world as paired and doubled.

Engagement with the processes and concepts of a number of other creative practitioners, not only visually, but also through their written texts, further contextualised the studio practice for this research. Bolt describes this as 'materialising practices': a close relationship between material processes and text (exegesis) that is reliant and built on 'the researcher's self-reflexive mapping of the emergent work.'¹ By working, reflexively, with and through materials in the studio, the connections of the how and why of making have become more apparent, more visible, and more usable. Constantly being in the studio, the place where things start and end, and new work emerges, is what has enabled the unfolding and recounting of a lived experience: of what it is to be doubled, twinned, juxtaposed and, in particular, to live in the ambiguous space of being one and two.

Here, Heidegger's *Dasein*, being in the world, being with others, understandings that Bolt and Barrett in particular have transferred and extended to creative arts practice as research, open up the possibilities of understanding that lived experience always influences one's perception of being in the world, and equally of being in the studio, allowing this research to contribute to that wider field of discussion of understandings of being-in-the-world.

My future studio practice is now supported by new and deeper understandings of theories of embodiment and the embodied image. I envisage this research extending to further explorations of the multiple, the diptych and seriality through digital work, the moving

¹ Barrett and Bolt, *Practice as Research*, 5 and 143.

image and the unforeseen, and, regardless of the format or the content, I imagine there will always be a multiple and a relationship between them: same | different and together | apart.

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Appendix

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My twin sister has given me written consent to reproduce images as they have appeared in family photos and photos taken of our bodies. My mother has given me verbal permission to reproduce images of her as a young mother and my dad and other family photos.

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Exhibitions

Together|Apart: Printmaking and the Space between, December 22, 2021 – January 9, 2022, Nyisztor Studio, Melville.

Bodies of Work, Printmaker's Association of Western Australia, November 24 – December 12, 2021, Moores Building, Fremantle.

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Review Exhibition, July 9, 2021, Old Mariner's Chapel, Fremantle.

Review Exhibition, October 3, 2019, Pakenham Street Art Centre, Fremantle.

Roni Horn, Fondation Beyeler, 2017, Basel.

Monique Bosshard Curby 2021