

METHODS OF ITERATING

DRAFT 1

For my iteration project, I decided to explore the tool of screen printing. The inspiration from the artist Robert Rauschenberg, particularly his artwork "Scanning", prompted me to explore this unique printing method. The addition of some brushstrokes in acrylic to his artwork also interested me. I selected some imagery from my personal life like he did in his autobiographical work. What was unexpected for me was the whole process: seeing my digital pictures "come to life" through manual printing was quite striking. I think that this tool allows to experiment with different textures created by layering the pictures. It could be also useful to make a composition that tells a different story.

My enquiry is based on the accessibility and communicative potential of this tool. I'm also curious about how the audience can interact with my personal life, being completely unfamiliar with it. How and when screen printing can truly make a difference?

I believe that the next step is to get to know better my tool by doing some research. That could give me a background history to start from and help me understand how it can communicate in a unconventional and unexpected way. I need to know how I could modify the use of this printing method for my project, what can be modified and what cannot.

METHODS OF ITERATING

DRAFT 2

The enquiry about screen printing took shape during my research about the tool. I was wondering how could I deconstruct and potentially manipulate such a specific tool. I first needed to understand its origins and its main purpose.

The concept behind my enquiry was similarly treated by Michel Foucault in his book *The Order of Things* (2001). According to Foucault, all the structured knowledge that we have about things is apparently shaped by the cultural and historical context in which it occurs. His work provided me with a lens through which to analyse the concept of my project.

Returning to the historical aspect of the tool, Screen printing was born mainly as a industrial printing method. The stencilling techniques were made for producing large quantities of products as quickly as possible. Indeed, the popularity of this printing method took place specifically in Europe during an era of industrial revolution, where the pace of commercial production had to find reflection in communication as well. During this period, I think that the singularity of artworks often got lost, replaced by the care of quantity instead of quality.

In the preface of Michel Foucault's book, I identified a similarity to the focus of my enquiry. One of the first questions the author asks himself is "But what is it impossible to think, and what kind of impossibility are we faced with here? [...] What is this coherence – which, as is immediately apparent, is neither determined by an a priori and necessary concatenation, nor imposed on us by immediately perceptible contents?". (Foucault, 2001, p. XVI). Hijacking a tool that is so structured but at the same time so versatile brought me to the need to think about the inability to do some things. The first thing I wanted to analyse was the connection between screen printing and painting

that Robert Rauschenberg used in his artworks "Scanning" (1963). This new approach challenged me to change the rules of the tool and start experimenting with it.

I believe that the precise stenciled shapes could be replaced by something more abstract. Replacing the conventional action of screen printing to manually painting on the screen — without a reference — broke the established order and deconstructed the tool. As Foucault's states "Order is, at one and the same time, that which is given in things as their inner law, the hidden network that determined the way they confront one another, and also that which has no existence except in the grid created by a glance, an examination, a language." (Foucault, 2001, p. XXI).

During my journey it was helpful for me to think about the tool with a different perspective — as if I didn't know how to use it. This method allowed me to experiment with a "different" tool, by removing its fixed usage.