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Book

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Time, Chemistry, Chance and Human Design
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"Aesthetic analysis first limits the field of representation to what the unaided eye can see, and then marks the visible material traces or representational effects that are no less a part of the content or meaning of the statement than is the object of mimetic. Having said this, it's important to add that the one category of visible traces may contribute to that meaning. One asserts to incipient and changes made during the act of painting [or I] to structural changes made after the material fabric of the painting after its completion [the latter consisting] of alterations produced by time, chemistry, chance, and human design..."

Within Pino da Eder's Natural History, the encyclopedia recalls the tale of the Corinthian potter Bucalo, whose daughter was in love with a man whose departure was imminent and whose fear of absence was indeterminable. By way of providing his daughter with some reminder of what would soon be lost, the potter traced the profile of the man's face by way of his shadow upon the adjacent wall. In addition to, or Liza Salyman notes, Pino da Eder's anecdote signifies a "material trace of a fugitive body," as the most fundamentally entails a process whereby one surface is temporarily applied to and rests upon another with its intention (explicit or otherwise) of removing one of the two surfaces but not the visual information that has become inscribed as a result.

Following Charles Peirce's formulation, various phenomena could potentially be understood within such terms. As Liza Salyman notes, "when one's shoeprint in the snow, the stain left on a newspaper by an

bottom of a coffee cup and the eye maks left on the road after
the driver was forced to break all preff for
something by virtue of an emotional connection to it.

But how might we begin to approach an understanding of the index that
exceeds the interpretive prism of photography?

According to Klaus Wohlers, whereas for example the "emergency
exit" sign is a sign that points at its object by deliberately employing
the concept of indirectly ... [phenomena such as] a footprint or
a bullet hole is a signal of a crime and it is a natural
sign that carries a proof that it refers to that deed and is never
abber." The corollary that follows, and, as Wohlers notes, is that

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2 Marko Lajčárik, "The Art of Painting: On Percept, Indirectly,
and Photographic Images," in James Elkins, (ed.) Photography Theory,

3 Klaus Wohlers, "Photography - museum: On posing, imageism and
production," in The Thing About Museums: Objects and Experience,
Representation and Conservation, Sandra Dudley et al (eds)
The notion has "one very crucial attribute and that is the element of time. A trace or an imprint always refers to a specific singular moment of being, which means by default it is in no past, and therefore it is always historic." What he then observes
educates me: "Memory is indeed real and indeed intuited by natural phenomena, not external to the realm of photographic visuality.
Second, and as such, no indicial sign is just instantaneous or
pandemonium relationship to time, or more specifically, to tense.
But the temporality accorded is never just history or itself; the
indicidal sign, the imprint, never merely conveys the work of
us, it visuality is its part but rather to a part, a part that is as peculiar as no men of being
to which the imprint refers and indicially registers.

"26id."
The image for [Walter] Benjamin—and here it would be necessary, if we had time, to place this image in a syntactic relation with other images of the image that traverse Benjamin's writings, such as the dialectical image, the sacred image of reproducibility, the image of Proust and Kafka, the Dachboden, or "thought image," and so on—the image for Benjamin encrypts no sympathy of a decline or decay, a ruined absence, no sense of a withdrawal that is already sullenly at work within it.  

Two circular pods. Arking the secrets of the worlds; dark to light; cloud lit and night.
the sulphuric green seeps under doorways, in the other tick is to tick.
the rain hampers hard, drip dropping the dozns zindoos pulling qshen doznzqrd to silt
the stil cute revolving, the olfactory burn, musty cheioqlqar underscore is not lost yet the pqrtnot of the qvncn ust shift rubber sauceeks into position qnd the qarkers go dozn sideways leaping
to pull into repose
the spry hangs lightly, skin prickling ice cold etqllk clings resound qs screen connects steel door body stoops to coqepend
qs teh shift between worlds ecuses eyes to sauint, seeking resolve qnd cognition self checking qltention slick to slqck.

Registration regis/tra/tion redzi stree 5e'n noun
(1) the act of recording a name or information on an official list.
(2) the action or process of registering or being registered.
(3) a certificate that attests to the registering of a person, a car, etc.
(4) the action or process of acquiring full British citizenship by a commonwealth resident or a person of British decent.
(5) a combination of stops used when playing the organ.
(6) precision alignment and placement.

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

...and to where we are going.
"As early as the commentary on the Orcs of Plato and Aristotle that involved the metaphor of its oral imprint, I proposed distinguishing three kinds of Orcs: the written Orc, which has become the documentary trace on the plane of the historiographical operation; the psychic trace, which can be termed imprint in the sense of an impression left in us by marking— or as we say, working— even; finally, the cerebral, cerebral trace which the neurosciences deal with."

"With the graffiti, the expression marks for a substance made up by the physical residue left by the marks’ incision: the smear of graphite, the stain of ink, the white thrown up by the pen knife’s slash. But the form of the mark — at this level of expression — is its key peculiarity, for it inhabits the realm of the chief, the main, the index. Which is to say the operations of time as these of marking an event — by forming it in terms of its remains, or its pretext, and so in marking it, of cutting the idem et non the temporality of its marking."

The imprint, if we are to approach the index-as-imprint as a "specific singular moment of being," remains both particular to and universal upon certain modes of temporality.

Rather than chide the body, or raise its body, the imprint necessarily insinuates its specificity through the locus of a domain and an

Alexander Nemecan, in an essay that discusses the poetry of Emily Dickinson, draws the reader's attention towards Virginia Jackson's interpretation of Dickinson's poem "On the World you coloured" as a form of penciment. According to Nemecan, Jackson sees the "amless" new meaning that Dickinson describes as replacing "no action of the previous day, when the sky had conquered realities with the Robin. Yet the poem makes us feel that something of the previous day shines through, the conqueror of shadows still apparent in the amless new morning." 8

A penciment is a discernable trail that evidence some aspect of a poem's composition prior to the artist making a subsequent set of revisions that have covered over the previous compositional layer.

Although the pendimento carries with it a certain affinity with the palimpsesto, this term usually applies to documents that carry a second or opposed to visual information. Nevertheless, no pendimento, like its scriptive counterpart becomes the procrea to conge into the work of and the condition of being in a state of flux.

"[T]he monochrome is such a laboured achievement of erasure or covering over. In both instances there is a sense of there being something else physically beneath or temporally prior to the finished work. A palimpsesto, not a tabula rasa. Never singular, never clear, palimpsestos are always already marked by the world, by contingency. They are not beginnings or ends but continuations."

“for Malevich painting involved arousal and pure sensation in an act of creation which was bound up in bodily sensation and no longer in nature.”

In Dickinson's poem wherein there exists the possibility for something of no previous day to sheer through, the conclusion of possibility might also be such that as much as we can speak of the imprint on a singular men of being, we arguably might also be able to speak of the imprinting of being as occurring within a set of terms that are necessarily plural or more specifically durational in both scope and impact. This durational mode of being, where it evants irreversable or structural changes signal a prior body, an absent body in the same way her both Skin and O'Neill's Poem and no tale of Bur鲅ts etc. And although the process differs, (to the end Skin and O'Neill's Poem works through the large singularity of touch, the tale of the Corinthian potter works through the coming of an outline), that and as examples considered in our discussion are both work to inscribe an anterior produce that becomes consonant with the visible conditions of retrenchment. Or, put another way, whilst all of the examples originate from the demand of agency, the very work towards to the conclusions of possibility to inscribe no image within a particular temporality.
"I want to believe we don’t forget, that memory is inscribed on some long-lasting cerebral corneal cells of ours like a palimpsest, layers of a painting covered by a more recent artist’s paint. I want to believe the hidden pigments remain there, shadowy as ghosts, waiting for the conservator’s x-ray to bring them back."

In February 2015, four Fine Art Masters students from the University of Northampton (Susanne Ballinger, Elaine Elcoat, Mimi Tobot and Elizabeth Tomos), accompanied by Lecturer in Printmaking, Catriona Leahy and Reader in Fine Art, Dr. Craig Staff, attended the Frans Masereel Centrum for Printmaking, Belgium, as part of their annual Schools in Residence Programme.

In the lead-up to this residency, the students and staff met periodically. We discussed the thread that binds the artists’ sensibilities. We negotiated the language of print and its evolving dialect. We considered its relationship, both tangential and direct, towards the distinctive practices of each individual. Although diverse, the artists were unified by a common curiosity of the inherently tactile materiality of print, its transferability, and its agency to convene multiplicities of meaning. To that end, the artists navigated the discipline’s expanding territory, testing its language against that of drawing, performance, sculpture and installation.

Foregrounding the value of tacit knowledge - of making as thinking, the residency was not intended to result in a finite project with resolved outcomes, but rather sought to illuminate the inherently unstable and largely unknowable nature of a phase, a period of time spent working and researching, in its development. The residues left in the aftermath of this research period, this space, which form the pages of this publication, represent propositions, notions, notations, a kind of speculative journey. It calls to mind the finite phenomenon of experience, a moment in time, and the need to render it permanent through an imprint. Reminiscent of the artist book and defiantly object-like, this publication represents an artefact that fixes the traces of documentation, which archive presence and impel future recollection and revisiting.

Catriona Leahy, Lecturer in Printmaking.
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