

## Repertoires of Articulation 2012

I consider that works that have been less successful are as important as successful works in gaining an understanding of an artists practice. So I see the swarf and shrapnel of processes as being just as important as the intended or finished art object.

In recent years I have come to realize that there are recurring devices and themes that run consistently through my work and these provide a resource or a bank of material equivalent to that of the actual physical materials used in the making of work.

In this same period I have had time to analyze these different components of my practice:

Ideographic marks / resurrection / repertoires /replication and relational objects:

Ideographic structures and the language of marks. The line or vector, dot and pixel, the spiral the circle and square are for me *'first matter'* building blocks.

Resurrection and re-proposal of communication technologies: I frequently focus on the frontier between analogue and digital technologies. This zone or terrain is revealed when a technology reaches the end of its useful life and newer technologies emerge to replace it.

The repertoires of things, the articulation of form through time and movement: By creating a kinetic element and introducing time into a work, new unforeseen artifacts are generated.

Replication, repetition, folding and multiplication: There is a meditative dimension to repetition as can be found in the buddhist mantra and in the early development and success of printing in oriental societies where repetition is seen as way to achieve enlightenment .

The french word 'plier' meaning to fold, links this idea of replication and multiplication to the concept and activity of folding. There is also the structure of the book, the codex which all seem intrinsically linked.

Relational objects and the elicitation of interactivity are features that I like to build into my work, this introduces the concept of the assemblage as a coming together of the maker the piece and the viewer. The performativity of an artwork of an artwork is also something I seek.

I would describe myself as a multidisciplinary artist with an interest in the nature of process and

processes. I think of myself as a maker of artifacts that unfold procedures and a maker of procedures that generate artifacts. I like to explore, observe and document the repertoires of objects and processes.

I might set up a procedure and use it as either a technical support or as a catalyst for a chain of events and this will direct my making and unravel the process I am focusing on.

Musicians for example rely on what they call muscle memory to deliver a musical performance. There are parallels to this in my way of working. This procedural or motor memory will also come in to steer my thinking and making along certain furrows of thought, and these frequently originate from my career as a maker and my history of working in the field of print for example. Curiously this mechanicity to be found in human thought processes is in itself of interest and a further source of inspiration to my practice.

Because I have been subject to the exactitude that is required when working for other artists. I now find I need to break out of this containment in my own work and I seek a looser definition to the term 'printmaking'. It is as if I want to unmake and dis-mantle print. It has also led me to really question the nature of the image in a world that is now saturated with images.

I find therefore that I have somewhat distanced myself from the traditions of the print room because I am very conscious that I don't want to use printmaking processes just for their stylistic or nostalgic qualities, these if used as affectations are no longer of interest to me. These concerns or pre-occupations have led me to use the term 'printmaker' less and less for defining my own practice, although I still seem to gravitate to the languages and artifacts of 'print'.

My recent research into the machinic world and how artists have used the machine as a muse in their practice, caused me to look at my childhood experiences of machines and explore narratives of the day to day use of machines. I define the machine as a transhistoric entity and an infinite machine.

This led me to look at everything from the simple Archimedian machines and tools. The wedge, the lever, pulley and screw etc. through to more abstract machines such as death, the joke and the alphabet.

My most recent work concerns itself with the structures that define our verbal and written language. I have created from the ligatures and the structural elements of our Roman alphabet a set of new found consonants or hybrid letter forms yet trying not to introduce any totally alien elements, confining myself to just using the components we are all familiar with. I have then found various ways to articulate these characters by printing a book where the axis formed by the wire binding

generates further hybrids. I have also created a block of moveable type in the form of a scaled up hand held puzzle but it has all the attributes of letterpress type, so it can be printed on a relief press. It too allows the generation of further hybrid consonants or abjads.