

# We Are in Record.<sup>i</sup> The Temporality of Print/Making

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## INTRODUCTION

*This is the Time. And this is the record of the time.  
This is the Time. And this is the record of the time<sup>ii</sup>*

Laurie Anderson

In 2014, Stedelijk Museum Bureau Amsterdam took these lyrics of Laurie Anderson's<sup>1</sup> as a cue for an exhibition<sup>2</sup> by artists investigating 'to what extent the recording mechanisms and material recordings of our lived times represent and influence our perception of temporality' (Harutyunyan and Muller, 2016, p17).

A later publication<sup>3</sup> includes articles from a linked conference in Beirut, Thinking About Time<sup>4</sup> that, like the artworks, 'shares an endeavor to make time an object of thought without objectifying it.' (Harutyunyan, 2016, p23)

It was when considering the texts in this publication that I started to reflect on print as just such a material recording.

None of the essays, though wide-ranging, considers printmaking, provoking me to map the arguments onto print for myself, particularly in the light of recent collaborations with artists Alberta Whittle, Rae-Yen Song, and Annalee Davis, all of whom make work directly referencing distances of time and geography.

Influenced by my subjective experience of a widespread, post-Covid sense of time being 'out of joint' and using the American University of Beirut publication and the music of Anderson as touchstones, this paper positions print as both a material record and a temporal artefact.

## TIME RUPTURES

*This is your Captain and we are going down.  
We are all going down, together.*

*And I said: Uh Oh. This is gonna be some day.  
Standby.<sup>iii</sup>*

(Anderson, 1982)

Multimedia artist Anderson reflects on and plays with themes of time, recording, reality, and projection. Famously, she re-strung her violin bow with audio tape to conflate real and recorded time.

Rico Franses (2016) writes that in these lyrics 'time seems to split in two as the individual is divided between two different types of awareness. First



Figure 1

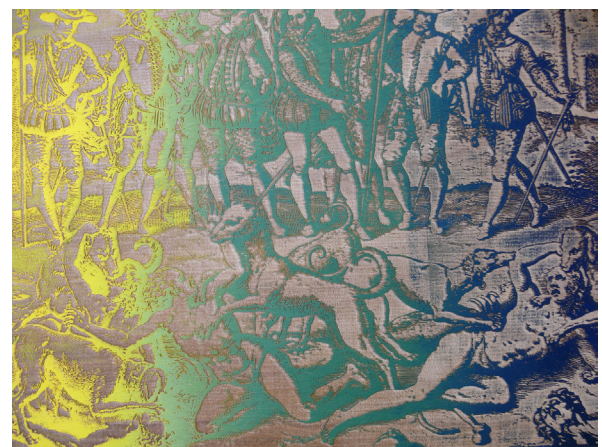


Figure 2

is the horrendous immediacy of the event within which the person is caught up (this is the time), followed by an apparently secondary awareness encoded by the narrative and its recital (this is the record of the time), which lags slightly behind the all-enveloping, unfolding crisis' (Franses, 2016, p66).

In a series of prints recently made with Alberta Whittle, we began with 16th-century engravings that depict sometimes horrific acts using the most decorative of media, exaggerating this split awareness.

A further gulf, of course, occurs between our 21st-century reading and the impact the prints would have had when first produced. For a 16th-century population, as intrigued by new print technology as by global exploration, both were equally mysterious.

There is something about the nature of print that has often been viewed with something approaching suspicion, as if it were an illusionist's legerdemain, whereby the image magically appears from a series of mysterious, alchemical, backroom manipulations. Artist Annalee Davis recently described to me the first time she saw a lithograph pulled; she thought the printer was 'some kind of magician'. In past times, crafts generally were called mysteries.

The '*prestige*' (*Christopher Priest*) (to use a conjuror's term) as the blanket is lifted on the press is a moment of revelation, apparently splitting time between the 'before' and 'after'. Something went into the press and something completely different emerges. Uninitiated observers are unable to fathom the trick. However, the printer knows that there is no breach in time – the print is a continuation and in one way was there all the time.

Printing itself can be thought of, then, as giving rise to the sensation of temporal dislocation identified by Franses. In the mind of the printer, however, time is more akin to the Freudian unconscious, where many states of being (plates, proofs, layers) can exist at one time.

The printer is constantly obliged to think in terms of time; working on the plate, they are projecting their thoughts to a required future. They consider inversions, reversals, layering, and timings. They reserve strategies for remediation and repair or else appreciation of the intrusion of an accident. Even for the experienced printer, however, there is a slight shock when the print is first pulled, a sense of dislocation between what was planned and what appears before the proof assumes its place in continuity.

Each proof is a record of a series of ruptures in time, and each technical or aesthetic decision is a watershed that sends the production flowing in a new direction. The printer, however, also possesses the time traveller's power to return to an earlier state, repair or remake the matrix, and reset the flow.



Figure 3

## TIME OUT-OF-JOINT

*Put your hands over your eyes.  
Jump out of the plane.  
There is no pilot.*

(Anderson)

*'Anderson's song depicts a feeling of imminent disaster, characterized by a loss of control over our agency and positioning in the world. We seem to live in an era of acceleration, ever-expanding and dominating technology, and ongoing crises that are increasingly experienced on a global scale.'*

(Harutyunyan and Muller, 2016)

In the mid- or post-Covid world of 2022, this feels familiar. Although made long before Covid, Rayyane Tabet's work *waiting for a manifestation* (2014) in the SMBA/AUB exhibition covered the gallery spaces in hand-drawn tally marks, encapsulating a sensation we are now familiar with: counting off the days and daily statistics.

*So here are the questions: Is time long or is it wide?  
Are things getting better or are they getting worse?  
What if things just keep getting faster and faster  
Until no one can keep up anymore at all?  
And can we start all over again?*

(Anderson)

In the background, as I write, I am scanning family cinefilms to MP4 format. The scanner's small screen shows jerky images of my 1960s childhood, as if it were taking place, or being recreated somewhere inside the machine, very slowly, in stop-motion animation. Or else as if the ghosts of my now departed family are caught in there.

*Stop Stop. Pause Pause. We're in record.  
Good morning. Good night.<sup>vi</sup>*

(Anderson)

Ray Brassier (2016, p38) describes Fredric Jameson's insights into history as the 'mediation-in-process through which subjectivisation and objectivisation become possible. It mediates the transition from the pre-experiential to the experiential, from objectivity to subjectivity, just as it mediates the eruption of the impersonal into the personal, and the reinsertion of the personal within the impersonal.'

My generation was the first to grow up when moving-image recordings were commonplace. We were all happy families in these films, privileged to gain access to the world-changing invention of 'the movies'.

Home Movies 1040-3 (2011) by Jim Campbell, shown at DCA in 2014, exploited this experience of a fleeting generation recording itself as it



Figure 4



Figure 5

Figure 4. *Secreting Myths (golden-yellow)* in DCA Galleries (photos Ruth Clark)

Figure 5. *Power from Below - Decolonial Agents in production* for Alberta Whittle, 2021 (photo Annis Fitzhugh)

happened:

*The footage has been acquired by the artist from the online marketplace eBay and is a comment on the pursuit of technological progress outdating the means in which we produce memory objects. The low resolution of Campbell's work simultaneously protects the identity of the protagonists and casts them into abstracted memory where we can no longer exactly recall how someone looked. The subjects gain a universal and shared sense of what makes us human.*

(Domke, 2014, DCA)



Figure 6

It is impossible to ignore the issue of nostalgia when looking at family films. By blurring the focus, Campbell goes some way to divert personal nostalgia towards a generalised affection for the past. Tantrums, tears, and worse were of course never filmed.

If trauma exists only in the unreliable, subjective memory as Franes (2016, p64) points out, in Lacanian psychology, this can be dismissed as irrelevant: 'the subject has no means of retaining the past for evidentiary value, and in this way, the past too is disqualified.'

*Because these stories  
That we have remembered,  
And most of them never even get written down,  
So when they say 'We are gonna do this by the book'  
You have to ask 'What book?'*<sup>vii</sup>

(Anderson)

## HOME-SICKNESS

If we position print as a material recording, that is not to say it is a medium of nostalgia — 'a wistful or excessively sentimental yearning for a return to or of some past period or irrecoverable condition'.<sup>5</sup> Indeed, Tracy Moffat's Scarred for Life series showed how print could be an antidote to 'home-sickness' (Fitzhugh, 2009, p122). Such a condition is illusory, but it is a powerful human compulsion to react to challenges with a miasma of mourning for an idyllic past, compared to a chaotic present and an out-of-control future.

Didi-Huberman's 1997 (2018, p188) description of the empreinte as 'something which shows us both the touch of the loss as well as the loss of the touch' may echo the definition of nostalgia or grief. However, my current reflections are underpinned by recent collaborations with artists who have used print to reflect on histories, both personal and global, with deliberate avoidance of nostalgia; finding strategies to create works that are immediate and present, and definitely do not hark back to an imaginary Eden. As in the SMBA/AUB exhibitions, these artists make works that are 'personal and open-ended, hinting at the suggestion that "records of the time" are always partial, incomplete, and subjective' (Harutyunyan and Muller, 2016, p17).



Figure 7



Figure 8

Figure 6. Rae-Yen Song ▷■■●▷, DCA Galleries 2021-22. (photos Ruth Clark/DCA)

Figure 7. Footprints of the Buddha. 2<sup>nd</sup> century Yale University Art Gallery.

Figure 8. Rae-Yen Song ah kong --ghost--, DCA Galleries, 2021-22, Sculpture in gallery (photo Ruth Clark/DCA) and mixed media woodblock print edition. (photo Annis Fitzhugh)

## TIMES LONG PAST

*East. East. The edge of the world.  
West. West. Those who came before me.*<sup>viii</sup>

(Anderson)

For Alberta Whittle,<sup>6</sup> an artist renowned for her moving-image work as well as sculpture and installation, the starting point was 16th-century engravings by Theodor De Bry and Jan van der Straet, (Stradanus) as they had in turn been re-presented in line art in the exhibition and publication *1492 What Is It Like to Be Discovered?* (Small and Jaffe, 1991).

The 16th-century artists did not travel but interpreted texts of explorers and other commentaries, and the engravings varied between glorifying the 'discoverers' of the Americas; sometimes portraying the 'new world' as utopian, overflowing with gold and gracious civilisations; sometimes depicting the inhabitants as savages, or, yet again, recording atrocities. These prints were circulated in popular luxury books and came largely to determine the European colonial viewpoint. The histories of indigenous people, as well as African slaves subsequently shipped to the Americas, were already being erased and distorted by these prints.

The original engravings owed their existence to multiple recent technologies of the time, including abundant rag-paper courtesy of new colonial cotton production. In our initial viewings of the prints, Whittle and I speculated on the motives of the artists. Did they seek to evoke horror in the viewer or celebrate conquest? We later learned there may have been multiple personal and political histories at play that render a simplistic reading of the images inadvisable.

*Your sound. I understand the languages.  
I don't understand the languages.  
I hear only your sound.*<sup>ix</sup><sup>7</sup>

(Anderson)

Our collaboration bore fruit as a suite of prints, *Secreting Myths*, in which the 16th-century engravings are re-rendered as laser-engraved woodblock prints in the artist's designated 'Caribbean' hues. Whittle deliberately pursued this op-art scintillation as a visual attraction to intrigue the viewer. The carefully chosen, complementary colours sing joyously, deliberately contradicting the dark history to which the prints bear witness.

Whittle further exploited print's characteristic reversal and inversion to disguise and disrupt the originals, obscuring the traumatic content, just as the fate of indigenous peoples has been obscured in the records of the European colonial project. By contrast, she chose to show the history of the making process and to use the blocks and plates from which the editions were struck as sculptural pieces. Whittle wanted to celebrate the matrices' relationship with the prints. To paraphrase



Figure 9

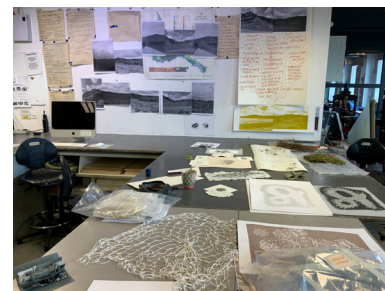


Figure 10

Figure 9. *Right Twice a Day*. 2018, Rachel Adams, Jerwood Project Space, London, (photo Annis Fitzhugh)  
Figure 10. Annalee Davis research materials, DCA Print Studio, (photo Annis Fitzhugh)

Anderson, we might say: This is the block. And this is the record of the block.

To emphasise the point, Whittle placed the woodblock on a music stand, as if the prints were the music that came from the score. If the print is the 'memory' of the block, the woodblock is the 'history' of the print.

## WORMHOLES

This determination to reveal the genesis of the print became even more important in Whittle's next project with us, *Power from Below: Decolonial Agents*<sup>8</sup> in which she used wafer-thin samples of pine that bear the tunnels of teredo or shipworm.<sup>9</sup> As Whittle intended, the shipworms were revealed as unwitting collaborators, and the marks they left in the wood, their passages through time, allowed them to play their parts in the prints.

The events depicted in 16th-century prints indicate as much chaotic change then as today. Wars raged; religious factions persecuted each other and published tracts of hate: survivors became refugees; pandemics were frequent and devastating. Rapidly developing print technologies, broadsheets and ballads enabled greater numbers to be both aware of and to add their voices to the tumult. In the coming century, the discovery that copper-bottoming protected ships from the voracious shipworm enabled the mass uprooting of populations and their translocation to lands so distant they could not hope to return.

On my film scanner, I view blurred images of a helter-skelter at Alton Towers, then everything spins chaotically out of control — it's that surrealist bit where one of my parents decided, bizarrely, to film the world from the carousel's point of view.

## DREAM TIME

*Last night I dreamed I died and that my life had  
Been rearranged into some kind of theme park.  
And all my friends were walking up and down the boardwalk.  
And my dead grandmother was selling  
Cotton candy out of a little shack.<sup>x</sup>*

(Anderson)

Rae-Yen Song's exhibition  ('seoh' meaning precious) at DCA (2021) suggests something akin to Anderson's 'theme park':

The gallery installation embodies surreally beautiful constructions that combine sculpture with textiles and print, but also incorporate sound and moving images, all of which 'form the head, body, bones, and organs of an ambiguous being drawn from the artist's own heritage and familial mythology' (Dara, 2022).

Curator Eoin Dara writes that 'Song's practice explores self-

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mythologising as a survival tactic: using fantasy to create a personal cultural language informed by autobiography, family stories, relationships, and memories.'

Song's cultural and symbolic language is personal and private: we are allowed in, hospitably, but only as temporary observers; there is no glossary or guide.


*Song builds worlds to make space for narratives that have been passed down through generations in the form of whispers, outbursts of emotion, hearsay, assumptions, madness and gossip. Objects and artworks are crafted with these fragmented tales in mind, creating new physical forms that connect elliptically to this intimate source material.*

(Dara, 2022)

Song says of the work:

*I think of  as a temple, built from memories, ancestral stories and family treasure — to honour a distant but ongoing journey.*

(Song, 2022)

Song created three editions in tandem with the development of the exhibition . A fluid, creative dialogue enabled sculptural elements for the exhibition to become integrated into processes in the Print Studio and, inversely, matrices from the print development to merge into the gallery environment. It was important to Song that this was a genuine 'ancestry' so we did not create extra plates or blocks to make prints. This meant that time was a real component of the work, and to complete the editions printing was happening until almost the moment the exhibition opened.<sup>10</sup>

ah kong --ghost-- is printed from a woodblock that also sits at the centre of Song's installation. The woodblock is itself the artist's reimagining of an artefact, a coin, which remained after Song's grandfather's cremation:

*The only physical remnant of a life, long lost—that of my grandfather... an enduring, pocketed object; previously touched and felt—privately—in a distant land and another time, by him and countless others before. I never met my grandfather... The print is at a distant remove from that life but is nonetheless a descendent of sorts. It is a ghost, an ancestral whisper.*

*Each print is an impression, each slightly different, already fading. The sculptural object from which the print is taken is absent here, but it stands elsewhere, itself incorporated into a sculptural sphere which is both speculative and sacred. History, memory and imagination are layered to form a space which serves simultaneously as spectacle, memorial and refuge. That space is live, of my own making, and ephemeral; ah kong --ghost-- is an imprint of it, a contemporary memory, durable but fugitive.*

(Song, 2022)

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I am reminded by these words that in the early centuries of Buddhism, Buddha was represented by an empty footprint—or ‘empreinte’—an evocative link to both the Buddha’s actual presence on earth and his later detachment from the material world.

*the vessel carries prints from deep-etched copper plates of imagined creatures that recur in different forms and compositions throughout the artist’s installation. Printed on Japanese Atsu-shi to suggest an ancient scroll, they recall pictographic characters with their meaning untranslated and open-ended. They evoke what Song calls ‘...an imagined dialogue with a long-departed grandfather. He was a being from another time and place, and my conversation with him addresses crossing, migration, loss, survival and labour’*

(Song, 2022).

## TIME IS MOTION

When my father died it was like a whole library had burned down.<sup>xi</sup>

(Anderson)

Fay Hoolahan (2018, p128) comments on the nature of film: ‘It is at the heart of cinematic art—I would argue—that in creating space, it can at the same moment rupture its coherence. The dialectic within cinematic montage also serves as a model for the process of recollection itself.’

In *Film for an Abandoned Projector*, artist Lucy Skaer describes ‘an attempt to create the memory of the machine’, adapting a disused cinema in Leeds to show a film she had made specifically for the site using a reconditioned projector. Running continuously, the film acquired scratches and lines in its passage through the projector. Skaer then hand cut the centres out of each frame to create a new version of the film, *Margin of July* (2011), which showed only the edges of the images with a disturbing void at the centre. Subsequently, in a work recently acquired by Aberdeen Art Gallery, *Me, Me, Me, Me* (2012), Skaer cast these fragments inside resin lozenges.

At the same time and in reference to the film, she created a print with us called *Margin*, showing a piece of bright textile pattern obliterated in the centre by a closed black notebook. Skaer’s project directs the viewer to focus on the physical nature of 35mm film as print whilst conjuring a sense of the transient fragility of memory and imagination. Skaer is also indicating a fact about the cinematic film that is elaborated on by Aras Ozgun (2014, p52): ‘Half of the time you watch a film in the cinema, you actually look at a black screen. What makes the images move is only a perceptual defect—your memory of each previous frame combining its trace with every succeeding one.’ Hariri makes the same point regarding music: ‘Without the gathering work of consciousness, each part of a melody would be utterly impersonal and punctual.’ (Hariri, 2014, p26)

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## IN-BETWEEN TIMES

Handling the family films, I am 'in touch' with my father; his hands were on these films so often, editing, splicing, and threading the projector in a way that always reminded me of my mother threading her sewing machine. He taught me to handle the film. As I remove the spools from their boxes I read his handwritten notes—this one has kinks, may catch in projector.

In their introduction to *re: print*, the editors (Chance, Ganley, 2018, p15) summarise Hoolahan's arguments: 'Hoolahan reflects on the haptic, 'imprinted' space of the moving image, exploring how the moving image functions as an archive of an experience of transition. Examining how film as "a means of transport" operates as an imprint of the in-between, she suggests that in generating the sensation of both 'being in place' (static) and in being 'in-between' (ex-static,) film can take us beyond place, beyond site and, in so doing, creates a new impossible space.'

Jose Roca follows a similar train of thought about printmaking: 'Print implies a shift from the optical to the haptic, from a purely visual regime to the centrality of the physical act of transferring a trace by direct contact' (Roca, 2011, p 25). The nature of print being an indirect process is also the means of retaining the trace of physical and optical engagement: 'An imprint acquires its indexical quality by contiguity; one surface in physical contact with another' (Roca, 2011, p25). In other words, it is a 'means of exchange'<sup>11</sup> between materials but, like film, also a 'means of transport between times and spaces.

## SAME TIME TOMORROW

*'So, what's so good about new?' they'd ask.*

*'Well,' I'd say, 'new is ... interesting.'*

*'And what,' they would say, 'is so good about interesting?'*

*'Well, interesting is, you know... it's... interesting. It's like... being awake.' And I'm treading water now.*

*'And what is so good about being awake?' they'd ask.<sup>xii</sup>*

(Anderson)

Artist Rachel Adams is a doctoral researcher at DCA Print Studio with a brief to explore 'new' (digital) alongside 'traditional' (analogue) print processes. Adams set out to examine 'nostalgic conceptions of disciplinarity', and anxieties about technology throughout the history of print. In her paper, *Techno-utopia and Technophobia*, presented at Impact 10, she showed how attitudes can also project modern technologies as leading to an idealised future.

DCA Print Studio makes no distinction between technologies and machines from antique presses to laser cutters. Adams made use of this in many of her artworks, combining digital and analogue, 2D and 3D printing, CAD and hand-drawn, moving freely around the studio.

*Thus, the print studio can become a site of non-temporal experimentation in*

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*a more complex series of circumstances, where hybrid forms are produced through interaction and amendments. However, this requires very non-linear thinking and continual questioning of when the artwork ends.*

*Print technologies, I will suggest, sit uncomfortably between art and technology and, consequently, are a vehicle of 'in-between-ness' and a way of navigating diverse categories and positions.*

(Adams, 2018)

In the course of her research, Adams focused on repeated histories of the erasure of women's contributions in the development of digital technology, from Navaho women employed to make printed circuit boards (due to the theory that they possessed greater dexterity because of their weaving skills) to early female researchers, software designers, and engineers.

Print processes visually evoke the eras of their most popular use, and therefore encode a time stamp within their materiality, which Adams exploited in her practice-led research and exhibitions.

*You know that little clock, the one on your VCR, the one that's always blinking at twelve noon because you never figured out how to get in there and change it?*

*So it's always the same time, just the way it came from the factory.*

*Good morning.*

*Good night.*

*Same time tomorrow.*

*We're in record.<sup>xiii</sup>*

(Anderson)

For her work *Right Twice a Day*, Adams re-imagined a guillotine as a digital 'grandfather' clock, with a print of a sliced cabbage for a face. Multiple references included the surprisingly intrinsic invention of the restaurant as an essential means to sustain revolutionaries; attempts to impose digital time in France; and Foley recordings using cabbages for sound effects of beheadings. In *Making and Growing: Cabbage as Metaphor for Artistic Production*, she examined the chequered history of the cabbage from luxury dish to healing herb, to cottage garden staple. In her installation *Noon*, she drew parallels between worm-holes in cabbages and missing data caused by 'bugs' in software that caused chaos.

## **OUT OF ORDER SPRANG FORTH CHAOS: ORIGINS AND GHOSTS**

*In the hardworking typesetting workshops of the 19th century, workers would sometimes pour unused metal onto a stone slab to cool in random shapes and patterns. The results were then printed up and designated 'chaos' prints, and could be incorporated into more conventionally designed images.*

(Butler, Fitzhugh, 2018)

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Jacqueline Butler worked at DCA Print Studio as artist-in-residence in 2017. Her approach exemplified a probing of technology to find its limitations and a desire to find the 'voice' of the machine. Through many conversations, we shared an interest in chaos and chance. These unrecorded conversations are only reflected in the products of her residency. Familiar with photographic and moving-image technology, Butler found print processes a revelation of the haptic. Touch became a profound motivator for her in exploring print, and her research also began to focus on how the nature of labour defined 'new' and 'old' technologies.

Assembling materials (twigs, leaves, litter) collected alongside the river Tay, she made use of a low-fi 3D scanner that struggled with the complexity of the structures. Intrigued as to how the machine might project its own solutions into the lacunae in the data, Butler welcomed the resulting chaotic 3D prints.

*'What is presented after capture is warped images. They seem to reveal through "failure" a phantom of the original. These little phantoms once-removed from the original art object with the potential as multiples, how are they measured, where do they fit within the craft and fine art discourse?'*

(Butler, 2018)<sup>12</sup>

Butler also explored movement between the static and the 'impossible spatial and temporal landscapes' proposed by Hoolahan, as well as Roca's shifts between optical and physical:

*The virtual space seemed appropriate; working in this space removed the object from the trace of physical reality. The space of memory association begins to be lost. The sculptures in the studio environment took on what can only be described as a heaviness; awkward to handle or touch. Once scanned into digital space the 'handling' of the objects became easier, this 'touch', once removed, gave the objects a lightness; through the delicate touch of the artist's fingers on the mouse the synchronicity between hand, computer and eye gave the opportunity to re-familiarise with each sculpture. This description of touch is perhaps more metaphysical, describing the feel of something originating not in the physical world.*

(Butler, Fitzhugh, 2018, p3)

## TIME OUT OF MIND

*I remember where I came from.  
There were burning buildings and a fiery red sea.*

(Anderson)

Artist Annalee Davis<sup>13</sup> is currently undertaking research for a suite of prints to be made at DCA, funded by National Trust Scotland. In Scotland and Barbados, she is searching for histories of 18th and 19th-century cleared crofters and indentured servants from the Highlands, particularly women, who were banished to Barbados. They were sent along with others from Ireland, Wales, and England, partly to increase the number of European (White) people on the island. There they

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joined a complex mixture of African enslaved people and migrants from South Asia, among others. There is a striking absence of records of these diverse people; removed from their homelands, they were also removed from history.

Survivals and scions can be found, in plantation homesteads, of the plants that were cultivated for medicinal use, and Davis is interested in whether evidence can be found for a blending of botanical knowledge among women of diverse origins, which would find a record in these gardens. Deprived of access to medical care, the healing plants would have been a common factor in folk remedies. Transcontinental movements of peoples, cultural collisions, and resilience are among the layers of history that we aim to somehow render, despite a lack of records, using plant materials and print. Importantly, Davis draws a parallel with the present day, particularly, for example, the translocation of refugees to Rwanda. As she says, 'History does not lie in the past' (Davis, 2022).

In conversation with Davis, I found the notion of the palimpsest kept returning to my mind. I saw the erased landscapes being written over with new geographies and histories excised, like the centre of the film in Skaer's *Margin of July*. Unrecorded, the trafficked and transported people left only their ghosts. As Whittle's work describes, the indigenous people and culture of the Americas and Caribbean were brutally erased to be replaced with enslaved Africans and displaced or criminalised Europeans.

Lack of information, as with Butler's scanner, forced us to try to fill the gaps from our own invention, and create new forms of documentation—using Davis' research, drawings and artefacts, and our knowledge of print. The project, *Hymn to the Banished*, is currently taking shape as 'a box of handmade books and prints, maps, and a scroll exploring rupture, friction, banishment, entanglements and the desire to belong somewhere, somehow' (Davis, 2022).

With the importance of communal eating to sustain the revolutionaries in Adams' *Right Twice a Day*, and her elevation of the humble cabbage with its worm-holes in *Making and Growing*, I am reminded of women gardeners in Barbados and Whittle's focus on the shipworm. I also feel the ruptures and lacunae that permeate any document that claims to be a true record of time as a theme running through all these artists' works.

Each of the artists has come from different starting points and works in vastly diverse ways, but in writing this I have felt a thread of connection between them all and find this visibly recorded in the material prints we have created.

I conclude with a resonant quote from Kathryn Reeves:

*Printmaking, as an infinite palimpsest, is a material and conceptual surface that stretches across vast spatial and temporal distances. More than a two-*

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*dimensional surface, it is always in our now and always beyond it. Dependant on materials that are subject to touch, writing, drawing, cutting, scraping, erasure, deletion, and reuse, printmaking in all its forms resonates with the notion of palimpsest. The infinite palimpsest of printmaking exists; it records the past and awaits the future.*

(Reeves, 2001, p24)

<sup>i</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

<sup>ii</sup> Laurie Anderson (1982) From the Air, Big Science, (Vinyl): Warner Bros

<sup>iii</sup> Laurie Anderson (1982) From the Air, Big Science, (Vinyl): Warner Bros

<sup>iv</sup> Laurie Anderson (1982) From the Air, Big Science, (Vinyl): Warner Bros

<sup>v</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

<sup>vi</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

<sup>vii</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

<sup>viii</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

<sup>ix</sup> Laurie Anderson (1982) Example #22, Big Science, (Vinyl): Warner Bros

<sup>x</sup> Laurie Anderson (1994) Tightrope, Bright Red (Vinyl /CD): Warner Bros

<sup>xi</sup> Laurie Anderson (1994) World Without End, Bright Red (Vinyl /CD): Warner Bros

<sup>xii</sup> Laurie Anderson (1995) The Cultural Ambassador, The Ugly One with the Jewels and Other Stories, (CD): Warner Bros

<sup>xiii</sup> Laurie Anderson (1994) Same Time Tomorrow, Bright Red (Vinyl/CD): Warner Bros

## FOOTNOTES

<sup>1</sup> Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

<sup>2</sup> This is the Time. This is the Record of the Time. 2014 –2015 Stedelijk Museum Bureau Amsterdam, in partnership with the American University of Beirut Art Galleries. Stedelijk Museum Bureau Amsterdam, 2014, AUB Byblos Bank Gallery, Beirut 2015.

<sup>3</sup> Harutyunyan, A. and Muller, N. (eds) (2016) This is the Time. This is the Record of the Time. 1st edn. Beirut, Lebanon. American University of Beirut Press, Lebanon.

<sup>4</sup> Thinking About Time. AUB, March 27–28, 2015.

<sup>5</sup> Merriam Webster

<sup>6</sup> For a detailed account of Whittle’s project with us, see Collaboration and the ‘Slippery’ Studio: Transitional Spaces in the Artistic Language of Alberta Whittle by my colleague Sandra De Rycker. Presented at Impact 11, 2021.

<sup>7</sup> Refers to EVP — the belief among ghost hunters and parapsychologists that audio tapes can record ghostly or paranormal voices. Refers to EVP — the belief among ghost hunters and parapsychologists that audio tapes can record ghostly or paranormal voices.

<sup>8</sup> Commissioned by Kunsthall Trondheim For Sex Ecologies October 2021

<sup>9</sup> Provided by Dr Reuben Shipway, Portsmouth University, UK

<sup>10</sup> A detailed examination of our work with Rae-Yen Song can be seen here: DE RYCKER, S. (2022) 'The Semiotic Situation: Situating Collaboration with Rae-Yen Song at Dundee Contemporary Arts Print Studio', IMPACT12 Interdisciplinary Printmaking Conference. Centre for Print Research, University of the West of England, Bristol, 21-25 September 2022.

<sup>11</sup> Fitzhugh, A. A Means of Exchange – Below another sky. Impact 9, Hangzhou.

<sup>12</sup> The chaos printers: Intuitive behaviour in the print studio. Jacq Butler/Annis Fitzhugh, 2018, Impact 10 Santander.

<sup>13</sup> Annalee Davis is a visual artist, cultural instigator, educator and writer. She works at the intersection of biography and history, focusing on post-plantation economies by engaging with a particular landscape on Barbados.

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## **AUTHOR**

### **Annis Fitzhugh**

Following a BA (Hons) Fine Art degree at Falmouth School of Art, Annis specialised in Printmaking at the Slade and then at Central School of Art, London. Since 1999 she has been head of Print studio DCA, where she introduced greener as well as digital, and experimental technologies to traditional printmaking in a fully open-access facility. Running an extensive programme of courses as well as supporting a community of artists to produce work, Annis has foregrounded print as a vital and accessible area of contemporary art in which both technical and academic research is not only possible but essential.

During this time, DCA has presented some of the most vibrant and challenging work by both emerging and internationally respected artists. An important aspect of DCA's mission is the collaborative production of editions with these artists, for which Annis has been responsible.

She has established DCA as a base for collaborative research internships supported by SGSAH/AHRC and currently supervises 2 full Doctoral Researchers at DCA Print Studio, Rachel Adams and Sandra De Rycker, in partnership with Edinburgh College of Art.

Annis presented at Impact 6,7,8,9,10,11 and was on the steering committee for Impact 8 in Dundee.

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IMAGE GALLERY



Figure1. Home-movie scanner (photo Annis Fitzhugh).



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Figure 2. Test-block for Alberta Whittle Secreting Myths project (photo Annis Fitzhugh).



Figure 3. The *'prestige'*, printing *Secreting Myths* with Alberta Whittle (photo Annis Fitzhugh)



Figure 4. Footprints of the Buddha, 2<sup>nd</sup> century Yale University Art Gallery.



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Figure 5. Secreting Myths (golden-yellow) in DCA Galleries (photos Ruth Clark).



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Figure 6. Power from Below: decolonial agents in production for Alberta Whittle, 2021 (photo Annis Fitzhugh).



Figure 7. Rae-Yen Song ▷▣●▷ , DCA Galleries 2021-22 (photos Ruth Clark/DCA).



Figure 8. Rae-Yen Song ah kong --ghost--, DCA Galleries, 2021-22, Sculpture in gallery (photo Ruth Clark/DCA) and mixed media woodblock print edition (photo Annis Fitzhugh).





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Figure 9. Right Twice a Day. 2018, Rachel Adams, Jerwood Project Space, London (photo Annis Fitzhugh).



Figure 10. Annalee Davis research materials, DCA Print Studio, (photo Annis Fitzhugh).