Makingprint: A Performative Art of Touch

Jacqueline Butler

INTRODUCTION

This paper proposes that by introducing digital discourse into printmaking, through disruptive behaviour one can expand the potential of print. Reflecting on the sensual qualities of the surface of print by:

- exploring the unification of the body with technology
- contemplating the power of medium materiality through technological collision and hybrid practice.

This paper investigates what a photograph can be in hybrid form, querying the thingness of the medium through technological convergence. Contributing to an examination of the dimensional qualities of print giving rise in the viewer a desire to touch the artefact.

Informed by the earliest forms of photographic print (the photogram cameraless process), through key texts by Virginia Heckert and Geoffrey Batchen, the paper will examine the works of Marco Breuer and Letha Wilson and will draw from my own experiences as an artist and researcher.

My research (as an artist and writer) has centred on an exploration of contemporary technologies that question how evolving digital technology can complement and extend the production possibilities of more traditional print media such as photography and printmaking. This links directly to my interest in how expanding medium materiality can inform new methods of arts practice.

My studio environments range from the photography darkroom to the printmaking workshop to the computer screen, where, respectively, I use traditional photography, printmaking, and digital resources. Being based in differing studio environments has created space to evaluate printmaking's relationship to photography and how these disciplines translate into digital methodologies, as well as to reflect on traditional methods of printmaking, i.e. photo etching, lithography, and relief print, in connection to digital methods of laser cutting, lenticular printing, 3-D scanning and modelling, digital photography, and analogue cameraless techniques. The physical demands of these technologies have made me conscious of the intensity of the actions of a maker at work. These techniques connect to my ongoing fascination with technologies old and new to build

Figure 1

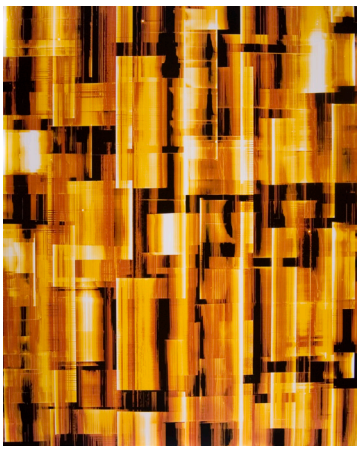

Figure 2

Figure 1. Chemical print, 2015, Courtesy of the artist and Marian Goodman Gallery, Paris. © James Welling
Figure 2. Untitled (C-686), With kind permission of the artist © Marco Breuer

https://doi.org/10.54632/22.7.IMPJ5

an acquisition of technical skills and understand a wider range of print media that cross disciplines and increase one's curiosity about technological histories, principles, practices, and opportunities to make a change through hybrid practice.

Through this paper the conventions of pictorial representation in photographic practice are challenged by studying artists' methods that experiment with the material substance of print: from 2- to 2.5- to 3-D. This invites an exploration of objectness and an investigation into the haptic qualities of printed matter experienced by the maker and the viewer of the artefact. Through historical and technological discourse, connections between photography, printmaking, and painting will be explored. The paper aims to fully explore the tacit capabilities of materials and to make transparent the voice of the artist, to bring to light something of the rhythmic nuances of the physical process of an artist's body thinking and making.

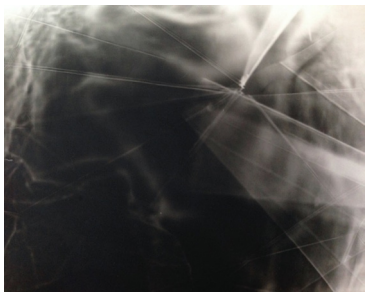

Figure 3

Figure 4

The physical presence of the photograph and its status has been central to contemporary discussions. As recently as 2014, Carol Squiers asked What Is a Photograph? through a group exhibition she curated at the International Center for Photography in New York. In 2011 James Elkins affirmed What Photography Is in his book of the same name. This was a year after the symposium Is Photography Over? (2010) held at the San Francisco Museum of Modern Art that questioned the value or relevance of continuing to consider photography as a distinct and specific practice/discipline in light of the advent of new technologies. Writers including David Green, Olivier Richon, Laura Mulvey, and Geoffrey Batchen responded to the question Where is the Photograph? (2002). Whether presented with open-ended questions or assertive statements, the fascination with and conundrum around the mutability of photography continues. As Squiers asserts in her introduction to the exhibition What Is a Photograph?, "We are in a moment -which may stretch on for years- in which the photograph shifts effortlessly between platforms and media" (Squiers, 2014, p.42). In this paper, bodies of artwork made in recent years act as a catalyst for change through the contemplation of current photographic practice, both my own and of my contemporaries, to stimulate an examination of the relationship between the discipline and the medium we recognise as photography impacted by digital developments.

The history of photography gives testimony to the fluidity of a medium that has continuously evolved. Technological change and transformation are at the heart of the history of photography, from the period prior to its invention and evolution. This is not a medium where technology stands still. Through the reflective process of this text, there is no intent to relinquish analogue photography; there is no end game. With digital technology developing at a phenomenal rate (and declarations of a post-digital, post-human era), it is essential that any appraisal of analogue creates space for artists to reposition and utilise the codes and philosophies consolidated over 200 years. For new methods of making photographs to make progress, ensuring a continuum of the medium (I use the term "photography" in its

Figure 3. Ice-Flows and Islands, 2015
Figure 4. Little Phantoms, 2019

broadest sense), the artist has an opportunity to develop new hybrid interdisciplinary practices.

Martin Barnes, Geoffrey Batchen, and Virginia Heckert are curators fascinated by the history and materiality of photography, and through recent exhibitions each of them showcases current methods used by Photomedia artists. Two of the curators, Martin Barnes and Virginia Heckert, are also keepers of significant historic photography collections as Heads of Photography at key institutions in the UK and USA. Four exhibitions and related publications have been foundational to much of my research: Shadow Catchers (2010/11); What is a Photograph? (2014); Emanations: The Art of Cameraless Photography (2015); Light, Paper, Process: Reinventing Photography (2015). All four exhibitions reframe the history of photographic practice through contemporary discourse. Medium materiality is at their forefront, whether reflecting on the history of cameraless photography or the work of recent artists and photographers.

Within the first paragraph of her introduction to Light, Paper, Process: Reinventing Photography, Virginia Heckert's approach is to analyse the work of artists in the context of the history of the analogue process, specifically the performative nature of working in a photography darkroom which she describes as the "arena". Heckert connects artists through their shared "desire to celebrate the material essence of analogue photography" (Heckert, 2015, p.11), through paper and chemical darkroom experiments. Heckert's use of the word "arena" suggests a public performance. The word may be misleading: perhaps Heckert is referring more to the private performance undertaken as part of the process of creating the photograph. For me, the darkroom is a private space, where one is free from the public gaze, to quietly consider and contemplate one's actions, where mistakes and 'wrong-doing' are permissible and can be freely explored.

What Heckert presents is the narrative of each artist's creative process. A trace of the methods of making, in the case of the artists presented in the exhibition, includes folding, scoring, scratching, and burning the surface of photographic paper. Each artist (most from educational backgrounds in painting and drawing) works blindly; the marks made on the photographic paper through the aforementioned methods are invisible to them at the point of making. Once the latent images are revealed through the chemical developer and the fixative makes them permanent, these marks cannot be erased or altered easily. If this is done, the change is clear to the viewer, as with James Welling's use of paint and ink in his series Chemical Prints (2010-2016). I believe the latency of the image prior to fixing provokes body connectivity to the work: if one cannot see visual marks at the point of making, the process becomes visceral. In parallel to the analogue print process using 3-D scanning techniques, the object scanned acts like a magnet to the body. One can see the object but not as the scanning apparatus sees it; the artist is once removed from the capture and oblivious to any framing of the object. The connection is therefore twofold; firstly, the technology and the artist's knowledge of its capture potential, and secondly, the

Figure 5

Figure 6

Figure 5. Letha Wilson's Studio, March 2015, With kind permission of the artist ©Letha Wilson
Figure 6. Rock, Hole, Punch (Arizona), With kind permission of the artist ©Letha Wilson

object being scanned and the desire to gather its material substance. In both the darkroom and the 3-D scanning, the artist's concentration is bodily, not purely visual, fully enveloped with the technology and the material qualities of the medium.

I realise now that my fascination with the photographic surface is partially an attempt to unravel and present the multi-sensory experience the artist has whilst making photographs. A search for a place transpires through the photographic act and through this process of searching the sensation and desire to capture an embodied experience is enhanced. The German artist Marco Breuer connects the actions of the body of the artist to the photograph through direct physical actions. His darkroom methods include sanding, folding, heating, and even setting on fire the surface of unexposed photographic paper, before developing and fixing the print.

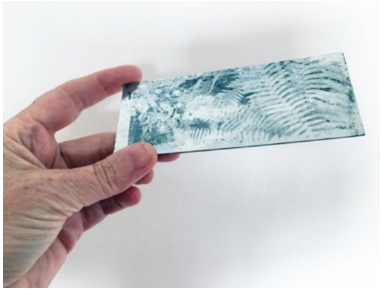

Figure 7

Figure 8

Breuer initially worked with photography in a conventional way, using his camera. He moved to cameraless techniques to open up the potential of the photographic print, and in the process expand photography. Working with cameraless techniques encouraged him to "look inward"(Breuer, 2018) and challenge preconceptions of the capability of the photographic print. In an interview in 2018, Breuer talks of his inspiration from nineteenth-century photography and questions: "What was it like in the nineteenth century to make a photograph without ever having seen a photograph? When there were no preconceived notions, there were no categories, nothing was clearly defined" (Breuer, 2018). By studying the earliest experiments in the history of photography, Breuer was released from the shackles of the established conventions of darkroom printing, freeing him to explore the rawness of the medium's materiality. The rawness of each print presents indexical qualities that flesh out and exploit the spatial and temporal dynamics of photography. Through Breuer's aggressive onslaught of the photograph's surface, the wounds of the photograph become symbolic of the body. Geoffrey Batchen describes Breuer's photographs as "surrogate bodies"; further, "like any other body, they also bear the marks of time, not of a single instant from the past, but rather of a duration of actions that have left accumulated scars" (Batchen, 2016, p.46). Thinking in this way, the viewer is encouraged to contemplate the artefact as pained and exposed.

Evaluating Breuer's methods against my own, both have the intent to disrupt the photographic surface through methods such as folding or tearing. Breuer's actions are direct, abrasive, aggressive, and violent physical gestures; they damage the physical surface of the print, like wounds exposed to the viewer.

The marks I make are ephemeral, the marks of silvered shadows. I do not fold the photographic paper (I barely touch it); instead, I capture the shadow of a fold. Any tear I make is healed through the process of digital scanning; there are no edges starkly exposed to the viewer. The weave between analogue and digital shadowed folding quietens the artist's actions. The messiness of methods used in the darkroom,

Figure 7. Image of photo-etching plate, 2017
Figure 8. Portrait of Constance Talbot, 30 second exposure through blue glass, With kind permission of V&A Museum, London

such as sticking prints together and waiting for the liquid chemical to partially dry and then peeling back each print, are cleaned up as they are converted into digital data through a process best described as digital petrification.

The images I produce become abstracted by disrupting the mechanics of photography. By exploiting the bare components and processes of a medium, we are presented with a provocation to question the realism of our fantasies.

The exploration of the touch of objects on photographic paper, and the resulting sharpness of the shadow of the object in a photogram, reveals an emotionally traumatic layer. Increasing the distance between the photographic paper and the object (to be captured) results in fuzziness; the final images become strange and unrecognisable. In this altered condition, they become detached as a recognisable thing in the world; as Timothy Morton would put it, the "object is vaporised"(Morton, 2013), inducing a sensation of loss. Whether 3-D virtual animation or the analogue photogram, each technology strives for image clarity. By creating a fluidity of medium materiality twisted visual representations are realised, and through subversive methods photography is expanded.

The objecthood of a print is intensified by exploiting its material and haptic qualities. When writing of the qualities of cameraless photography, specifically the tacit connectivity of the subject/object to the photographic paper, Geoffrey Batchen comments (Batchen, 2016, p.5):

> *A reversed-tone inversion of the natural order of things, such photographs appear to emit their own light, to emanate rather than record their images. Placed thus within the inverted commas of candid self-reflection, photography is freed from its traditional subservient role as a realist mode of representation and allowed instead to become a searing index of its own operations, to become an art of the real.*

This shifts the perspective from the centre to the periphery. The trace of the maker of a photograph's performance is no longer hidden; instead, it becomes integral to the narrative of the image. The reveal of the process of making photographs challenges the medium's representational vitality.

Working with a range of materials and using a broader range of processes involving more physical interaction, the artist Letha Wilson expands the dimensionality of the medium. Wilson uses industrial materials such as concrete and steel combined with photographs of rural landscapes. Her processes include pouring concrete onto her photographs and mounting prints on steel, as well as bending, folding, cutting into, and crushing colour photographs.

Wilson's interdisciplinary practice results in three-dimensional forms. Although her work is often freestanding and therefore sited as a

Figure 9

Figure 10

Figure 9. Neither Here Nor There: Light Sensitive, 2020
Figure 10. A Cascade of Spruce Needles, With kind permission of British Library Board (Talbot Photo 10 (12)), London

sculpture, the appearance retains a photographic quality; the viewer is ever conscious of the objectification of the print. Her work makes us conscious that actions of tearing and cutting break the conventional photographic frame and, through this process, expand the experience of photography. Wilson fights against the reverence she has for photography by using methods that reflect the manifesto "Ways to say, 'Fuck You' to a photograph while still secretly adoring it" (Wilson, 2018), as listed in one of her early notebooks.

On one hand, she embeds her work in the tradition of the canons of modernist photography by reiterating the importance of capturing the "decisive moment" whilst taking her landscape photographs on location yet what materialises through working in her studio counters this. In Rock Hole Punch (Arizona), 2014, concrete quite literally punches into the centre of the C-type print and through this process the photograph physically collapses in on itself.

Wilson's hybrid prints create a space where two narratives collide. One is of the materiality of land and the dichotomy between the urban (concrete) and rural (red rock of Arizona); the other is of the materiality of photography, as the photographs fold in on themselves due to the weight of the materials, i.e. concrete on photographic paper. She presents anxiety of the digital, the coated paper suffocating, through the weight of the death throes of analogue. Wilson studied as a painter; although she had been introduced to the darkroom as a student, in her early work she used digital photography. Finding the materials expensive and restrictive, she began making analogue prints in the colour darkroom, which brought a shift in approach. Wilson explains that "allowed the material of the photograph to open up (...). I would cut, tear, fold; and that's what I've been doing (...). The darkroom is part of my process. When I'm in there I feel I can try anything" (Wilson, 2011). I would suggest that Wilson's experience of initially working with digital photography and specialism outside the discipline of photography created an environment for her to be careless and disregard or subvert the traditional conventions of analogue printing.

Many of Wilson's works are large-scale, reflecting the monumental landscape vistas she evokes; her approach predominantly involves very physical interaction with the materials she uses. Letha Wilson and Marco Breuer's actions have vitality and energy; their gestural marks are big and bold. Although inspired by both, my approach as an artist working within expanded photography is through still, slow, and tentative actions. Working in the printmaking studio involves very physical engagement with materials; this instilled a deeply concentrated deliberation with the material processes used; as I made more artworks, I became more introspective. Limited by the available paper size and the restricted dimensions of the printing press beds one becomes more aware of scale.

Looking at and touching a print encourages thoughts on the surface of things as well as of the material qualities and tangibility of the image in its various states. In her discussion on the materiality of photography,

Joanna Sassoon highlights that “with its delicate relationship between light and shade, its negative and paper forms, and its back and front, the very physicality of a photograph provides important information for understanding its technical origins” (Sassoon, 2010, p.199). Not unlike discovering a fly trapped in amber, what is presented is a slice of time and space.

I am drawn to the latent stage of the photographic process ¬a stage of becoming. In William Henry Fox Talbot’s early calotype process, used in one of the earliest portraits of his wife Constance, one is aware of the materiality of the paper grain. As the shadow image of Constance impregnates the fibres of the paper, she haunts the image and is locked in through her semi-transparent appearance. What is produced is a representation of almost presence, through the potency of the white space of the exposed paper.

The title of my work Neither Here Nor There: Light Sensitive (2020) refers to a place of no particular location at no particular given moment; time and space are elusive. There is a suggestion of something intangible, a play between absence and presence, which takes the viewer to a liminal space. Through the material properties of the delicate white gypsum powder, the physical fragility of the image is exposed. Creating material instability of print matter expands the idea of the flat paper print to the imprint or caste. Accumulating technological residue across materials turns to in-betweenness, whether it is photochemistry, relief print, or electronic data.

Georges Didi-Hubbermann writes of the imprint as the “dialectical image (...), something which shows us both the touch of loss as well as the loss of touch” (Didi-Hubbermann, cited in Pelzer-Montada, 2001). Through the imprint, we see the trace of the surface of an object; there is a mark of the thing that has been. By touching the imprint, we are reminded that this trace is an impression; the inversion made turns everything inside out, it is subversive. Through, this we are continually reminded of the absence of the thing caste.

When considering my interest in the works of artists Marco Beuer and Letha Wilson, I am conscious of being both attracted to and repelled by the artists’ abrasive physical engagement with the artefact. I admire the aggressive gestural acts: the art shouts out; it is unflinching. The disruption of the surface of the artwork creates an excitable intensity, prompting a loudness.

The sensation of touch is heightened by one’s awareness of the labour-intensive processes of printmaking. To etch a plate, you have to first cut, file, clean, and polish the plate, then apply the soft or hard ground. Areas of the ground are lifted off by drawing or marking; the plate is then placed in acid, and gentle strokes with a feather remove the burnt metal, cleaning it off to reveal the bite. Finally, the ink is applied, first forcing the ink into the areas of relief; the excess ink is wiped off the surface before printing through the press. One can easily compare many of the actions of etching to the photochemical

process of darkroom printing. I would add that a comparison can also be made with the principles of 3-D scanning. In both printmaking and 3-D scanning, the visceral is complemented by physical movement; there is synchronicity between sight and body movement. The physicality differs with etching: there is a quick forcefulness when handling the ink; with 3-D hand scanning, movements are slow, considered, and deliberate, and the body takes on a lightness I would describe as body transparency. In both cases, the body's connection to the technologies informs the resulting images. Ruth Pelzer-Montada writes of the "apprehension around digital technology linked to a general concern (...) about a dematerialisation of experience" (Peltzer-Montada, 2012, pp.53-59). The physical experience of the world generated in the digital space offers other possibilities, a different type of materiality, something I describe as a virtual touch.

The print, as mentioned before, is intrinsic to my practice; the play between the material matter of the screen and the physicality of print fascinates me.

Pelzer-Montada suggests three concepts that "may further develop to address the changing materiality of the print: [these are] the 'screen', the 'skin', and the cast or imprint" (Peltzer-Montada, 2012, pp.53-59). By its very nature, the skin of a print alludes to something lying below the surface; the membrane of the image is seen, but we are aware that there is so much more that is unseen beneath and beyond our grasp. When reflecting on digital printing, the curator Marilyn Kuschner writes (Kuschner, cited in Pelzer-Montada, 2009, 53-59):

> *(...) one can wonder if the surface that we see on a printed image is actually the only surface of the object. The computer program affords the artist an opportunity to layer image upon image. What we are left with is a surface that may appear to be flat ... which actually holds the key to a depth of layers that remain in the computer. But are these considered integral to the surface of the image? Is the entire work only the output of the printer?*

With its hidden depths, the multiplicity of the digital layering Kuschner writes of could as aptly describe the ways in which an artist builds a full picture of an experience and how photographs are produced (with their latent stage). It is like stitching together a series of patches-of-seeing through movement. There is no singular fixed point of view, no solidly anchored position, only a collection of experiences that make up the sum total. Multi-sensory experience has a direct influence on how we recall place. As an example, walking into the landscape, mindful of the body's interaction with a place, affects how we register what is seen. Kenneth Olwig describes this as the "material depth of the proximate environment"(Olwig, 2016, p.84), something we experience through an effect on body sensations; the movement of doing whilst seeing bestows an immersive visceral experience of place.There arises awareness of the edges of bodily experience, a sight blur as one navigates terrain, shifting our understanding of the distance between things. Touch, smell, sound, and our binocular three-dimensional vision most acutely affect how perspectives of space are seen, processed, and

remembered.

In their introduction to Ways of Walking: Ethnography and Practice on Foot, Tim Ingold and Jo Lee Vergunst write “we tend to forget that the body itself is grounded in movement”(Ingold and Vergunst, 2016, pp.2-3). Thinking in this way, movement grounds us to place, and the acute sense of being is played out. The sensation of movement and its resulting impact on how we think and what we do seems in many ways obvious. If one thinks of walking at pace or meandering slowly, the speed of our thought process tends to marry with the pace of our movement. In the darkroom, the low light encourages a slowing of body movement and, as a result, the atmosphere created by the low light is a catalyst for a highly reflective space, encouraging a slow and considered thought process.

Making visible the hand of the artist, capturing an embodied experience of making art, exposes new narratives enhancing the physical properties of print. This raises one’s awareness of the thingness of photographs, presenting the potential for a double index to come into play. As Bernd Bernhard writes, “a photograph is thus seen to carry a dual indexical relationship to the event it depicts, as a physical trace of a past event and as a performative gesture pointing towards it in a continuously re-affirmed present” (Bernhard, 2016, p.6). This duality is extended by the doubling or blending of technologies, heightening the potency of the hybrid. This brings new conditions to the print and presents new approaches to creating evocations of an experience of being. This intensifes the awareness of the haptic qualities of the print.

Disclosing the holistic behaviour of an artist by entwining theoretical and historical iterations within the contemporary cultural debate, the narrative of the intuitive drive of the maker is revealed; the resulting prints uncover impulsive acts and imaginative sensibility.

This paper has focused on the tacit rather than optical nature of photography. Through the lens of the history of photography, my reflections have considered a shift of focus from the optics of the camera to the tacit. Breuer’s and my own work have been greatly informed by the earliest experiments of Photomedia, the cameraless process of the photogram. The experimental photograms produced by proto-photographers such as Thomas Wedgwood and William Henry Fox Talbot parallel my interest in contemporary artists such as Breuer and Wilson. Both historic and contemporary works potentially offer an alternative understanding of pictorial representation: we see images of the world we inhabit by uncovering the experience of both sight and touch. As mentioned earlier in this paper, photography is a technology that does not stand still; to make radical advances perhaps one needs to bring the narrative almost full circle, moving forward by gently touching upon the historic past.

In the exhibition Emanations, Batchen includes an image of spruce needles made by Talbot in 1839. Batchen writes of the sensational

properties of the needles "tumbling" as perfectly captured by the photogram process. This haptic view captured in the photogram introduced a new approach to image making, creating a modern view that challenged the conventions of picture composition. As Batchen surmises (Batchen, 2016, p.9):

> *(…) we have to remember that this is a contact print, produced when Talbot scattered some needles across a horizontal sheet of prepared paper, so that they lay there statically in the sun long enough to leave an impression. Having given the play of chance full rein, he then fixed whatever image happened to result, thereby reproducing photographically the unpredictable operations of nature's own mode of reproduction (…). But a picture of this kind also collapses any distinction between figure and ground (as well as between up and down), and its edge becomes an arbitrary cut within a field of potentially infinite elements rather than a rationale frame surrounding a discrete object. It's a picture, in other words, that decisively breaks with all the received conventions of picture-making.*

Batchen's explanation of the image caught in the photogram collapses and reconfigures the perspectival plane, challenging the photographic frame and dimensional constraints. The photogram is perhaps one of the most democratic photographic processes, with simple methods that require minimal materials to set up. Through its simplicity and its magical results, it turns humble everyday objects into fantastical shadow forms. It is a gently subversive medium.

Through a phenomenological lens, the materiality of the surface of photographs acts as a metaphor for the body of the maker. In their damaged condition, Marco Breuer's photographs are akin to flesh ripped open, heightening the visibility of the photograph's core material values in all its rawness. This interest in the degradation of the surface of the photograph leads the viewer to consider the limitations and flaws of the medium. Studying the loss of detail resulting from Breuer's abrasive rupturing of the surface of his photographs invokes a visual engagement and fascination with the interiority of the print, raising awareness of its objecthood.

Both the haptics and objecthood of photography explored through the work of Letha Wilson introduce concepts of what I have described as image print to challenge the print's dimensional qualities, whether flat (2-D), relief (2.5-D), or sculptural (3-D).

This paper proposes new concepts and approaches to expand fine art print practices, presenting an experience of being by exploiting the limitations of medium materiality and the synergy between the haptic and dimensional qualities of print. The paper challenges the constraints of a conventional photographic print to liberate the maker to enunciate an experience of place through print.

Exploiting these ideas and approaches by expounding the synergies between analogue and digital and by developing a hybrid practice,

new methodologies to make prints have surfaced and will continue to expand the medium's materiality.

REFERENCES

Barnes, Martin. 2014. Shadow Catchers: Camera-Less Photography. London Merrell Cop.

Batchen, Geoffrey. 2016. Emanations: The Art of the Cameraless Photograph. Munich: London.

Elkin, James. 2011. What Photography Is. New York: Routledge.

Green, David. 2003. Where Is the Photograph? Maidstone: Photoworks; Brighton.

Green, David., and Lowry, Joanna. (eds.) 2006. Stillness and Time: Photography and the Moving Image. Brighton, UK: Photoforum and Photoworks.

Heckert, Virginia, Harnly, Marc, and Freeman, Sarah. 2015. Light, Paper, Process: Reinventing Photography. Los Angeles (Ca): The J. Paul Getty Museum.

Ingold, Tim, and Vergunst, Jo Lee. 2016. Ways of Walking: Ethnography and Practice on Foot. London; New York: Routledge, Cop.

Morton, Timothy. 2013. Realist Magic: Objects, Ontology, Causality. Ann Arbor, Mich.: Open Humanities Press.

Museum, Francisco. 2018. "Marco Breuer: Pushing the Boundaries of Photography." youtube video. YouTube, September 24, 2018. https://www.youtube.com/watch?v=3hQ_3yuk_Cc.

Olwig, Kenneth R. 2016. "Performing on the Landscape versus Doing Landscape: Perambulatory Practice, Sight and the Sense of Belonging." In Ways of Walking: Ethnography and Practice on Foot, edited by Tim Ingold and Jo Lee Vergunst. London, New York: Routledge, Cop.

Pelzer-Montada, Ruth. 2001."'Authenticity in Printmaking – A Red Herring?'" In 2nd IMPACT International Printmaking Conference, Finland: University of Art and Design. http://www.uiah.fi/conferences/impact/pelzer/Pelzer-Montada.pdf.

Pelzer-Montada, Ruth. 2018. Perspectives on Contemporary Printmaking: Critical Writing since 1986. Manchester: Manchester University Press.

Pelzer-Montada, Ruth. 2012. "Sensing Print: Reflections on the Materiality of the Contemporary Art Print." In IMPACT 6 Multidisciplinary Printmaking Conference Proceedings, 53–59. Bristol: Impact Press. https://www.research.ed.ac.uk/portal/files/15486195/Sensing_Print_R_

PelzerMontada.pdf

Squiers, Carol. 2014. What Is a Photograph? Munich; New York: Delmonico Books-Prestel; New York.

Talbot, William Henry Fox. 1839. “Some Account of the Art of Photogenic Drawing.” The London and Edinburgh Philosophical Magazine and Journal of Science XIV, no. March 1839 (1839): 36–48.

Talbot, William Henry Fox. 2010 The Pencil of Nature [eBook]. Salt Lake City, UT: Project Gutenberg/ https://www.gutenberg.org/ebooks/33447

Wilson, Letha. 2011. An Analog Path for Photography. Interview by Tom Winchester.

Hyperallergic, August 12, 2011. https://hyperallergic.com/32208/an-analog-path-for-photography/

Wilson, Letha.2017. Concrete Canyons Letha Wilson’s photo/sculpture mash-ups re-envision the American West. Interview by Vanessa Nicholas. Magenta Magazine, 2017. http://www.magentafoundation.org/magazine/letha-wilson/

AUTHOR

Jacqueline Butler

Jacqueline Butler is an interdisciplinary artist and educator based in Bristol and Glasgow. She is Associate Professor and Head of the School of Art and Design, UWE Bristol. She one of the founding members coordinating Family Ties Network (FTN is a research group of artists and filmmakers exploring memory, place, and the family. Her recent completion of PhD in Fine Art at Glasgow School of Art, titled The Photograph and Haptic and Virtual Object: Realms of Ephemeral Sensation and Material Objecthood, explores what a photograph can be in hybrid form, querying the thingness of the medium through technological convergence.

Recent exhibitions and publications include:

Falling Water – Water Falling, Video Installation, Bury Art Museum (2019). The Great Convergence: Natural and Artificial Intelligence, International Media Arts Festival Sala Extra MAXXI, Rome (2018), Time and Movement of the Image, Centro das Caldas da Rainha, Portugal (2018).

The Success of Technological Failure in: Photography Digital Painting: Expanding Medium Interconnectivity of Contemporary Visual Art Practices, Cambridge Scholars Publishing, UK (2020), In and Out of Focus: Visualising Loss through the Family Album in: Picturing the Family: Media, Narrative, Memory, Bloomsbury, UK & USA (2018).

IMAGE GALLERY

Figure 1. Chemical print, 2015, Courtesy of the artist and Marian Goodman Gallery, Paris. © James Welling

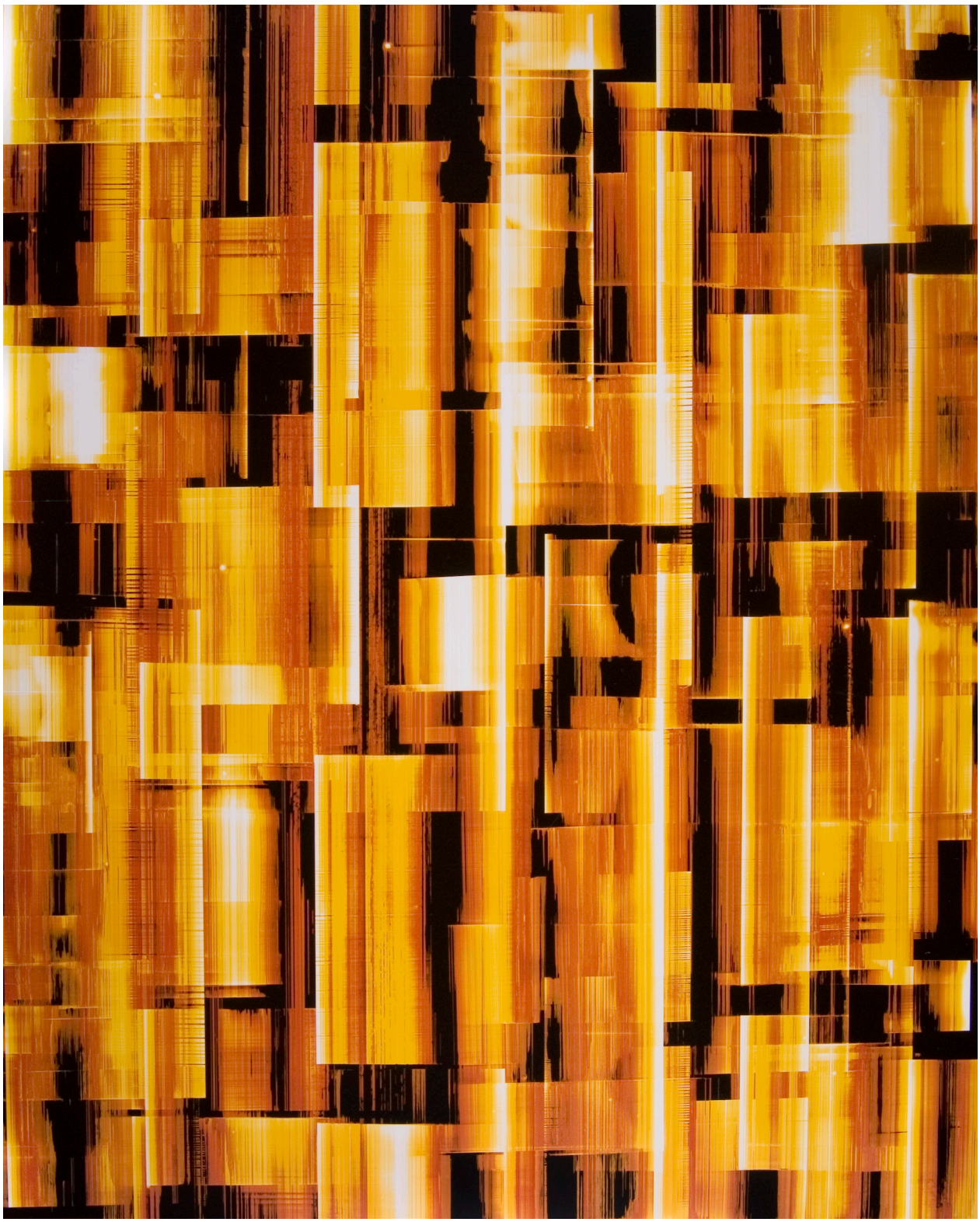

Figure 2. Untitled (C-686), With kind permission of the artist © Marco Breuer

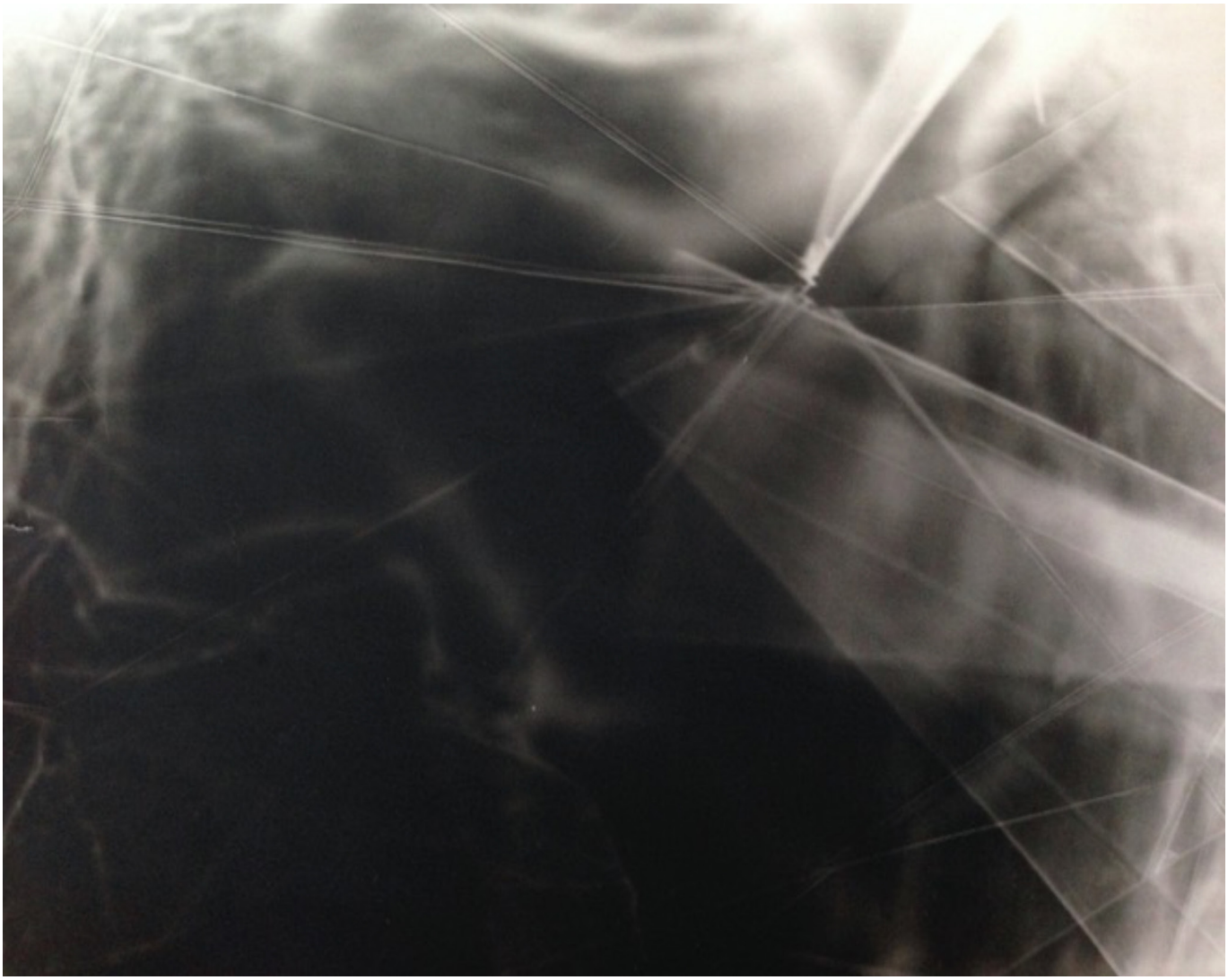

Figure 3. Ice-Flows and Islands, 2015

Figure 4. Little Phantoms, 2019

Figure 5. Letha Wilson's Studio, March 2015, With kind permission of the artist ©Letha Wilson

Figure 6. Rock, Hole, Punch (Arizona), With kind permission of the artist ©Letha Wilson

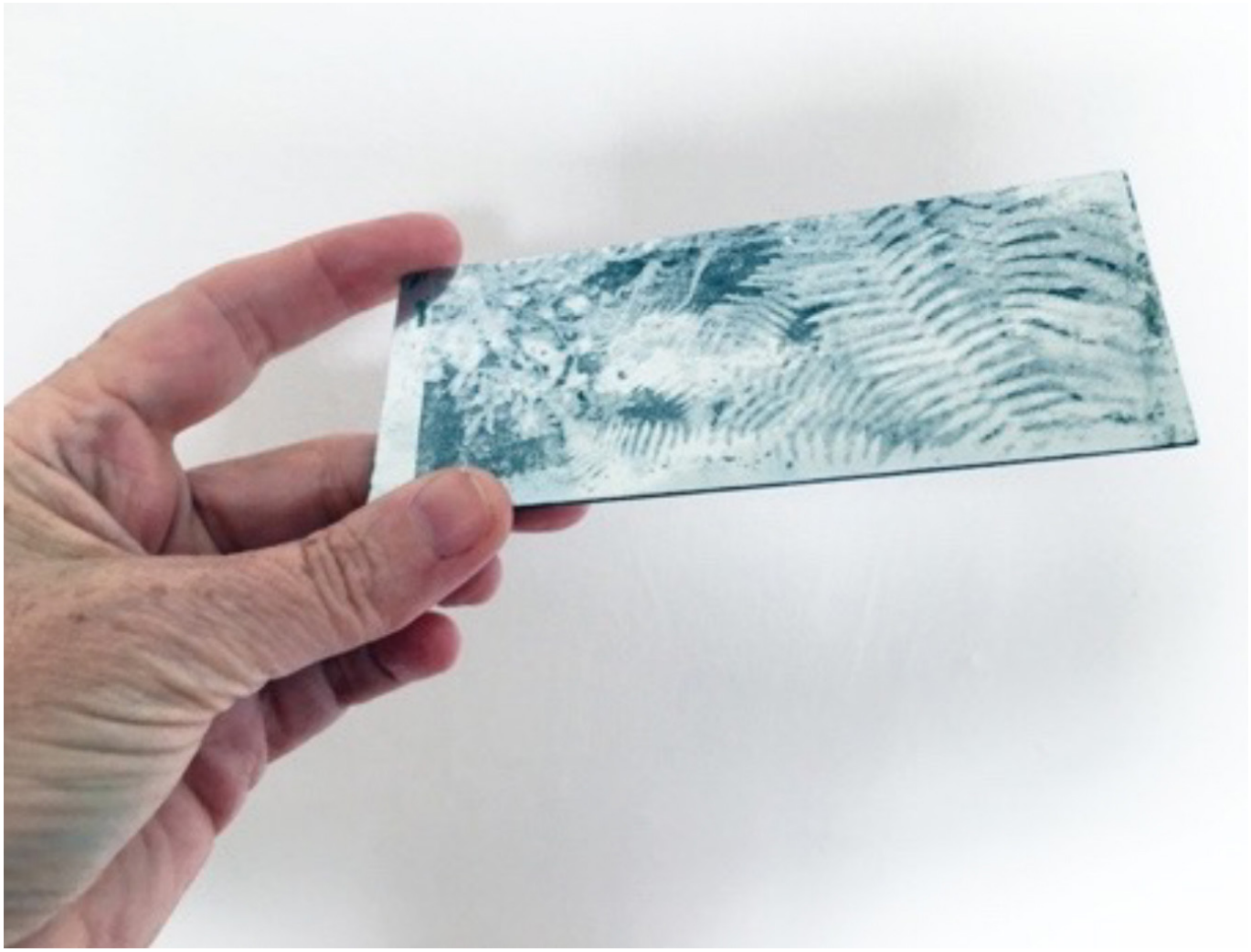

Figure 7. Image of photo-etching plate, 2017

Figure 8. Portrait of Constance Talbot, 30 second exposure through blue glass, With kind permission of V&A Museum, London

Figure 9. Neither Here Nor There: Light Sensitive, 2020

Figure 10. A Cascade of Spruce Needles, With kind permission of British Library Board (Talbot Photo 10 (12)), London