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Abstract

The Drawn Serigraph: An Investigation Through Portraiture
Abstract

This research interrogates contemporary creative practice methods that contribute to the making of meaningful fine art portraiture. The research outputs include a written thesis, an exhibition of portraits, preparatory work and a catalogue of case studies detailing the portrait-sharing exchange. The context is that the smartphone, with its inbuilt camera capabilities, is becoming a human appendage and one that requires critical analysis and applications beyond the 'selfie'. The core question inquires, 'How can artists contribute meaningful printed portraits in the saturated world of smartphone digital portraits?' The answer becomes located in a slower methodology of considered handmade marks that carry the labour of their making through serigraphic printmaking and shared approval processes.

The practice-based methodology offers a framework of research positing four areas of contribution to new knowledge. Firstly, signposting new insights into the use of discreet methods of photography made by artists and photographers as material foundations for their works; secondly, ethical considerations surrounding the use of discreet smartphone photography for Fine Art portraiture; thirdly, interrogation of the difficult terrain of retrospective consent methods; and finally, artists' serigraphy and drawn mark-making employing drafting films and transparent substrates for serigraphic silkscreen printmaking. The completed printed portraits, at first glance, appear drawn, comfortably sitting within the conventions of observational drawing. However, this deception is part of a deeper discourse whereby both the viewer and the subject become part of a layered process that is both physical and theoretical. The research methodology involves an in-depth dissection of the rich ethical dilemma of consent that exists between the artist and the observed individual when the subject has unknowingly become the topic of the artist's gaze.

Keywords: Portrait, meaningful, serigraphy, silkscreen, smartphone, drawing, printmaking, consent, ethics.

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Author's Declaration: I declare that, while registered as a candidate for the University's research degree, the author was not a registered candidate or enrolled student for any other academic award or qualification and that no material contained in the thesis has been used in any other submission for an academic award.

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Glossary of terms

Cut stencil	Materials such as paper, vinyl or film are cut manually to produce masks for stencils to be applied to silkscreens to print areas of colour.
Emulsion	A light-sensitive chemical that is applied to a screen and used to expose an image onto the screen.
Half-tone	Half-tone is the reprographic technique that simulates continuous tone imagery through the use of dots, varying either in size or in spacing, thus generating a gradient-like effect. It relies on the human eye's interpretation of small dots as continuous tone. A colour image can be made by printing four separated colour halftones: CMYK Cyan, Magenta, Yellow and Black, "Halftone" can also be used to refer specifically to the image that is produced by this process.

Flat colour	Screen printed areas of clean, open space, flat colours with sharp edges.
Image Positives	The positive image can be used to create a negative screen image on the screen through the exposure of UV light to the emulsion-coated silk screen.
Lithography	A printing process in which the image to be printed is rendered on a flat surface and treated to retain greasy oil-based ink while the nonimage areas are wet and repel the ink. The surfaces include Zinc, Aluminium and limestone.
Mark resist	Mark resist is a polyester film with a texture on at least one side. This can be used to hold a mark from a pencil, crayon, wash, splatter or even scratches. It was introduced 40 years ago as an addition to methods of creating masks for a silk screen to enable tonal images to be printed through the mesh.
Mark-making	Include pencils, erasers, scrubs, lead and graphite sticks, carbon and carbon powders, scrapers and scalpels.
'Mec-Art'	An abbreviation of "mechanical art". It was a movement that surfaced in 1963, uniting a handful of artists, including Gianni Bertini, Pol Bury, Mimmo Rotella, and Alain Jacquet. They employed photographic methods to transfer to canvas a composition or collage with iconography taken directly from magazines. This method was a process of reproducing mechanical images through painterly means and enabled its practitioners to produce numerous versions of the same picture, dealing a decisive blow to the notion of an 'original work'.
Multiples	Various techniques of printmaking have, for many centuries, made it possible to make multiple examples of a work of art. Each example of an edition of a print is an authentic work of the artist. The number produced is usually limited, mainly for commercial reasons. The first multiples were produced by the Denise René Gallery in Paris in 1962, and since then, large numbers of artists have created multiples.
'Op Art'	Op art is short for optical art the word optical is used to describe things that relate to how we see. Op art works similarly to optical illusions. Artists use shapes, colours and patterns in special ways to create images that look as if they're moving or blurring. Op art started in the 1960s.

Posterisation The obtaining of poster-like reproductions with solid tones or colours and little detail from photographs or other continuous-tone originals using separation negatives. The visual effect produced is a limited number of tones or colours rather than gradations of tone and colour. This was originally done with photographic processes to create posters.

Repeatable Once the first layer of ink has been printed through the screen, marker tabs are placed to register subsequent sheets of paper. This ensures the ink will always come out aligned on the sheets of paper and be repeatable.

Registration When printing an image that has more than one colour or layer, it is necessary to print each colour separately and ensure each overlaps the others precisely. If this is not done, the finished image will look blurred or "out of register". To help line up the colours correctly, a registration system is necessary. This can be with registration marks on each printed layer. The printed sheets must also be registered through marks or tabs on the screen bed.

Rubylith Knife cut films masking films coated onto a polyester backing sheet to be cut manually to produce masks for film contacting photographic stencil production.

Selfie An image that includes oneself (often with another person or as part of a group) and is taken by oneself using a digital camera, especially for posting on social networks.

Serigraphy Latin *seri*cum silk + Greek *graphein* to write and draw.

The term is used to differentiate from ‘silkscreen’ in that serigraphy is the fine art application, as opposed to the commercial application of the medium of silkscreen.

Serigraphic printing consists of forcing ink by pressing with a squeegee through the mesh of a screen stretched on a frame onto the object to be printed. The nonprinting areas of the screen are protected by a cut-out stencil or by photomechanical blocking of the mesh. Fine art screen printing is done largely by hand, the frame being lifted after each operation and the next sheet of paper being registered for the next print.

In direct photomechanical processing, the screen is covered with a photosensitive layer and then exposed under a positive, the

photographic illustrations having been screened previously. In indirect photomechanical processing, the printing and the nonprinting areas are prepared by exposure under a positive (screened, if necessary) of a photosensitive film (carbon tissue, the same as that used in rotogravure, or pre-sensitised film), which is then bonded to the screen. Serigraphic printing can be applied to a wide variety of surfaces - paper, cardboard, glass wood, plastic, bottles, electronic circuits, etc.

Silkscreen

Silkscreen printing involves using a tightly stretched fine but strong silk mesh. Current meshes are polyester and can be stretched in different configurations. Other materials include nylon threads and even stainless steel. Different types of mesh sizes will determine the outcome and look of the finished piece.

The process can be achieved by hand while semiautomatic and automatic industrial machines that are driven mechanically can carry out the series of operations: positioning the object to be printed, moving the frame, inking, spreading the ink with the squeegee, delivering the printed sheet or object, and transferring it to a drying system. Modern machines reach speeds of from 1,000 to 6,000 prints per hour.

True grain

A drafting film that enables a wide range of hand-drawn images capable of being prepared through silkscreen printing with great fidelity. The unique film was researched and developed by artist printmaker Kip Gresham, then at Curwen Chilford Prints, with Mathew Rich at industrial manufacturer Autotype.

Tusche

Tusche is a fine and versatile material with an infinite range of visual qualities when mixed with water or solvents and applied to lithography stones or drafting films.

Introduction

My practice-led research interrogates early 21st century techniques that aim to inform the production of an ethically considered, meaningful fine art printed portrait for artist, audience and subject. I ask how artists might contribute meaningful serigraphic portraits in the saturated world of smartphone digital portraits?

The focus is on the practice of fine art serigraphic printmaking as a subset of silkscreen printmaking. I investigate methods to make hand-drawn images using commercially available drafting materials and bespoke drawing surfaces capable of occluding light from emulsion-coated silkscreens. Through rigorous testing and trialling, I seek exposure methods that may lead to printed outputs that visually resemble drawn marks rather than repeatable silkscreen printed portraits. The research will take a novel approach by initiating portraits using *discreet* smartphone photography and will assess whether such methods can be applied technically, ethically and creatively to the process of making meaningful contemporary portraits. I will look beyond mimetic copying or tracing of photographic images into interpretation through handmade gestural mark-making and material responses to surfaces drawn upon. In doing so, innovative findings on the interrelationship between digital and analogue techniques of representation may become apparent. They may, in turn, offer practitioners methodological insights into how to retain photographic traces alongside the qualities of the handmade and gestural in mechanical serigraphic printmaking. Through this practice-based research, I will investigate the dialectic between serigraphic printmaking and the ethics of portraiture.

My contention is that to achieve ‘meaningful’ portraits in the contemporary media-saturated context, there are three elements of the artistic process to be considered: unposed photography, the artistic labour of the drawn mark through printmaking, and the emotionally charged novel and ethically motivated moment of ‘Portrait Gifting’, acceptance and consent, or rejection, by the subject. The fifteen material portrait investigations will be exhibited for review at the submission assessment and available through my archive. The detailed gifting, sharing and consent case studies

will form a catalogue, which with this written thesis and exhibition, forms the research submission.

Methodology

The portraits produced are initiated in the digital domain through discreet smartphone photography. I am cognisant of ethical questions that such photographic approaches raise and interrogate validation of the applied methods. I have adopted a practice-based methodology as it offers a framework that allows for dual research ambitions. Firstly, the investigation of portraiture through the combined printmaking practice of drawing and serigraphy and secondly, the robust scholarly study of the historical, technical, and ethical parameters of photography, print and portraiture by artists. These ambitions excited me at the onset of the study and continue to do so. This is important as it references a definition Brad Hasseman makes in his proposal that practice-led research is as valuable as qualitative and quantitative disciplines of doctoral research,

> Many practice-led researchers do not commence a research project with a sense of 'a problem'. Indeed, they may be led by what is best described as […] an enthusiasm of practice: something which is exciting […] or indeed something which may be just becoming possible […] but of which they cannot be certain (Haseman, 2006:98).

I embark on this research with motivations where the exploration of meaningful serigraphic portraiture is complimented by enquiry into ethical portraiture in the context of increasing volumes of digital portraiture. This dual approach begins from a position of curiosity and uncertainty through the recognition of 'hunches' that appear in pursuit of material, textural and reflexive methods to situate the practice and its findings. All aspects of the research process should not be understood in isolation of each other and thus act as a complete expression in itself. This recognises the value of practice-led research aspiring to bring new knowledge to the subject through 'material practice', which, as Barbara Bolt suggests in 2004, 'demonstrates a very specific sort of knowing, a knowing that arises through handling materials in practice'. She goes on to argue 'that "new" knowledge in creative arts research can be seen to emerge in the involvement with materials, methods, tools and ideas of

practice […] through such dealings, our apprehension is neither merely perceptual nor rational. Rather, […] handling reveals its own kind of tacit knowledge' (Bolt, 2004:46). This knowledge and understanding, derived through the research, is critically reflected upon, described and captured for the benefit of artist-researchers.

Research Motivation

I was motivated to pursue the research as a response to my professional media experience of recording contributors for the production of factual television programmes. My frustration was that filmed subjects, although having given formal consent at the point of filming, may not always be fulsomely represented in the final broadcast programme. Once field interviews were reviewed in the postproduction editing suite for inclusion in a programme, I experienced the inevitable drive towards narratives to 'edit down' hard found and recorded interviews with trusting subjects to fit the particular thrust of an evolving linear argument. The pressures of production schedules usually omit the contributor's facility to review their contribution and consent in favour of the programme's editorial needs. This means the contributor will not be revisited and the post interview signed 'release form' will be taken as contractual acceptance of their final contribution. It will be included in the 'Programme as Completed' documentation dossier, delivered with the completed transmission programme to the broadcaster with no recourse for the contributor. My research attempts to reflect and celebrate a subject honestly and with respect through a singular drawn and printed portrait. Unlike the television modus operandi, which does not offer the final subject recourse, my process centres on the subjects' consent, or rebuke, as a critical feature of the research.

The motivation towards making a meaningful artefact is by no means simple or uncomplicated. Each journey towards a printed outcome raises questions of voyeurism and artistic interpretation in an increasingly 'transmedia' environment. In the 1970s Susan Sontag argued that the proliferation of photographic images established people's 'chronic voyeuristic relation to the world around them' (Sontag,1977:142). This argument has even more relevance today through the proliferation of photographic images via phones, internet platforms, and social media networks. In this context, I respond to issues of portraiture from a diverse multicultural perspective. I am intensely aware of the use photography, and artistic

work has been employed to document Indigenous peoples, imposed upon them by emissaries of colonialist powers. Although such awareness is not detailed in the research it has informed the philosophical and ethical dimensions considered throughout. Extant frameworks of Euro-western philosophical ethics are complemented by those from gender, cultural and Indigenous perspectives that put values as ‘an unavoidable feature of research practice’ (Kara, 2018:24).

Situating key terms

Already in this introduction I deploy a series of key terms for the research. As I will refer to these terms throughout the written investigation, I will give clarity to them here.

Serigraphy and silkscreen

Serigraphy is a subset of silkscreen printing. It is the use of the medium by fine artists rather than that of the commercial print industry. The derivation is from ‘seri’ Latin for silk, and ‘graphein’, Greek for to write or draw. Silkscreen is used as a technical description for implementing the printmaking process whereas serigraphy is the description of the medium’s artistic application.

Portrait

In making the portraits, I recognise and celebrate the persons portrayed and by doing so, pass authority to them as ‘the artistic representation produces an increase in authority’ (Van Alphen, 1997:240). Cynthia Freeland proposes portraits can show subjects in any of four ways and sometimes in more than one of these ways at once, ‘by being accurate likeness: testimonies of presence: evocations of personality; or presentations of a subject uniqueness’ (Freeland 2007:101). These criteria are useful in defining the research portraits, and from the knowledge gathered through the research can be added the celebration, respect, and dignifying of the subject through drawn and printed outputs.

Persona

Freeland also suggests that for a portrait a key aim is to depict the subject ‘so as to convey his or her “person-ness” (Freeland 2007:98). This ‘person-ness’ may be

captured through the embodiment of the subject's persona projected through their active outward self rather than inner, psychological, complexities. This may be achieved through selecting the initial smartphone photograph from a series of images of the subject in action. Or, as Simon Schama suggests, an identity might be most candidly exposed when caught 'in media res*, in the midst of things*' (Schama, 1999:341). This points to the potential of a portrait being from a moment in time when the subject is focused on an activity rather than on self-projection. Such an imaged moment can deliver the foundation for an interpretation of the subject's persona. To note, I use the term 'persona' to describe the moment outlined here.

Meaningful

The criteria for assessing completed portraits are contentment with the made interpretation; efficacy of mark making, mutual acceptance of the completed portrait by myself and the portrayed subject, third-party recognition of the work's likeness and representation of the subject's persona as defined above. All of which, in a successful portrait, combine to embody a positive interpretation of the subject. The artistic motivation is to make, depict and celebrate each subject's qualities and to achieve this through the labour of mark-making. If this motivation is met and the artistic interpretation achieved through photographic, drawing and printmaking decision-making undertaken through the process of portrayal is evident in the completed portrait, then it can be deemed meaningful. The subject may, in turn indicate and confirm the portrait's meaningfulness by sharing it with associates, friends, and family and by approving its exhibition.

Empathy

My portrayal is to emphasise and respect the subject's qualities. As Elisa Magri points out, empathy requires respect if it is a disposition that is directed to another's situated standpoint. She argues 'that the moral significance of empathy lies in the feeling of respect that makes another's experiential standpoint worthy of attention' (Magri, 2019:338). This captures my motivation in making a portrait of another, a subject I have selected because I have recognised and wish to represent their disposition. By doing so, I seek to 'bring to light the dignity of subjective experience, namely the fact that another situated experience is worthy of attention and

discernment' (Magri, 2019:335). This is what I use the term empathy to mean in the context of my practice-based portraiture research.

Discreet

The term *discreet* is used in relation to smartphone photography. It is used to describe the method I adopt to achieve unposed photographs made with smartphone cameras. The Oxford Dictionary (2025) linguistic definition is to be: 'careful in what you say or do, in order to keep something secret or to avoid causing difficulty for somebody or making them feel embarrassed'. With the increase in accessibility of high-quality smartphone cameras, there are justifiable reasons for laws against the use of discreet or secret techniques to capture images without the explicit permission of their subjects. I argue that *discreet* capturing of people's images can be valid if the subject is subsequently informed of the secretive act. Once informed and offered the opportunity to approve or reject the portrait derived from the discreet act, they are informed subjects and the act is no longer secret and the resultant artistic portrait can be explicitly consented to.

Gestural

Artist April Connors suggests gestural drawing is the 'study of capturing the essence of life and imbuing the artist's own work with that energy'. From this interpretation she asserts that gestural marks can have 'emotional resonance' (Connors, 2018:16). This elucidation assists in my use of the term as gestural marks have the potential to bring opportunities to interpret the subject's persona in the drawn serigraphic portrait. In discussing her drawing practice contemporary artist Anita Taylor describes using charcoal to create gestural marks as it has 'an innate capacity for negotiation and adjustment in realising the constructed image, with traces and residues of carbon resonant to the subject matter' (Taylor, 2017:n.p.). This observation of the qualities of charcoal is valuable in my analysis, as such tools can be used to create gestural marks that illuminate the active persona in drawn mark-making for serigraphy. Her noting that traces and residues of mark-making can be retained to resonate with the subject interpretation is an additional benefit to the gestural. Taylor suggests that such marks are 'gestures that convey emotion' (Taylor, 2017:n.p.) which I concur with as the gestural can enhance portrayal beyond the mimetic. In my practice, the means of interpretation of subjects are made through exploring the possibilities of

mark-making tools such as pencil, Indian ink, washes, erasers, rough brushes, lead and graphite sticks, charcoal, carbon powders, scrapers, and scalpels. Marks are robustly applied with purpose, even though they may give the appearance of being free, effortless, or even thoughtless. They all have particular 'gestural' qualities and can be called upon to enhance and encapsulate the visual interpretation of individual portrayals. Gestural mark-making processes have material corporeal qualities in contrast to the photographic nature of the original digital image that is being interpreted. I have written in more detail about ways of 'retaining' the vivacity of gestural drawing through translation into the language and techniques of silkscreen printmaking (Turpie, 2020:18)[1].

Contemporary contextualisation of portraiture

Moving from the key terms to the contextualisation of portraiture, the research is pursued in a period when photographic 'selfie' portraits have proliferated as smartphones have quickly become ubiquitous and mass access to the worldwide web enables instant dissemination. The adoption of this transformational personalised technology invites us to ask questions of societies that use and adapt to them. The smartphone is a 'natural' item of 21st-century human apparel. It has been claimed we are now 'Phono Sapiens' (Economist, 2015: n.p.). Selfies have value, otherwise, they would not be so universally popular. They celebrate individuals, their friends and their families. They record high points in people's lives and can be records of exuberant meetings with people regarded as important by the taker. They can be taken to have meaning for the participants and be regarded as portraits or, more often, self-portraits. Selfies have democratised (self) portraiture and made it 'Do it Yourself'. Along with modern artists repositioning portraiture away from past vanities, selfies have contributed to the critique of the 'bourgeois self' (Van Alphen 2017:242), and they question the societal status positioning of the traditional mimetic portrait. That's the upside of selfies: a new form of the portrait genre. The downside is the constant barrage of similarly framed, self-expressive images with a limited period of worth. Valued for the moment, on the phone screen, before being despatched ironically to memory cards that are seldom viewed. Their value is in the

[1] Turpie , E. (2020) "Gestural drawing for serigraphy", *IMPACT Printmaking Journal*, 2, p. 18. doi: 10.54632/20.2.IMPJ6. See Appendix 3

moment rather than for long-term meaningfulness. They may become so in the goodness of time with historical analysis. However, they tend to be unrefined, commonplace and lost in personal data drives. I use the smartphone to capture people's unposed images precisely because of its universal acceptance. I discreetly gather images of people's faces, upper bodies and, frequently, expressive hands. I hereby adopt the technology and its procedures to initiate portraits that may be developed and interpreted through handmade marks into more meaningful portraits that do not become lost in the realms of digital storage.

Historically, portrait subjects are complicit with the artist and sit for the event. In this proposition, however, the subject is likely to be unaware of their participation in a process of portraiture at the onset. They will only become so during a sharing and gifting event between myself and the unwitting subject. Subjects are not interrupted in their daily lives for an artistic experience but are observed discreetly to form the initial stage of an unposed portrait. The unobtrusive approach facilitates an empathetic glimpse of the subject's active persona. Unlike the selfie, my research trials do not facilitate the subject's return gaze of looking directly down the camera lens but are recorded while engaged in action. Subsequent viewers of completed portraits, whether they be the subject, their associates, or third parties, do not meet eye to eye with the subject. The trials conclude with the gifting of a large-scale, finished serigraphic portrait to the subject, whose consent to their image being used for this purpose is invited retrospectively and is an opportunity to accept or reject my interpretation. I have developed a consent form from the University's Arts, Design and Media Faculty Ethical Review of Research Statement to be signed by myself and the subject at the point of acceptance. The form was approved on 11th December 2017 and positively reviewed in June 2020.

Portrait selection and applied criteria

The serigraphic portrait investigation began in 2015 with a series of portraits that were exhibited at the Birmingham Museum and Art Gallery and established the foundation for this research of fifteen works between 2017 and 2021. Subjects were selected through personal engagements born of friendship and admiration through professional, personal, and artistic relationships. Each motivated a desire to

positively portray them through drawn and printed interpretation. I did not meet each subject with a view to portraying them. Meetings may have been social, formal, discursive, relaxed, or impromptu when I perceived the potential for a portrait of the subject. At this point of engagement I would see the opportunity to make a smartphone photograph of the subject in action. Only later when revising the photographs would it become clear to me whether a positive interpretation could be drawn and printed. Following the initial smartphone photographs the majority of the drawings are made on uniform textured drafting films with three tested on bespoke hand-fashioned textured substrates. They are drawn in my studio and then printed in Birmingham City University's School of Art print room. Only with a completed serigraphic portrait am I able to judge if the perceived initial potential had been fulfilled. This retrospective judgement is followed through at the gifting moment when the subject has the opportunity to approve or not their portrayal in their acceptance of the retrospective clause in the consent agreement. Each subject and my relationship to them, along with the making details, are denoted in the following table. Each is thanked for their generous participation in the research.

Research subjects

Subject	Initial photograph	Relationship	Medium	Size/paper	Pre-warning	Shared	Consented
Elaine Shemilt 3rd July 2017	Dundee home	Post Graduate Friend MA RCA	8b graphite stick Rosaspina	A1 Fabriano	email	2021	14th April 2023
Adam Gee 27th September 2019	Welcome Institute Cafe	media colleague	carbon wash, eraser, 8b stick Duotone	A1 Fabriano Tiepolo	Facebook	2019	19th Nov 2019
Afzal Ahmed October 2019	Moseley School of Art art event	Friend of a friend	8b graphite stick Two colour	A0 bread and butter	face to face	2020	2nd Feb 2020
Paul Kenny 27th March 2017	NorthumberlandArtist Beach and home	Friend from BA Newcastle Polytechnic	8b graphite stick	A1 Fabriano Rosaspina	email	2017	23rd March 2023
Caroline Norbury CBE 14th2019	Theatre Foyer Birmingham	Industry colleague	8b graphite stick, two colour	A0 bread and butter	email	2020	24th April 2021 November
Rashid Campbell 21st December 2020	Restaurant Digbeth	Friend of a friend sanded melinex	8b graphite stick, scalpel	A1 Fabriano Rosaspina	WhatsApp	2021	8th March 2021
Taiba Akhtar 21st May 2021	School of Art Print room	Fellow printmaker	8b graphite stick, pressed Grit. Two colour	A0 Fabriano Rosaspina	Face to face	2021	9th November 2023
Kevin Atherton 25th January 2019	Restaurant Birmingham	Artist friend	carbon wash, eraser, 8b stick Duotone	A1 Fabriano Tiepolo	Facebook messenger	2019	4th March 2019

Yuchen Yang 12th March 2018	School of Art Print Room	MA Artist	8b graphite stick, vine black Wash. Duotone	A2 Fabriano Rosaspina	Instagram message	2019	15th October 2019
Dr Ian Sergeant November 2019	BCU School of Art Lecture Theatre	Fellow researcher	8b graphite stick, duotone	A0 bread and butter	email	2019	18th December 2019
Adrian Packer CBE 29th Jan 2018	Birmingham Museum And Art Gallery	Secondary School Principal	8b graphite stick	A1 Fabriano Tiepolo	SMS Text	2019	4th March 2019
Nav 5th May 2017	Midlands Arts Centre	Unknown	8b graphite stick, duotone	A1 Fabriano Rosaspina	emails	2017	21 December 2017
Hermon Green August 2017	Pavement Moseley School of Art	Fellow tenant	8b graphite stick, carbon dust , scalpel	A1 Fabriano Tiepolo	face to face	2018	11th April 2018
Hamza May 2019	Moseley Road Balsall Heath Birmingham	Friend of a friend	8b graphite stick	A1 Fabriano Tiepolo	WhatsApp	2019	24th July 2019
Barbara Walker MBE 27th March 2017	Round Room Birmingham Museum And Art Gallery	Artist friend	8b graphite stick, carbon powder	A1 Fabriano Rosaspina	face to face	2019	20th May 2019
Ed Ruscha	TATE Artist Room (Public Video interview)	By reputation	8b graphite stick, video Grab 4 colour	A1 Fabriano Tiepolo	email	2021	15th March 2021

Table 1. Research subjects

In Chapter 5, I give extensive insights into the material investigations and exploration of materials, tools, drawing implements, gestures and the opportunities and exigencies of surfaces made in each portrait. The accompanying catalogue includes case studies of my engagement with the subjects where I give context to each meeting, the foundations of our association and I describe each encounter and my motivations to portray. Through the case studies I document and report upon the revealing and gifting of each printed portrait. Although the protocols of gifting are the same each encounter has differences as does each individual portrait and therefore, comparisons can be made.

Methods Towards Meaningful Portraits

The initial process of acquiring the smartphone image, transferring it from the digital domain of pixels to data held on computer disks (Love, 2015:218) and phone sims, where they are archived, managed, and manipulated, are eventually ushered into a physical space. Once in the analogue environment my interpretation of the subject's photographic image begins by responding through tracing and drawing on textured drafting films. These are used to produce screen positives for exposure on to emulsion-coated silk screen mesh. Additionally, bespoke drawing surfaces are investigated through the marking of smooth film or acrylic surfaces through material pressures to create opaque gestural marks and indentations. Such material changes to the transparent surface create new surfaces that have come into being through the choice of materials and manual responsive realisations of those choices. By doing so I make drawn images with the opacity required to retain the drawn qualities in the exposed silk screen ready for printing. Materials and implementations are determined in consideration of the envisioned image but hold within them unforeseen and from time to time, unexpected results that emerge and may be pursued in the making of serigraphic portraits. Drawing for printed serigraphy generates a printmaking conundrum in that printed multiples may not produce exact limited editions of identical prints but 'multiple originals' (Arnold, 2019:2), where the hand drawing for print is the original drawing and subsequent prints are translations of that drawing through and into print. I attempt to retain the vivacity of gestural mark-making and drawing when translating digital smartphone portraits into large-scale, repeatable serigraphic prints. The processes investigated are carried out, documented, tabulated and questions raised are analysed for the compiling of new

knowledge. For the written element of my investigations, I structure the thesis in the following chapter order.

In Chapter 1, **Photography and contemporary fine art portraiture,** I introduce the uses of photography in artists' processes of making portraits, highlighting the potential for meaningful fine art portraiture in an era of mass digital facial images. I summarise the introduction and prominence of smartphone digital cameras, associated technologies and their widespread adoption. This is to provide a foundation and context for my investigation into the value of my practice methodology. In turn, I lay the foundations for my hypothesis that meaningful portraits, which depict the subject's qualities achieved through the labour of mark-making, can be made through a process integrating smartphone photographs, drawn serigraphic printmaking and the sharing of completed portraits with the subject for retrospective consent via an altered consideration of ethical integrity.
I summarise artists' use of photography, interpretative drawing, and printmaking from the invention of photography to the present. In presenting an analysis of the breadth of fine art made within interdependent relationships of photographic images, drawing and printmaking, I will give context to my argument for the contemporary usage of digital smartphone images as source material for serigraphic portraiture. I evaluate whether the blurring of public and private control, encouraged through the plethora of smartphone facial images, could be responsible for the encouragement of the abandoning of ethical questions of ownership and personal rights.

In parallel with artists' use of photography since its invention, many documentary and artistic photographers developed modes of discreet practice to enable their images to portray unposed representations of people. I review these practices to give further context to the consideration that in exponentially increasing digital portrait and self-portrait images distributed through social media channels, can the considered drawn and printed portrait deliver a pause for the meaningful? I will lay the foundations for a discussion of how the ethical and philosophical research methods may assist in assessing the considerations of using discreetly made images of human beings and answering my core question: 'How can artists contribute meaningful printed portraits in the saturated world of smartphone digital portraits?

In Chapter 2, **Art and the ethics of making meaningful portraits**, I look into the deeper underlying considerations of the activity of portraiture itself; I analyse tensions in the process of portraiture and investigate subjects' rights and my intention to do no harm to them. I define my selection and criteria for the representation and interpretation of the subjects' personas. I go on to raise questions of portrait artist's moral integrity and the value and justice of making the portraits from traces of discreet photographs. I investigate the ethics and moral duties impinging on the potential shame, guilt and repentance of making these portraits. In particular, I focus on the concept of persona. It is a subject that attracts interest from philosophers, psychologists, cultural scholars and behaviour theorists investigating the public presentations people consciously make. It can be described as a mask or series of masks that can be adopted by the 'authentic self' that is hiding deep in the unconscious 'to surprise us when it appears through the cracks in our identity' (Schrader, 2018. n.p.). This decisive use of the mask is recognised in psychology as the distinction between the 'true' or 'real' self and an 'unreal fabricated self'. I will investigate this dichotomy and assess the potential of portraits that reflect subjects in unposed action and the artistic interpretations that attempt to reflect a subject through their outward active persona having downed any mask while engaged in activities requiring their attention.

In Chapter 3, **Processes of making, sharing, consent and gifting,** I investigate procedures of subject consent. My media experience and ethics research have highlighted methods filmmakers and photographers undertake to achieve consent through tacit, explicit, verbal, and non-verbal methods (Goffman, 1971:108), which are usually made before a photograph is taken (Katz, 1988:102). I investigate social sciences and anthropological research that provide comparable ethical methods to be applied to this fine art research. In doing so I seek to establish a legitimate and authoritative research framework responsive to the imperative value of subject consent. I seek to investigate methods to contact and inform unknowing subjects their portrait has been produced and that they have taken part in an act of photography and subsequent portraiture. In making a short edition of the printed portrait there is the opportunity to gift the first in the edition, retain the second for my archive and the third and fourth to be available for wider exhibition. This is the rationale for adopting the serigraphic potential of printing multiples rather than

making singular drawn artefacts. The offer of the first edition of the completed serigraphic portrait is a method trialled and tested and may complete a process of engagement of multi-modal consent that concludes with signatures and in an apt return smartphone photographic recordings of the final sharing. This process of gifting has positive, inclusive ritualised values (Sherry,1983:157) and I have collated a range of responses to establish the legitimacy of the methodology.

In Chapter 4, **Silkscreen printmaking and contemporary serigraphy,** I outline and situate the historical and contemporary nature of serigraphy within artist's printmaking, which, through searches of the available literature, is scant. Ernst Rebel identified the first 'transition' of printmaking as the introduction of intaglio in the 1500s and the second 'transition' with the introduction of photography and the application of binary half-tone imaging to lithography in the 1900s (Rebel, 2003:29). The 'third transition' I suggest is the incorporation of digital technology which includes intelligent camera miniaturisation, computational imaging, software applications, techniques and electronic distribution. All of these can affect the conception and making of meaningful drawn serigraphic portraits and the context of their reception which I assess. I review the technical development of photographic applications in printmaking and take the medium forward through the commercial introduction of silkscreen printing for mainstream advertising and its subsequent adoption by fine art printmakers, exemplified by 1960s American and European Pop artists. I compare and appraise the application of the medium by drawing and printmaking artists of the time and the 'Appropriation' artists authorial innovation, reuse, and aesthetic critiques (Irvin, 2005:124). I further present the adoption by portrait artists of the increasingly electronic, digital images as source material for their serigraphic work in the 20th century. By situating the research in this recent artistic and historical context and by acknowledging and learning from it, I seek to contribute knowledge to the artistic medium of serigraphy in the 21st century.

In Chapter 5, **Material investigations**, I present and appraise photographic, drawing and mark-making techniques, materials, and their qualities for adoption in the pre-printmaking stage of the practice. The making, editing, and preparing of a smartphone photograph to base the envisaged portrait upon are described. Through exploration of materials, tools, drawing implements, gestures, and the opportunities

and exigencies of surfaces, I establish mark-making toolkits that can be used to test the embodiment of each subject's interpreted portrayal. I investigate drawn material improvisations and gestural approaches and expand upon the attribute of the temporality of drawing that may be perceived by the completed portrait's spectators. Decisions as to the appropriate silkscreen materials, screen meshes, inks and techniques are examined. Eleven completed portraits made using mark resist drafting film are described, along with three detailed surface investigations using transparent materials with bespoke textured surfaces made with sandpaper, carborundum grit and print medium. Finally, I test, trial, review, and document varied high-quality hand, mould, or machine-made papers and, conversely, flimsy tissue paper and lightweight, delicate but strong, semi-transparent Japanese papers. The presentation and analysis of mark making, surface creation, ink, paper selection and serigraphy throughout the production procedures may generate findings that can be compiled, compared and contrasted. Such knowledge may be tacit and be applied as lessons and formulations for future work and application by artists. It also contributes to how, alongside the ethical considerations I have presented, indicate how the material and artistic attention to the making of each portrait can fuse and coalesce to enhance its meaningfulness.

Chapter 6 is the **Conclusion** of the research and signposting findings as I have attempted to interrogate early 21st century techniques aiming to inform ethical and meaningful fine art portraiture. I have sought to answer the question: how might artists contribute meaningful serigraphic portraits in the saturated world of photo-ready handheld digital devices? In articulating this research, I seek to offer technical, artistic and ethical knowledge that encourages and inspires future serigraphic printmaking and portraiture.

Chapter 1 Artist's use of photography in making Fine Art portraiture

In this first chapter, I introduce the uses of photography in artist's processes of making portraits and the potential for meaningful fine art portraiture in an era of mass digital facial images. I summarise the introduction and prominence of smartphone digital cameras, associated technologies and their widespread adoption. This provides a foundation and context for investigation into the value of my contemporary practice methodology. In turn, I lay the foundations for my hypothesis that meaningful portraits, which depict and celebrate the subject's qualities achieved through the labour of mark-making, can be made through a process integrating smartphone photographs, drawn serigraphic printmaking and the sharing of completed portraits with the subject for approval and retrospective consent to establish the ethical integrity of the research.

To give a sense of the impact photography has had on the interpretation of the societies it has been used to represent, Eva Diaz noted in reviewing the 2011 Drawing Center exhibition, 'Drawn from Photography': 'In 1927, critic Siegfried Kracauer wrote, "Never before has an age been so informed about itself, if being informed means having an image of objects that resembles them in a photographic sense." He didn't mean it as a compliment. To Kracauer, the seemingly infinite archive of world events produced by photography conflates surface appearance with psychological depth, iconicity with memory, publicity with history' (Diaz, 2011:n.p.). Krakauer's 1920s observations portend the oncoming tidal waves of photographic images that he might argue remove rather than enhance insight into deeper meanings or understandings of the world they have come from and contribute to. Before the smartphone camera was invented critic and cultural theorist Susan Sontag foresaw this argument when she stated that, 'Taking photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events' (Sontag, 1977:11). This levelling of meaning is an effect of excess imagery that does not lead to greater societal understanding, but to superficial interpretations with less ability to decipher knowledge.

Regarding portraiture, the surfeit of photographic images of human faces captured by the abundance of smartphones may create little insight into the people they portray beyond surface terrains. This is apposite for the artistic rationale underlying my portraits based on the discreet photographs of people as I strive to make them more meaningful through drawing and serigraphic printmaking. This is achieved by spending more time, rather than less, with less, rather than more, subjects.

1.1 Portraiture in an era of enhanced digital photography

My research attempts to offer meaningful portraiture in an era of the proliferation of facial images through digital and social media production and distribution. In pursuing this route, I am cognisant of the capabilities of contemporary digital photographic smartphone cameras and software techniques designed for portraiture. Author of *Portraiture and Critical Reflections on Being* (2019), Euripides Altintzoglou sets out the potential implications for artistic portraiture with developments in digital technology:

> Mobile phones and social media have stimulated the production and circulation of more “manipulated” portraits than ever. What we have, therefore, in Western portraiture is an age-old tradition of the idealisation of the representations of individuals that are destined for public circulation. With the introduction of digital photography and post-production editing, this pressure for idealisation becomes heightened (Altintzoglou, 2019:69).

With the rise of the selfie genre, posed self-portraits have become omnipresent and easy-access editing applications allow for increased manipulation. They offer the user the capabilities to enhance their photographic images and the representation of themselves within the parameters of available portrait filters and image manipulation tools that encourage the making of the ‘best’, current, conventionally attractive impression rather than considered and laboured portrayals. Computational manipulation tools have their place in the arenas of modern digital imaging for commercial, entertainment, forensic and very likely, artistic purposes. By their existence and application, they may encourage portraitists and their subjects to produce digitally idealised and enhanced representations. To make judgements like

this is not new in defining the role of portrait artists who have raised questions about the conventions of truthful representation. However, the accessibility and immediacy of smartphone self-portraiture has brought enhanced representation to wider makers and audiences. Altintzoglou argues that Plato's famous distinction between truth and truthfulness in *Theaetetus*, the real thing and its re-presentation is taken forward into the Aristotelian triadic structure that governs the “representational regime” being the choice of concept, the means of its representation, and the conventions of its communication (Altintzoglou, 2019:71). He argues, and I agree, that modernism encouraged moves away from the strictures of the representational regime in pursuit of the makers creativity, exploring questions of being, consciousness and the self. In addition, photography, with its ability to deliver accurate portrayals, replaced the handmade artistic aesthetics of replication and idealisation but in a new mechanical medium.

With the development of photo editing tools, photographs are no longer routinely accepted as real or accurate representations. Later in this chapter, I discuss how photographs can carry multiple meanings beyond the mimetic and that photographic ‘enhancement’ should be recognised as competences that have been carried out by professional photographers since the medium’s inception, where skilful retouching has been applied to enhance a subject’s image for commercial or vanity purposes, from miniatures through to glamour and entertainment portraits. Today, the smartphone camera offers personalised retouching on the fly. As Xinyuan Wang’s recent research points out: ‘the powerful ‘retouch’ (meiyan) features. [. . .] render immediate enhancements, rather like ‘a safe and free plastic surgery without the pain and cost’ (Wang, 2023:150). Photographic image manipulation has been taken to a highly automated level by ‘Smart Portrait neural filters’ that can be applied not simply to retouch but to re-engineer the pixels of a photographic image to ‘Creatively adjust portraits by generating new features like expressions, facial age, lighting, pose and hair’ (Photoshop 2022. filter description) (Figure 1).

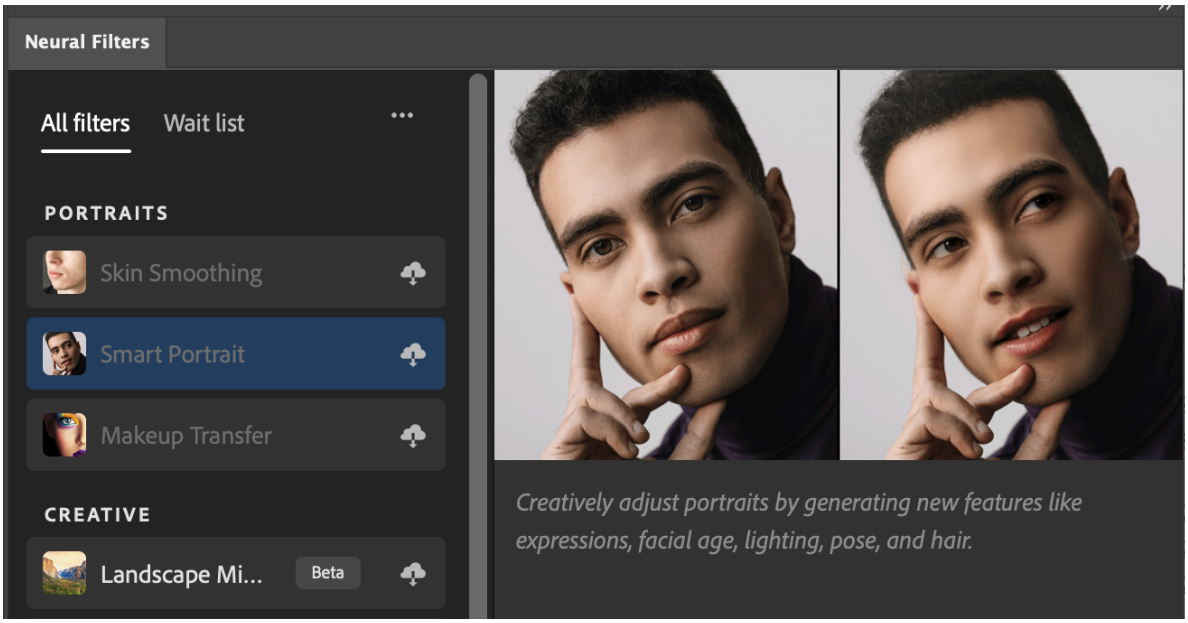

Figure 1. Photoshop Neural Filter. 2022. Smart Portrait function

Digital image artist Trevor Paglen questions the effects of enhancement to date in the introduction to his recent exhibition *'Apple' to 'Anomaly',* where he investigates *ImageNet*, a dataset of 30,000 photographs widely used to teach algorithms 'to see the world'. As Susan Cook points out in the exhibition catalogue: 'We're right to be suspicious of representation right now. The days of believing that there's something out there in the world that can be transparently represented by a photograph or image are over' (Cook, 2019:7). This view is relevant to the transparency of portraits and, thereby, their meaningful value as it points out that image manipulation is becoming ubiquitous in the digital visual environment. It offers an opportunity to consider how handmade interpretation may be a route to meaningful representation, which I will focus on throughout this research.

Adopting innovative uses of image manipulation and indicating that it is being applied in portraiture can produce artistic and meaningful results. One notable self-portrait artist who has embraced digital manipulation is Cindy Sherman (b.1954). Sherman was an original member of the 1970s *Pictures Generation*[2] that included Richard

[2] The Pictures Generation were a loose-knit group of artists who set out to make art that analysed their relationship with popular culture and the mass media. They worked in photography, film, and video creating art that used the same mechanisms of seduction and desire that played upon them. They accessed the sea of images into which they were born—the media culture of movies and
Cont . . .

Prince (b.1949), Barbara Kruger (1945), Sherrie Levine (b.1947), and Robert Longo (b.1953). They responded to the increasing mass media imagery surrounding them and contributed art that questioned authenticity and authorship and created a critical viewing culture for a new generation saturated by mass media. As critic and art historian Douglas Crimp (2023:n.p.) said of the Pictures Generation ethos: '*Re-presentation, not representation'.* In her early series of self-portraits *Untitled Film Stills* (1977-80), Sherman put on guises and photographed herself in various settings with deliberately selected props to create scenes that resemble those from mid 20th century popular movies. Sherman used cinematic conventions to structure and compose these photographs and they immediately became flashpoints for conversations about feminism, postmodernism, and representation (Sherman, MOMA:n.p.). The works forced audiences to take a more critical view of constructed re-presentation, which led them to be seen as an early feminist intervention (Theartstory). Fifty years on, Sherman continues to challenge these notions through her composed photographic self-portraiture produced with contemporary photographic techniques. Recently, she has embraced digital manipulation and the selfie genre; as Noah Becker observes: 'In a sense [Sherman] pioneered the idea of the "selfie" decades before social media began' (Becker, 2017:n.p.). While still exhibiting in galleries, she has taken her work to her Instagram account #cindysherman (Figure 2) and by doing so, she takes her work in a full circle into contemporary popular image channels and continues her questioning of feminism and representation.

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television, popular music, and magazines and adopted a cool, critical attitude toward the very same mechanisms of seduction and desire that played upon them. (The Met Museum, Tate, Theartstory:n.p.)

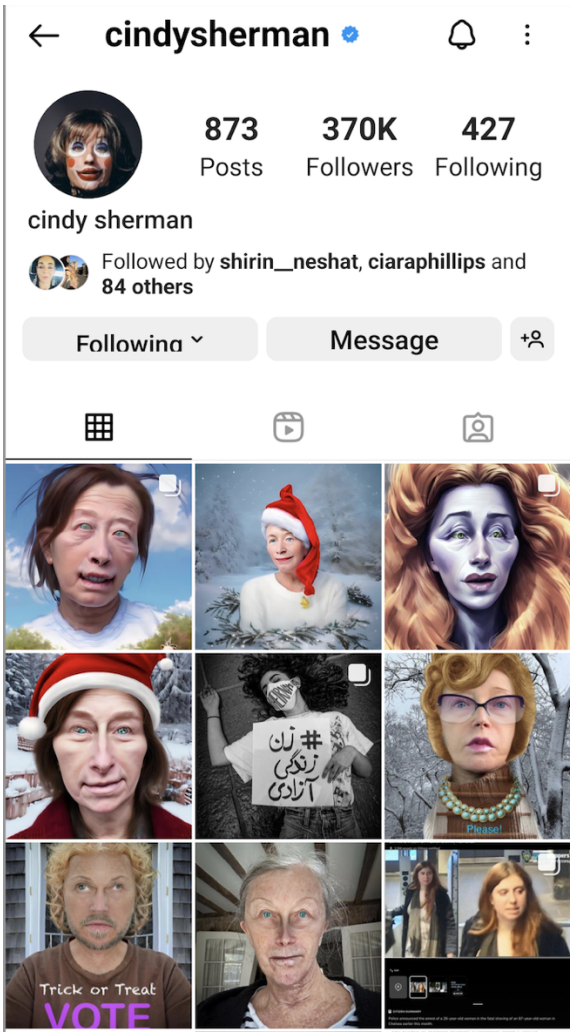


Figure 2. #Cindysherman 2022. Instagram account

Digital, photographically manipulated images populate her channel, encouraging the viewer to question how much is real or fabricated and what is a selfie or a self-portrait. ‘The line between real life and posed events that Instagram affords heightens the confusion as to what is actually happening’ (Becker, 2017n.p.). Sherman takes this route as she embraces digital media to enhance her practice of using photography to play and question her perceived personas.

1.2 Pre-digital photographic methods

Until the introduction of seamless AI manipulation most photographic theorists suggested the un-doctored photograph was at least in some way a testament to the physical reality it documented. As Roland Barthes says:

> Every photograph is a certificate of presence […] the photograph's essence is to ratify what it represents [. . .] the photograph is indifferent to all intermediaries: it does not invent; it is authentication itself; the (rare) artifices it permits are not probative; they are on the contrary, trick pictures (1980:87).

He claims there is an 'evidential force' in each photograph and artifices are trick pictures and by implication digital manipulation of the pixels that deliver contemporary photographs would erase it. To understand the meaning behind a photographic image, Tagg extends Barthes 'existential and phenomenological' analysis to the specifics of historical context and ultimately, relations of power inherent in commissioning purposes and institutions (Tagg, 1988:4). These theories of understanding photographic images are as valuable as photographs are of their time, circumstances and the reading of them relies on their social context. Photographers record images for a range of artistic, documentary and institutional functions, which are viewed, read, and acted upon in that time and as records in the future.

As the industrialised world moved into the digital information age, writer and critic John Berger cites Susan Sontag's proposition that 'the omnipresence of cameras persuasively suggests that time consists of interesting events, events worth photographing' (Berger, 2013:55). He shares her view and expands upon it by suggesting that the 'camera relieves us of the burden of memory' (Berger, 2013:55). Berger considers whether an alternative photographic practice might enhance photographic value by surrounding the single photograph with additional images to deliver context. He suggests there are very few individual photographs that can encapsulate social experience and memory without additional context. He states, 'that the better a photograph, the fuller the context which can be created' (Berger, 2013:60). He and Sontag are referring to all photographs. If we consider their views about the single portrait photograph we could say the better the portrait, the clearer the interpretation of the subject is achieved and perceived by the viewer. We might also ask if there are additional approaches to the single photograph that may offer a fuller informed representation of the subject that Berger seeks. However, to achieve this in meaningful ways requires that the photographic image is not distorted away

from the reality it purports to represent through artifice and trickery that becomes more apparent than the subject of the portrait.

1.3 Artist's use of photography to initiate portraits

1.3.1 Early changes photography brought to portraiture

Before the invention of photography, the portrait artist would be charged with achieving a likeness of the subject through their artistic skills. However, the introduction of the camera with slow exposures and still posed settings brought new portraiture methods and mechanical chemical results. The resultant photographic portraits proffered likenesses but not always without new and additional effects of the medium. As commentator John Gage points out:

> … the earliest days photography brought a sense of liberation to the portraitist, and one of the most striking evidence of this is the new type of confrontational portrait, […] for example in a remarkable group of male heads taken in the 1860s by Julia Cameron, across the genders. These isolated and closely groomed heads imply a proximity which would have been unthinkable without the psychological distancing of a mechanical device (Gage,1997:125).

Gage is pointing us to how Cameron's framing and composition of her portraits are made possible by having the camera between the subject and the artist. Though some pre-photographic sitters do not face the painter, the photographer can choose whether the sitter is encouraged to look into or away from the camera's lens. This enables the artist to see their subject in close up and decide what image to make. Thus, Gage's description of Cameron's portraits as being early examples of the confrontational. A London contemporary of Cameron (1815-1879) was one of the Pre Raphaelite group of realist painters, Dante Gabriel Rossetti (1828 -1882) who employed photography, or, in one pertinent case, commissioned a photographer to capture a likeness for his portraits and paintings of his model and muse Jane Morris. Rossetti directed the sitter to adopt a range of poses and the photographer to photograph them. The photographer was John Robert Parsons (1825-1909) and the result of his visit to Rossetti's house in Chelsea, Colin Ford in the Burlington

Magazine suggests, ‘is one of the most compelling sets of Pre Raphaelite images known to us’. Ford explains that Rossetti:

> . . . arranged Jane's poses, though she herself seems to have chosen the quite conventional long, full, silk dress in almost all of them [. . .] The poses in the paintings often have much in common with the photographs - which were, after all, contrived by Rossetti rather than by Parsons. ‘The Rose Leaf, [Fig.24], precisely mirrors the angle of Jane's back and head as seen in [Figure.23], the introduction of her hand clasping rose leaves rendering the drawing softer and prettier than the photograph (Ford, 2004:311) (Figure 3).

24. *The rose leaf*, by Dante Gabriel Rossetti. 1870. Pencil, 36.8 by 34.9 cm. (National Gallery of Canada, Ottawa).

23. *Jane Morris*, by John Robert Parsons. 1865. Albumen print, 24.4 by 19.6 cm. (Private collection).

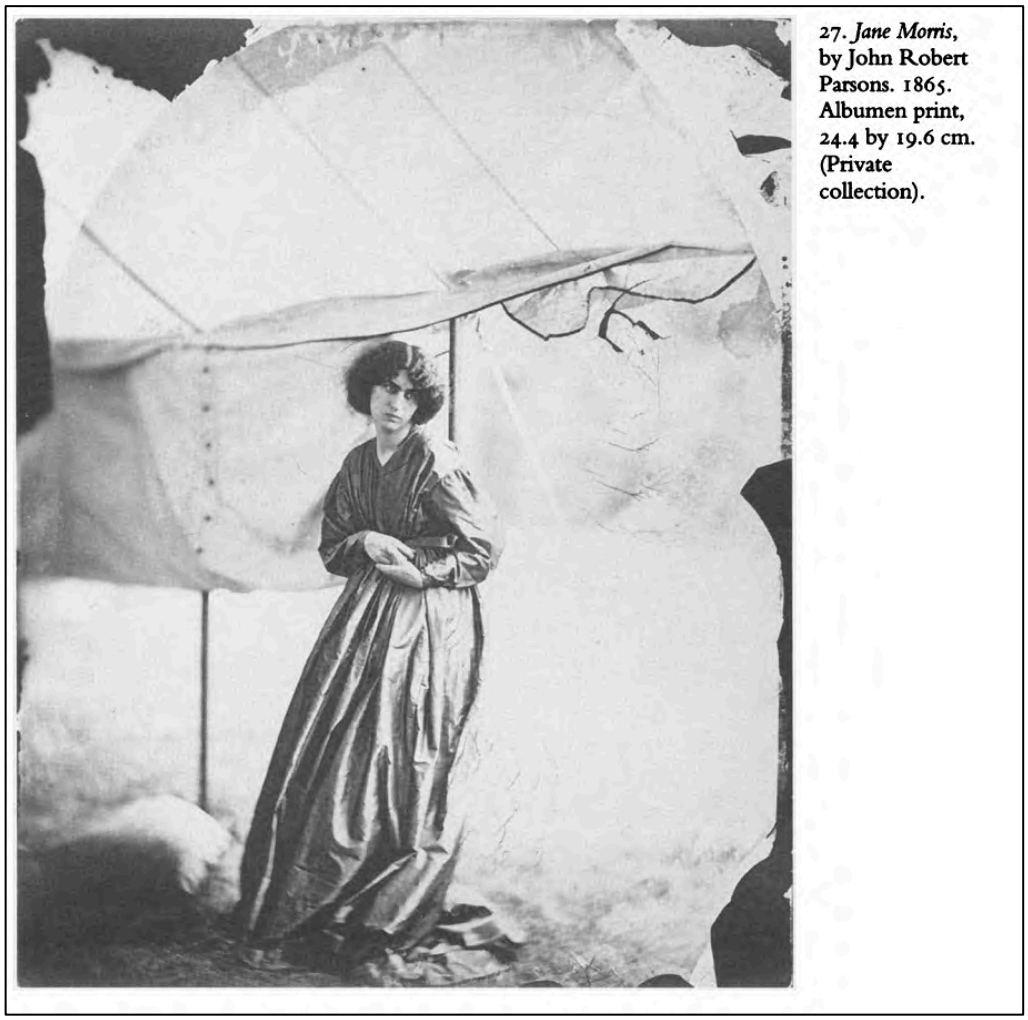
Figure 3. (Inc figures 23 and 24 Burlington Magazine) Parsons John. 1865. Albumen print photographs, commissioned by Dante Gabriel Rossetti of Jane Morris

The series of directed photographs introduced new postures into the vocabulary of portraiture, as noted by Diane Waggoner in *The Pre-Raphaelite Lens*:

> In these images of Morris “from life,” Rossetti created a photographic foundation for the painted likeness that were to come. Rossetti and Morris experimented extensively during the portrait session with Parsons, who

> seems to have acted more as a camera operator, rather than creative photographer […] they varied Morris' seated and standing postures [. . .]. Morris assumed poses that were unusual in the history of visual representation – sinuous, sometimes twisted, seated positions that exposed her long, curved neck, bent at graceful yet remarkable angles (Waggoner 2011:102).

The paintings by Rossetti that are closest to these photographs appear to indicate that none was painted solely or directly from them and that they were intended as reference material or aide-memoires for Rossetti's paintings. 'Had they been intended as portraits in their own right, Parsons the professional photographer, would have ensured that they did not show the edge of a screen, or the guy ropes […] which give them an unfinished look' (Ford 2004:313). Figure 4.



27. *Jane Morris*, by John Robert Parsons. 1865. Albumen print, 24.4 by 19.6 cm. (Private collection).

Figure 4. Parsons, John. 1865. Albumen print photographs, commissioned by Dante Gabriel Rossetti of Jane Morris in his garden. Cheyne Walk, London

The hiring of a photographer and model by a painter is an early indication of how the new medium could be adopted as an aid/tool for the artist. Seeing a series of 18 poses fixed on photographic paper would have provided Rossetti with visual references of his model/muse to analyse, see afresh and interpret on canvas. In contrast to the many finished drawings, he had made of Morris in front of the posing model, these recorded images were made in settings he had directed and could be further re-composed for a particular painting or portrait he would go on to make.

Although there were many admirers of Rossetti's and the Pre-Raphaelite's paintings that utilised photographic sources there were other less supportive views about the new medium's value. John Ruskin commented on Millais's painting *Order of Release*: 'It was 'saved by expression and colour from the realism of a photograph' (Scharf, 2017:339). Ruskin, in his Slade Professor lecture in 1870, railed against modern life in general and against photography as an indicator of this dangerous direction of society: 'Almost the whole system and hope of modern life are founded on the notion that you may substitute mechanism for skill, photograph for picture' (Scharf, 2017:99). His words seem regressive, opposed to oncoming scientific and technological development, however, applying his assertions 150 years on, the debate over the balance between modern technological applications and the application of marks by human hand is relevant. His views were of a polar opposite opinion about the artistic adoption of photography per se:

> Photographs are false, they are only a matter of ingenuity, while art is a matter of genius; the artist must use them with extreme caution, though they may serve some of his (her) needs; portrait photographs are 'horrid things', though there is much truth in the facial expressions of instantaneous photographs (Ruskin, as cited in Scharf, 2017:99).

Here, Ruskin tags on the prescient observation that the speed of photography could provide images contrary to conventions of posed portraiture, enabling photographers to capture candid and unposed but nonetheless valid portraits. This capability being introduced in the late 19th century would be technically enhanced as photographic technologies, celluloid chemistry and subsequent electronic and digital

developments were invented and introduced. Such advancements would enable artists and photographers to consider new ways of capturing, collating, representing, and interpreting their subjects which I will discuss.

1.3.2 Adoption of photography in 20th century Western artist's portraiture

As photography became more freely accessible artists embraced it as a useful addition to their palette. In this section I provide examples of ways the medium was adopted. At the turn of the 20th century, the European expressionist painter/printmaker Edvard Munch (1863-1944) unapologetically used photographs to begin and compose his portraits. He experimented with the new medium and used photographs to 'recollect for his works' (Eggum,1989:55*)*. He would request photographs from subjects or family members to aid his memory. He seems to have no doubt about the validity of using the medium to *'*get his art images correct, in his mind's eye' (Eggum,1989:55) for his interpretation of his subjects. Mid 20th century, as photography had become prevalent the spontaneous painter Francis Bacon (1909 – 1992) drew upon the medium for the beginnings of his wide-ranging, non-realist, highly expressionistic portraits. Photography itself became an indispensable means to Bacon's expressive ends. He commissioned Vogue photographer John Deakin to take pictures of close friends: Henrietta Moraes, Isabel Rawsthorne, Lucian Freud, and Muriel Belcher thereby allowing him to capture images of his selected subjects while keeping a critical distance. These photographs he could use for his paintings and portrayals in which he would twist their features and practice his 'injuries' without having to contend with the judgment of the sitter. Bacon said in an interview with David Sylvester that he was haunted by photographs and found them 'more interesting than either abstract or figurative painting' (Sylvester, 2008:37). He used the mechanical medium to accurately document events and scenes to provide bases for his expressive canvases with 'his signature style of agitated markings' (Burns, 2023:33).

As photography became more accessible in the 1950s with less cumbersome cameras and processing methods it became the norm for artists to embrace it. As conceptual art was developing, photography would be a valuable documentation tool for the ideas, propositions and concepts being presented.

Several artists made photography core to their practice including the artist and printmaker Chuck Close (1940-2021). Referred to as the ‘Reigning portraitist of the Information Age’ (NPR, 2004.n.p.) Close applied detailed and dexterous skills to drawn portraiture that began with photographs he took of his subjects. He established a grid method of transferring photographs to large-scale canvases and famously went on to challenge himself and master printmaker, Kathan Brown, at California's Crownpoint Press to make the enormous mezzotint portrait, of fellow artist Keith Hollingworth (Keith/mezzotint 1972) (Figure 5). Owing to Close’s skilful scraping and burnishing mezzotint technique at a scale unusual for the hand-crafted medium it ‘has become a milestone in the history of printmaking’ (Wye, 1998:73).

Figure 5. Chuck Close,1972. Keith. Mezzotint on paper sheet: 51.5 x 42 in.
Photograph Kathan Brown

Paying painstaking attention to detail from the original photograph Close describes his vast early portraits of friends as less images of people than of photographs. He

had the condition prosopagnosia, colloquially known as ‘face blindness’, that prevented him from recognising faces from life, however, with photography, he could memorise a face. As he records in an interview with Lisa Yuskavage for BOMB Magazine, Close celebrates photography’s qualities: ‘Painting is the perfect medium and photography is the perfect source because they have already translated three dimensions into something flat. I can just affect the translation’ (Close,1995:n.p.). This is an insightful observation of the medium’s inherent qualities and how they can be adopted by the artist as source material. In a discussion with artist peer Vija Celmins (b.1938) they discuss the value of working from photographs:

> CC: Some people think that you’re not looking if you’re looking at a photograph.
> VC: Oh, that’s ridiculous.
> CC: Why do you put this artificial layer between you and what you’re looking at?
> VC: The photo is an alternative subject, another layer that creates distance. And distance creates an opportunity to view the work more slowly and to explore your relationship to it. I treat the photograph as an object, an object to scan (Releya, 2004:125).

Close and Celmins made more direct traced use of photographs as source material for their artworks than most artists of the time. Close and Celmins are examples of how as photography and its printed outputs became popular, artists were influenced conceptually, compositionally, and aesthetically. Close went on to experiment with a wide range of artistic processes to represent subjects both known and unknown to him.

> He constantly shot portrait photographs and has accumulated many more subjects than he has ultimately chosen to portray. Sometimes he has photographed someone with only a vague interest, and the results have made him immediately want to work with that image; at other times, he is very anxious to have a certain person “enter that family of images” but the face just doesn't seem right as the photograph (Wye,1998:78).

In a 1995 interview, he described the method he applied to engage with his sitter as he established a photograph of them to initiate a portrait:

> CC: I am involved with the person when I choose the photograph, and then for a reasonably long time I distance myself from the subject matter. And then, near the end of the project, I am more in touch again, and I have them into the studio to look at their own image. I go back to being involved in that dialogue, and that's the third element of the painting. (Close, quoted by Yuskavage, 1995)

Once Close was satisfied with a portrait he always invited the subject to view the completed work. This sharing of the finished portrait and 'joint activity' between the subject and artist is something I explore in my research, which could be described as a series of 'dialogues', that are both inward and outward-facing, insular and shared. Similar to Close, my portraits are 'completed' by the subject at a final sharing and gifting stage. They are not published until after the final stage so could be considered dialogical objects as they are resolved through dialogue which in turn becomes part of the materiality of the work. I employ retrospective consent to facilitate final acceptance by both parties. Close does not seek a formal affirmation of consent from his subjects but does value the sharing and acceptance of, in his eyes, the final portrait with the subject.

1.3.3 Artist's use of selected elements of a photographic image

In the 21st century artists have embraced the exponential growth and prevalence of the photographic image as digital production and dissemination increase. In the following examples, I will show how artists have selected photographic images as their starting point for aesthetic, philosophical and political purposes. They have returned photographs, whether chemically or electronically produced, to the physical terrains of drawing, painting, and printmaking. They have done so by using the image as a basis for decisions as to which information in the source should be retained, represented, or removed to make their work meaningful.

At the turn of the Millennium American artist Andrea Bowers (b.1965) sourced documentary photographic scenes of environmental protests as a starting point for her drawings. She decided what 'information' to include and exclude from the

drawing of the photographs. In the resultant pictorial space, the removal of visual context is left as blank paper. ‘Her act of representation is not determined by an a priori structure but is a product of the artist’s ability to apprehend and decipher portions of the image’ (Kalb, 2015:33). In essence she is editing the photograph through drawing. Her retaining of the photographic realism in her drawing can be seen as showing respect for the subjects, but by removing context breaks its realism in search of a favoured interpretation.

Figure 6. Andrea Bowers, *Nonviolent Protest Training, Abalone Alliance Camp, Diablo Canyon Nuclear Power Plant, and San Louis Obispo County Telegraph-Tribune, September 14, 1981* (detail), 2004, graphite pencil on paper, 38 x 49 3/4in

From the New York Drawing Center exhibition 2011: *‘Drawn from Photography’*, Artforum writer Eva Diaz (2010) described the value of Bower’s technique of separating the subjects and their motivation that she wished to highlight, from the backgrounds or environments they were photographed in:

> Andrea Bowers, calls attention to events that are frequently overlooked in the news media's spectacularisation of politics. Her drawings of nonviolent protest training sessions, such as those leading to the 1981 detention of 1,900 activists fighting the construction of the Diablo Canyon Nuclear Plant, (Figure 6) depict participants as they practice using physical passivity to resist arrest. However, in contrast to now-familiar images of limp bodies being dragged away by riot police, Bowers' images exhibit activists in a spirit of levity and community, assuming the roles of their antagonists with broad grins.

By the omission and selection of elements of the photographs for her drawings Bowers draws attention to the actions undertaken by the subjects to counter the stereotypical portrayal of activists by mainstream media. In doing so she creates an aesthetic that both disrupts the realism of the photograph yet acknowledges its existence as a trace of the reality it represents.

More recently, drawing artist Barbara Walker (b.1964) has reinterpreted Fine Art and photographic images. Her 'practice is informed by the social, political and cultural realities of her life in the United Kingdom' (Pomery, 2019:5). She draws on portraiture's historical antecedents and its traditional status as a strategy to position black-centred histories and narratives. That her early painterly works 'feel more like photographs is no accident. The images began life as black and white photographs, documents of a moment that went on to be translated into paint' (Martin, 2019:8). In her mission to make artworks that acknowledge the absence of representation of Black people Walker embarked on *'Shock and Awe'*, a series of drawings where she concentrates upon portraying the contribution of Black servicemen and women to the British Armed Forces and war efforts from 1914 to the present day. To evidence this reality she uses war reportage photographs as foundations to draw from, illustrating how photographic images, whether documentary or reportage, can act as source material for drawn and printed interpretations. Her series *'Vanishing Point'*, Hastings Contemporary 2018 and Cristea Roberts Gallery 2022, (Figure 7) features work drawn on embossed paper with graphite that highlights black figures from Old Master paintings. A photopolymer plate is used to create the embossed relief of the overall pictorial space printed blank but with raised references from the original composition. Walker then re-inserts the black figuration through graphite drawing (Alston, 2018).

Figure 7. Barbara Walker, Vanishing Point 24 (Mignard), 2021, Graphite on embossed Somerset Satin paper. Paper and Image 89.5 x 74.6 cm. Courtesy Barbara Walker and Cristea Roberts Gallery, London

Like Bowers, she is editing the underlying image to remove what she finds ~~is~~ irrelevant to reveal what is relevant to her which she enhances through drawing and subsequent printmaking. By finalising the works as editions of embossed drawn prints Walker creates hybrid works of printmaking and drawing. Furthermore, by adding hand-rendered marks the embossed prints are no longer repeatable and become unique artworks bringing the hybrid drawn embossed print to the fore. Her hybrid methods of reworking images expose colonial omissions from history. Beyond reinterpreting old masters, she applies similar techniques to archival photographs of Black people's participation in the British armed forces to draw attention to their input, which may also have been erased. As theorist Paul Gilroy points out, through her artistic effort to reinterpret and represent historic and artistic images 'somehow Walker's provocative appropriation has animated it anew' (Gilroy, 2019:20).

In Walker's 2023 Turner Prize exhibition *Burden of Proof*, she portrays Windrush generation people drawn large on the Gallery walls. (Figure 8). They are drawn from photographs she has had taken by camera operator Chris Keenan during a session for the purpose. Following the session she selects from around 50 images one that she wishes to portray through drawing.

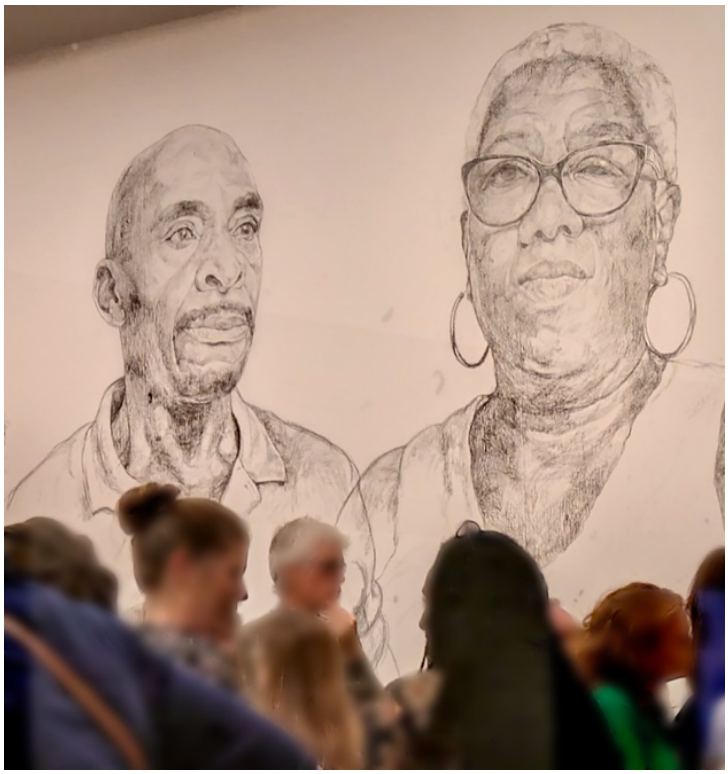


Figure 8. Burden of Proof. 2022. Graphite on wall. Towner Gallery. Commissioned by Sharjah Art Foundation, with the support of The Whitworth, University of Manchester. Photograph: the author

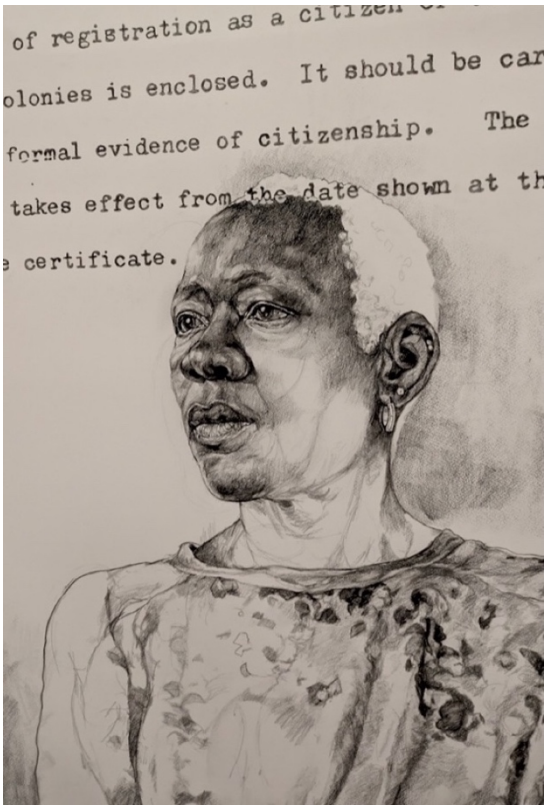


Figure 9. Burden of Proof 2(2022). Barbara Walker. Mixed media with graphite, conte and ink on paper. 149.8 x 108.2 cm

In her Sunday Observer review, Laura Cumming described the works: ‘Conceptually poetic, visually nuanced – the strain in each face, the crease and fade of these much-handled documents – is perfectly balanced against the devastating directness of Walker’s works’ (2023:n.p.). By arranging with the subject and photographer her process is not unlike Rossetti engaging photographer John Robert Parsons 150 years earlier. She achieves the subject selection under her control which becomes the basis for a drawn portrait.

Reworking and re-assessing archival portraits through drawing is also a focus of emerging artist Georgia Kitty Harris (b.1989). Harris draws portraits of people from ‘mug shots’ sourced from psychiatric hospitals, from original portrait photographs included in case files from the Manor Asylum and Ewell Epileptic Colony, Surrey England. Working from found photographs, her portraiture practice recreates the photograph that was taken many years ago but remade and exhibited today. For her recent exhibition, *Portraits of the Unremembered* (2021), Harris explored the medical files of late 19th century facial photographs. Three subjects have been painstakingly portrayed in graphite.

Figure. 10. Georgia Kitty Harris, 2019. Not Improved 1899. Pencil drawing, with accompanying notes

An example is a circular drawing of a woman looking directly into the camera. She is drawn in delicate detail with mechanical 2H or HB pencils. (Figure 8). Alongside the drawing Harris includes her personalised notes on the character that is her subject: 'This is Elizabeth Harris. She was admitted to Manor Hospital in 1899 aged 72. She was a widowed housekeeper and was diagnosed with chronic mania'. As she has experienced psychiatric care, Harris' practice is very personal and through her slow drawn and considered representation gives to subjects the dignity they had taken from them. She is breaking through the facial documenting forms of photography that were borne of the surveillance systems introduced in the 19th and 20th centuries. As John Tagg points out the burgeoning institutions of power pursued new practices of observation, record keeping and evidence gathering. They adopted photography as the accepted medium of truth as stated by Dr Hugh Welch Diamond, founder of the Royal Photographic Society of Photography (RPS) in 1867: 'Photography is so essentially the Art of Truth – and the representative of Truth in Art' (Tagg, 1988:77). Welch Diamond was not only the RPS founder but 'the resident superintendent of the Female Department of Surrey Lunatic Asylum, and in 1856, read a paper to the Royal Society 'On the application of Photography to Physiognomic and Mental Phenomena of Insanity'. He perhaps would have reflected the prevailing approaches to photographic documentation in institutions that resulted in the creation of the photographs that Harris now draws from.

Harris accesses the original photographs under the hundred-year rule that allows them to be publicly released. Online, and in parallel, she has accessed American Penitentiary 'mug shots' which become subjects for her delicate drawings (Figure11). Original photographs made as institutional records were positioned centrally in the frame to make clear the official visual documentation of the ill or criminal subject for future certifiable reference. Harris places her selected subjects at the bottom of the sheet, thereby encouraging a secondary shift from the 'mug shot' format and encouraging the viewer to see them anew, rather than as the original records.

Figure 11. Waiting. Georgia Kitty Harris, 2019. Pencil on paper. 42 x 59.4 cm

As well as portraying individuals she draws groups of two, three and more. Most subjects look directly out at the original official, institutional ‘mug shot’ photographer, but not all. Some look away and down as if reflecting on themselves and their oppressed situation. These drawn portraits encourage identification with their situation, their self-reflection and on their condition. Harris states that she ‘finds it hard to draw people that are distressed, it is too intrusive’ (DrawingProjectsUK, online seminar 29.01.2022). She emotionally identifies with her subjects from the past that she wishes through her drawn portraiture to dignify rather than document their difficult asylum circumstances. By literally drawing attention to past asylum treatment of those adjudged to be mentally ill, she perhaps draws attention to contemporary treatment that has not been fully reformed for the better of those taken into psychiatric care.

1.3.4 Adoption of digital photography in contemporary artist’s portraiture

Contemporary artist Dryden Goodwin (b.1971) has experimented with portraiture and drawing techniques using photographic images. Many of his projects rely on photographs as his source for subsequent drawing on top of the chemical image or into its material substance. He has experimented with many photographic images

including those of himself such as '*Suspended Animation', 2000*, 29, Drawings of the same photograph and commissioned portraits *Sustained Endeavour* 2006, 25 drawings of the same photograph of Sir Steve Redgrave. Many other drawings are of people he has photographed without their knowledge or permission. He has aimed to capture people's heads when they appear to be in moments of introspection and embellish them with a range of drawing techniques. While developing and honing this approach over 20 years, this method has resulted in unique works including *Cradle and Searching* (2008) where Goodwin delivers a materially different physical reality to the works by scratching and drawing into and onto photographic images of London public transport travellers that he has encountered and discreetly photographed. He describes how the encounter inspires many of his works:

> Having drawn from the figure in the life room at art school, I have always been interested in questions around what gives you permission to look at someone in a focused way. When really engaging in the experience, drawing someone can be quite a sensual activity. So, the process of making marks in relation to the synchronised action of looking at the subject and the page, allows you to reach through the surface. In some ways you are touching who, what or where you are observing, touching without touching: (Goodwin cited in Southern 2011:182).

Although insightful of the drawing and observation process, Goodwin does not ask the ethical question of what gives the artist permission to look at someone anonymously in the street in a focused way. The parallel with the model in the life room omits the point that a model has elected or is being paid to be looked at and represented whereas the photographed person in the street has not. For the piece *Cradle, Heads* 2008: (Figure 12) Goodwin etches into the print surface of black and white [photographic] portraits he has made of passers-by on the street. His intention being to 'inscribe[s] into the print as if to reach back to the moment of the photograph's original exposure and to his subject's pensive moments of reflection, the title cradle takes on a literal tone […] A site of nurturing' (Goodwin, 2008:n.p.).

Figure 12. Dryden Goodwin. Cradle, Heads 2008: A series of three, scratched back in white photographs. 960mmx960mm

It could be argued that the forceful drawing on top of a subject's image may be an imposition rather than 'nurturing'. However, he makes a discerning suggestion that these drawings from photographic processes bring more than either of the media and encapsulates more than the photograph or the drawing. He goes on to insightfully say:

> Each time you make a print of a photograph it is going to be pretty much the same, but each time you make a drawing it is going to be different, so there is something important about the value of that (Southern, 2011:185).

The above quote is from a Drawing Projects book interview with Jack Southern, who goes on to position the drawn work in the digital age and poses ethical and psychological considerations by discussing an illuminating question that Goodwin's work raises:

> … in contemporary western society we effortlessly capture images with digital cameras, which in some ways de-sensitises our relationship to the way we observe and emotionally respond to the world. It could be argued that this has the potential to shape our habits and patterns of conscious thought:

> progressively distancing us from a sense of a true experience, as we become increasingly comfortable with the de-sensitised nature of the digital and virtual world. And in contrast to that, it is almost as if you [Goodwin] are extracting that sensitivity back out of the photograph and transferring it into the drawing through time spent, engagement and concentration; and communicating that through the acute sensitivity of the pencil line (Southern, 2011:185).

This unpacking of Goodwin's process of returning something of the original subject's image and the viewer's sensitivity to it, through the attention paid to redrawing it, presents an understanding of the value of the artistic portrait, in the context of photography and in particular the burgeoning digital photography of the 21st century.

Finally, in this selective section on the use artists have made of photographs to initiate their portrait works two contemporary artist's work are investigated. Scottish painter Caroline Walker (b.1982) and Croatian printmaker Ana Vivoda (b.1979), who both look to portray with dignity the roles and images of women. By doing so they address gender omission and imbalance in portraiture in a similar way Barbara Walker addresses the omission of Black recognition. Both utilise photographs as their starting point.

Writing in the recent Midlands Arts Centre *'Women's Work'* exhibition catalogue, Professor Griselda Pollock notes that Caroline Walker's modus operandi takes her into real-world situations where she will discreetly photograph women at work. 'Walker wanders the city, seeing in, sometimes going deep into basements, for instance, of Saville Row Tailoring establishments' (Pollock, 221:24). Her recent solo show *'Windows'* in The Hague expands further on her process of observing, photographing, and painting,

> 'Walker records the daily lives of women around her on large canvases and small panels, zooming in on fleeting moments that are neither entirely private nor public, […] we observe through windows, passageways or in reflections […] she explores themes like privacy and voyeurism from an engaged perspective. Photographic snapshots, often taken surreptitiously, serve as the basis for Walker's oil paintings (KM21 Gallery, 2021).

Walker's practice of using discreet photography as a basis for portraits and painting is a positive expression of the adoption of photography to initiate work from a place of reality. That observed reality is retained in her painting. It is not mimetic rendering, but hinted at, referred to, respected, and embellished in her visual interpretation.

Figure 13. Caroline Walker. 2019. Shaping. Oil on board. 40x36cms

For *'Shaping*, 2019, (Figure 13) Walker took a picture of a woman working in a Saville Row tailors from behind the bars on the window into her workspace. She painted a portrait and posted it on her Instagram feed. The unknowing subject, having recognised herself and the unique surroundings, replied to Walker's post: *'Is this me?'* Walker replied: *'Yes, it is'.* Having made positive contact and being satisfied that: *'she was ok with it*' (Walker, 2021:PC), Walker arranged to go back and meet the subject. Following a discussion about Walker's motivation to positively represent women in hidden work situations, the subject agreed she may take photographs of her as aide memoirs for a new painting. This time composed, rather than the previous snatched photographs were taken. However, the photographs retain a snapshot quality as Walker translates them in her natural-realist

painting. They are not photorealist paintings, in fact, the quickness in the application of paint seems to aspire to a snapshot of the subject in their setting. Through her process from personal photographic observations of women at work to her painted interpretations, she celebrates the work of the women she represents. As Pollock says she: 'endows her sitters with psychological interiority and a presence in the world that art can create for us to contemplate through the protocols of painting's mute arrest of this moment in time' (Pollock, 2021:28). This positive commentary offers rationalisation and justification to Walker's motivation in taking initial, discreet photographs of the subjects. Walker herself indicates her awareness of the potential of moral questioning of her practice as she explains: '*I can be a bit anxious about going into places and people, as what will they think of me?'* (The artist in conversation with Professor Tracey Warren, University of Nottingham, 2021). Pollock suggests that the works, through Walker's skill, inventiveness and acts of painting; 'serve as the framework for the 'moral' charge her paintings deliver in a world that sees too much and does not look slowly enough to learn to feel' (Pollock, 2021:31). This framework enables Walker to empathise with her subjects in preparation for her next steps to drawing and painting to deliver the 'moral charge'. This is a critical and dynamic process allowing for interpretation and transformation of perception from the moment of photography to the hand-drawn and painted portraits.

Croatian artist printmaker, Ana Vivoda makes images of the female generational circle of her family. Walker and Vivoda grew up in a digital world and seamlessly use technology to provide initial images for their artworks. Vivoda alludes to the precedence of hand drawing over digital or algorithmic manipulation in her recent portrait series of the female members of her family that she began with digital photographs she had taken at a specially arranged family gathering (Figure 14):

> Even though the basic printmaking technique is digital print, which has inbuilt potential for digital manipulation, the images were simply printed out in black and white on thick cellulose paper that was pasted to the cardboard base, in order to be 'manipulated' in a much more traditional way – using white acrylic and pencil (Vivoda, 2021:n.p.).

Figure 14. Ana Vivoda. 2020. Relations of Reciprocity, digital print, acrylic, graphite, 1000 x 700 mm

She acknowledges that digital processing has been employed to record, generate, enlarge, and print the original photographic images in preparation for her material printed and drawn portraits:

> Print is a trace, it is a reflection on the inscriptions of previous generations. The women sometimes seem trapped in recurring patterns or repetitive feminine histories akin to the concept of reprinting the matrix with recurring patterns and slightly altered impressions' (Vivoda, 2021:n.p.).

She uses images as traces for subsequent treatment through hand and print. Her portraits created through the mix of digital photographic, drawing and printmaking begin with the perceived truthfulness of the original photographic images she has arranged to make with her subjects. She describes the process in her 2021 *Impact Journal* paper '*Digital Tactility'* which indicates an acceptance of digital photographic foundations to provide a basis for the trace to be interpreted through marks made by touch. She intends to present artistic portraits for the strong moral purpose of exhibiting how 'gender roles are formulated in the family circle … and conflicting and diverse understandings of femininity inside the family background' (Vivoda, 2021). Vivoda is seeking to exhibit truths about her female family circle. Her portraiture is morally strong as it is borne of her close family ties and consenting participation in the portraits that are subsequently shared as beneficial interpretations. The anticipation is that wider audiences will also perceive the finished artworks as sensitively made, multifaceted, reflections of the subject's familial relationships.

1.3.5 Conclusion to photographic use in artistic portraiture

In these last sections, I have introduced uses of photography in artist's processes of portraiture and the potential for meaningful fine art portraiture in an era of mass digital photographic portraiture. I summarised the introduction and prominence of smartphone digital cameras and associated technologies. I have given a range of examples of artists adopting and adapting the medium from its inception to the present, to develop, extend and enhance their means of portrayal. In addition to utilising photography, many have employed printmaking to benefit their representations and expressions. I have laid the foundations for my hypothesis that meaningful portraits, that honestly depict and respect a subject's qualities through the labour of mark-making can be made through a process of integrating smartphone photographs, drawn serigraphic printmaking and the sharing of completed portraits with the subject for approval. In the next section I will concentrate on the use photographers have made of using discreet methods of photography.

Section 1.4 Photographers' use of discreet photography for portraiture

In parallel with artists' use of photography since its invention, many creative, celebrated and exhibited photographers developed modes of discreet practice to enable their images to reflect and portray unposed representations of people. In this respect, I will describe some examples of photographer's methods. In doing so I am continuing to lay the foundations for the ethical considerations of my smartphone initiated, drawn, serigraphic methods to make meaningful portraits in a digital era. To build a portfolio of portrait images for subsequent drawn prints, smart phone camera photography is the medium I use to make photographic images of unknowing subjects. I adopt discreet methods to achieve an unposed image of the subject so that they are unaware of the lens. Human beings when aware of being photographed, unless otherwise directed, generally adopt a pose which automatically creates a favoured, projected visual persona to be captured and recorded. As Roland Barthes points out:

> *Once I feel myself observed by the lens, everything changes: I constitute myself in the process of posing, I instantaneously make another body for myself, I transform myself in advance into an image* (Barthes, 2000:10).

Such an understanding of the adoption of a pose by individuals aware of being imaged by another is not new. As art historian Harry Berger pointed out in his analysis of Rembrandt Van Rijn's 1654 portrait of Jan Six, (Figure 15) citing Otto Benesch: 'He [Six] has just come into his friend's studio, is taking off his gloves and cape. Thus, Rembrandt observed him.' Albert Elsen adds that perhaps Six, being a public figure, is pulling on his glove as he is about to go out into the streets and his 'actual public face has not yet been 'put on' or arranged, but the subject's features are relaxed in a momentary unawareness of others as his mind is absorbed in gentle reverie' (Berger, 1994:88).

Figure 15. Rembrandt, portrait of Jan Six, 1654. Canvas, 112x102cm. Amsterdam, Six collection

These accounts indicate that the artist has informally observed his subject and decided to interpret the subject in this way, rather than a formal posed version as would be the tradition for public figures in Amsterdam. The artist and subject were close friends and perhaps the relationship was such that Rembrandt felt able to portray his friend in this candid way.

The earliest street photographic images were captured in Paris in 1838, by Daguerre (1787-1851), one of the first people to exploit the medium and who went on to present the image of the Boulevard du Temple to King Ludwig 1 of Bavaria as proof of the invention of the daguerreotype (Lamoureux, 2018) (Figure 16). It has been argued that the practice of photography was inaugurated in this series of

daguerreotypes through a discreet act, where ‘a man having his boots polished … is hardly likely to have known that his picture was being in a very real sense, “taken”’ (Barker, 2010:205).

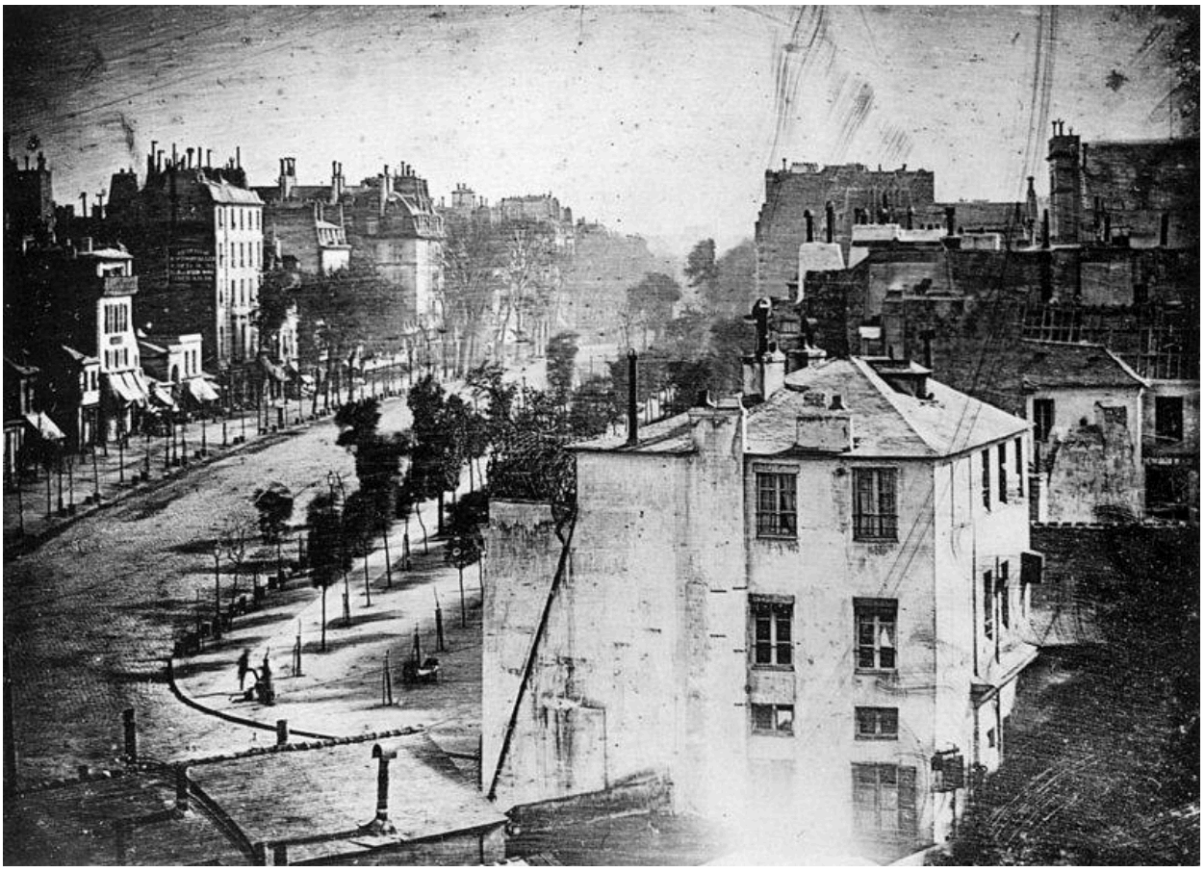


Figure 16. Photograph. Louis Daguerre, 1938. Boulevard du Temple. The first photograph including human beings. Wikimedia Commons

As image-capturing technology matured in the early 20th century, photographers and artists consciously adopted and applied discreet photographic methods. In the spirit of enquiry, adventure and investigation, documentary photographers sought to expand the means of recording their subjects. In some cases, deceptive means to hide their intentions from their subjects were adopted. An example is photographer Ilya Ehrenburg:

> *For many months I roamed Paris with a little camera. People would sometimes wonder why was I taking pictures of a fence or a road? They didn’t know that I was taking pictures of them … The Leica has a lateral viewfinder. It’s constructed like a periscope. I was photographing at 90°* (Ehrenburg, quoted by Barker, 2010:207).

Ehrenburg compares himself with a writer's ethical modus operandi: '*A writer has his own notions of honesty. Our entire life is spent peeping into windows and listening at the keyhole – that's our craft'* (Barker, 2010:207). By stating the writer's discreet activity to gather material as valuable to their practice he seems to be normalising it for that profession and by extension for photographers.

In the late 19th century camera technology and chemistry developed smaller, faster cameras and film. In response European and American photographers experimented with a variety of more discreet methods of 'shooting'. It became easier to 'take' the subject by surprise when photographers could carry their smaller more mobile cameras out of the studio into the street where no one at first expected it. In addition, the invention of the shutter and fast exposures allowing light to pass through lenses onto film in hundredths of seconds, enabled street photographers to operate covertly. As Sandra Phillips points out in the book accompanying the 2010 exhibition *'Exposed'* at the San Francisco Museum of Modern Art,

> These Early portable cameras were soon given a name: "detectives". The design of the detective cameras was usually more fanciful than useful – one was designed as a stack of books, another a parcel; one fitted into a cane; another, an umbrella head, or the heel of a man's shoe. An improbable invention was a camera disguised as a revolver (Phillips, 2010:13).

The new breed of street photographers did not perceive any problems with the capturing of public subjects with their increasingly efficient small cameras as they went about their 'shooting' and 'snapshotting'; 'The camera is clumsy and crude. It meddles insolently in other people's affairs. The lens scouts a crowd like the barrel of a gun' (Barker, 2010:205). However, the people on the street, the public, were already becoming aware of the potential invasion of their privacy by the avaricious recorders. Phillips cites a New York 1885 press account of a photographer being challenged on his right to record a member of the public without their consent:

> … the photographer called his companions attention to a man approaching them, saying: if that man is not a jailbird, I miss my guess. I'll just take a shot

> at him. No sooner said than done, but just as the photographer was passing the man stopped suddenly, and, barring his further progress, growled at him threateningly and accused him of having a detective camera in his hands and taking a photograph of his face. If he had taken a photograph, he had better destroy it here and now (Anonymous, 1915. Cited Phillips, 2020:11).

According to reports of the incident, the subject of the shooter had a reason to want to protect his privacy and with foresight realised that any publication of his image could lead to incrimination. However, he had the immediate physical presence and power to stop it at source without resort to a legal challenge. Others however did take a formal legal position in their right to personal privacy. An early case was brought by

> Abigail Roberson against Rochester Folding box company in 1900, for using an unauthorised picture of her for advertising purposes, […] Rather quickly, public opinion went from tolerating the foibles of young and avid 'kodakers', named after the camera manufacturers, to viewing these same people as unfairly and abusively 'lying in wait to catch their prey (Phillips, 2010:14).

In this early period descriptive terms for photography and photographers were apposite and established for ongoing use. For example, the '*snapshot'* was a hunting term; the '*shooter'* referred to the speed of taking photographs and the '*stalker'* and their '*prey'* were used to describe the taking of pictures unobserved. Latterly Sontag adds to the description of the camera: 'Like a car, a camera is sold as a predatory weapon – one that's as automated as possible, ready to spring. […] It's as simple as turning the ignition key or pulling the trigger' (Sontag, 1977:14). These aggressive male orientated terms were adopted in early descriptions of the medium and were retained and reused over the years. Only recently are they being criticised and reorientated to redress the gender imbalance and affirm artistic rather than mechanistic pursuits.

Notably, in the following years some of the most renowned documentary and artistic photographers adopted discreet methods including Walker Evans, Dorothea Lange, Helen Levitt, Ben Shan, Paul Strand, Cartier Bresson, Brassai, Diane Arbus and

Wickes Hine. In the 1930s Walker Evans (1903-75), made his important, ground-breaking social documentary work for the US Government's Farm Security Administration when he travelled and photographed farming families during the US depression. In tandem and complimentary to his documentary photographic practice, he adopted discreet techniques in his personal work:

> Looking intrusively seems to have been Evans' great pleasure, and one of his most consistent interests. As he wrote to a friend: 'Stare, it is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something. You're not here long (Garland-Thomson, 2009:118).

There is a theme developing here: artistic photographers valued opportunities to make work discreetly to enhance their documentation of the world they inhabited without disturbing it and therefore altering it by their and the camera's presence. Later he invited friend and photographer Helen Levitt (1913−2009) to accompany him to the subway where he outfitted himself with a camera hidden under an overcoat, and a cable release running from the camera on his chest down his sleeve to his hand. Evans wanted to photograph people without self-conscious projection, in private interior moments while on public transport. Evans published the series in Fortune magazine with his own commentary, which provides clarity on his motivation to record unposed portraits of working New Yorkers (Figures 17 and 18). He wrote:

> The crashing non euphoria of New York subway [. . .] can be the dream location for any portrait photographer weary of the studio and of the horrors of vanity. Down in this swaying sweatbox, he finds a parade of unselfconscious captive sitters. […] The portraits on these pages were caught by a hidden camera in the hands of a penitent spy and apologetic voyeur. But the rude and impudent invasion involved has been carefully softened and partially mitigated by a planned passage of time. These pictures were made 20 years ago and deliberately preserved from publication. As it happens, you don't see among them the face of a judge or a senator, or a bank president. What you do see is at once sobering, startling and obvious. These are the ladies and gentlemen of the jury (Evans, 1952:120).

Evans description of his practice indicate he is aware of the voyeuristic methods he is applying to achieve unposed portraits. However, he does 'partially' mitigate the practice by not publishing them immediately to presumably protect the identity of the subjects through the passage of time. He eloquently describes the unknowing subway subjects and thereby justifies his discreet actions in order to achieve in his eyes meaningful portraits of American city travellers.

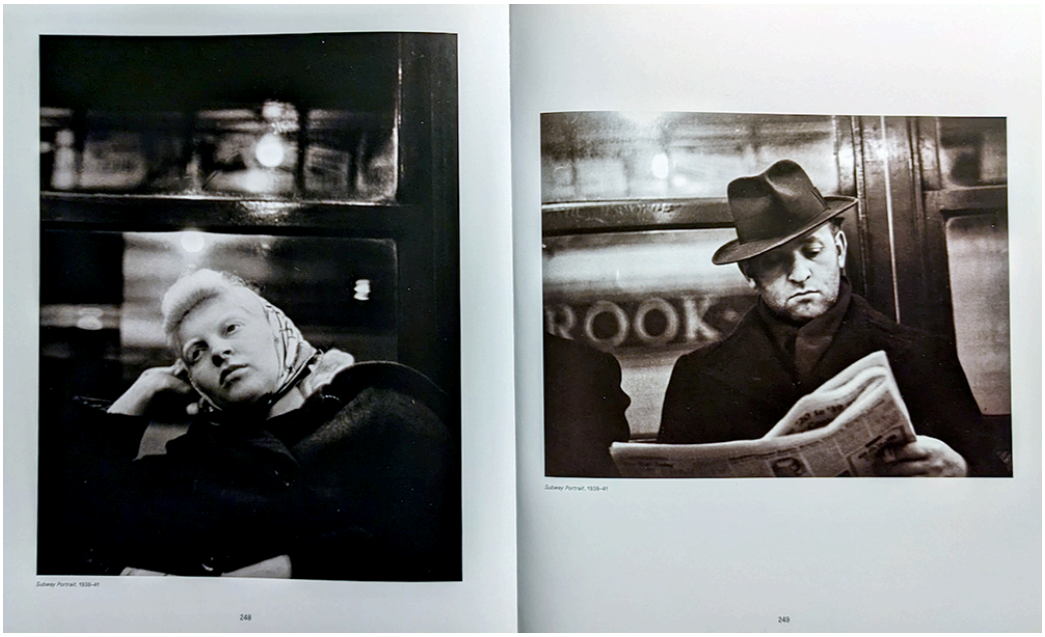


Figure 17. Evans W. 1938. Two Unposed Subway Portraits. Fortune Magazine

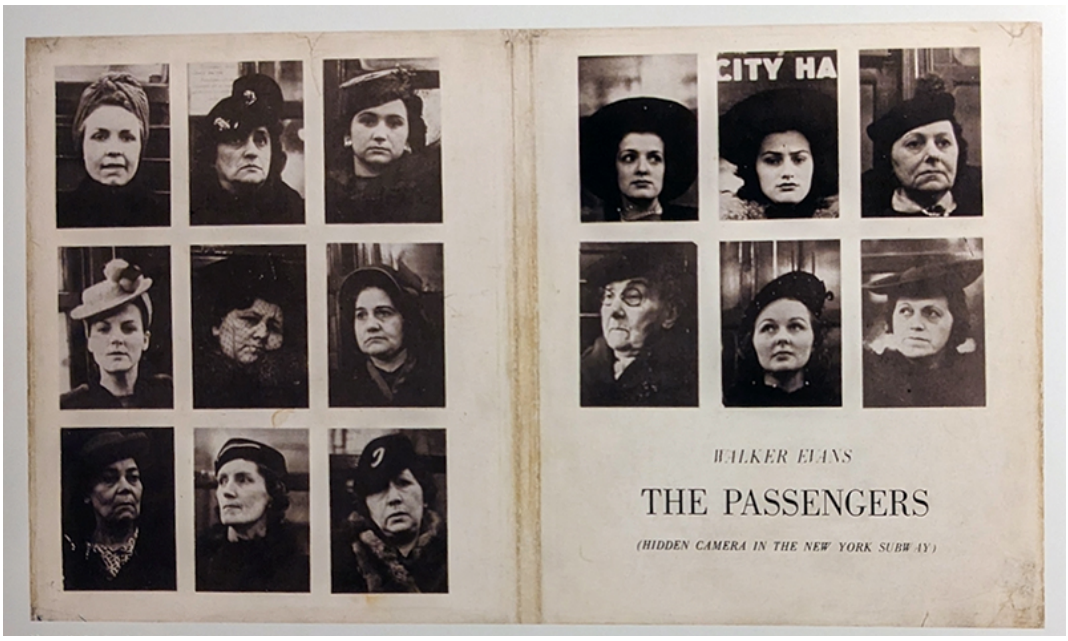


Figure 18. Evans, W. 1938-41. The Passengers. Assembled 1959. Fortune Magazine

Later in Bridgeport in 1941, in Detroit in 1946, and again somewhat later in Chicago Evans continued to pursue and develop discreet means of recording images of the public. He photographed pedestrians, men and women, middle and working class out for a stroll or on their way home from work. This was the only criterion he applied: Anonymous American Citizens (Fig.19).

> Evans positioned himself at an intersection or in front of a fence. He would prepare a rough frame and wait for passers-by to stride into it of their own accord. He would work in the style of the street photographers who worked on the sidewalks of major cities, popping up in front of pedestrians and taking their picture. The challenge for him was to separate his subjects from the crowd while preserving their urban anonymity through a sort of automatic photography (Cheroux, 2017:230).

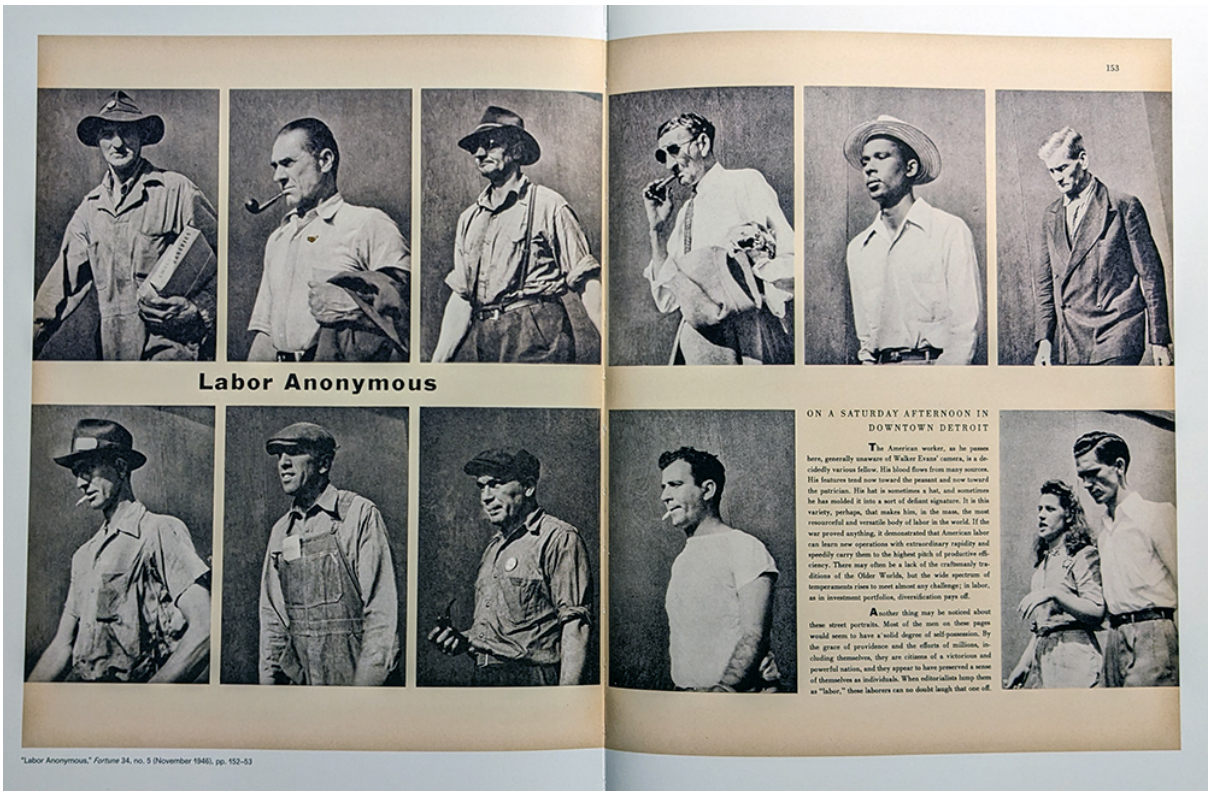


Figure 19. Evans, W. 1946. Fortune magazine 34, no5. November pp152-3

Evans personal work using discreet methods to achieve candid portraits of subway travellers and labour workers in transit are examples of his desire to reflect people anonymously. He worked inventively to achieve a suppressed presence of photographer and camera. This was to achieve what he wanted: an unposed dignity

of the working subjects. This was in stark contrast to his documentary photographic work for the Farm Security Administration where the subjects were selected because of their poverty status and were photographed with the full knowledge of the photographer's purpose to publicise the plight of the farm workers of the US Depression.

While Evans had headed out from New York to US States, Helen Levitt stayed in NYC and photographed citizens in poor urban settings such as Spanish Harlem and Lower East Side. When asked about her choice of subjects and environments she was at pains to avoid being categorized as a 'do-gooder' and instead wanted to be seen as a celebrant of the reality of people's lives. Her acceptance of an awkwardness of framing and at times lack of sharp focus gave many of her photographs a sense of being in the street with her subjects, as opposed to being framed and directed in a studio. She was modest about her ability to document the people who lived on the streets in a pre-television age: "*All I can say about the work I do*," Levitt once wrote, "is that *the aesthetic is in reality itself*" (Briendel, 2018:n.p.). In retrospect this may be perceived as a naïve understanding of the camera and photographer's ability to capture reality. However, it indicates her hope that photographing people need not necessarily be achieved by the acknowledgement of the photographer.

Candid photographic portraits may have been a useful method to reflect the lives on the street that she was committed to representing. Taking this a step further she employed a discreet technique of attaching a right-angled viewfinder to her Leica camera. She could hide her true intention to photograph unposed subjects through the device called a Winkelsucher, which allowed her to look one way and take the picture the other, 'You could turn your camera sideways – Helen Levitt' (Block, 2009:n.p.). Following her interview with Levitt in 2009, Melissa Block gives personal testament to Levitt's ability to capture unposed street life in her admiration and analysis of a single photograph of two young children dancing in the middle of the street. (Figure 20).

Figure 20. Helen Levitt, 1940. Photograph. *Kids Dancing, New York.* Courtesy Estate of Helen Levitt

‘A white girl, in bright white shoes and a summer dress, her arms raised up — maybe she's about to twirl - turns toward a black boy, smaller, in shorts, with one arm curved joyfully over his head. I'm sure they had no idea Levitt was there’ (Block, 2009:n.p.). Block maybe sure the subjects were not aware of being photographed and this might be because of the use of the right-angled device. Or perhaps because Levitt’s presence was so accepted by her street subjects that they performed in a self-effacing, spontaneous manner. Perhaps we will never know, however we do know from the evidence of the photograph that the reality of children’s street life could be one of enjoyment through mimicking adult dance moves.

Ethics of discreetly capturing photographic images of human subjects did not seem to be an important consideration for Levitt and Evans as they documented society. Their creative quest was to celebrate the poor and working people who had come through the Depression. Their driving motivation was to record for their audiences the 'reality' of America as it was being lived. These discreet ways of photographing indicate that such methods could achieve meaningful representations of their subjects beyond documentary reportage photography.

1.5 20th century artist's use of discreet practice

In the 1970's photographs had become very much more mainstream and alongside television images had become the dominant means of reflecting society. Contemporary artists recognised this increasing media phenomenon and engaged with it on their own terms. Laurie Anderson (b.1947) realised that photographing someone could be an act of 'mugging - a kind of assault' as she reflected and included in her work, *Fully Automated Nikon* (1973). Through her confident practice, she turned the gender tables on the previous 'shooter' descriptions, as she followed, stalked, and captured her male subjects. She would feel 'armed' with her camera and photograph men who made comments about her in the street. 'I had always resented this invasion of privacy. Now suddenly I had the means of my revenge' (Anderson, 1973:n.p.).

Nan Goldin (b.1953) photographed from embedded participation in groups of subjects for familiarity and intimacy in *The Ballad of Sexual Dependency* (1985) and Philip Lorca DiCorcia's (b.1951) covert recording of *Heads* (2000-01) with elaborate hidden cameras and flash systems in the street which: '*offers unblinking insight into unguarded, distracted faces of total strangers, capturing moments of absolute, impenetrable introspection on to which we can only project our own assumptions' (*MoMA Learning). As the MOMA learning division points out there can be value in the hidden methods of capturing images of human beings through this unique manner as they may portray moments of unseen, unguarded introspection. However, without sharing with the subjects that the photograph has been taken, and will be publicly displayed or published, there may be legal ramifications. Di-Corcia was taken to the New York Supreme Court by Erno Nussenzweig, one of his

unsuspecting subjects. In his defense Di-Corcia, pleaded his first amendment right to exhibit a photograph of the subject that had been taken without their knowledge. I will discuss this case and its ethical considerations in chapter 2.

Soon after the De-Corcia case, US artist Barbara Kruger (b.1945) was sued for using a picture in her work: *It's a Small World … Unless You Have to Clean It* (1990). A New York federal court judge ruled in Kruger's favour, holding that under state law and the First Amendment, a woman's image was not used for purposes of trade but rather in a work of art (Gefter, 2006:n.p.). The judgement seems to avoid the fact that as a commercial gallery artist, Kruger sold many of her artworks and could therefore be judged to be trading.

Beyond documentary photography, artists have made discreet recording central to their practice. In Vito Acconci's (b.1940) *Following Piece (1969),* the artist follows random people in the streets and photographically documents their actions until they reach a private space. In French artist Sophie Calle's (b.1953) *Sleepers* (1979) she takes photographs of her nightly bed fellows. In *Suite Vénitienne (1980)* she follows a French man from Paris to a Venice hotel and secretly photographs his comings and goings. As one reviewer commented: *''She flirts with opposites: control and freedom, choice and compulsion, intimacy, and distance. On one level, her art responds to the surfeit of choice in late capitalist society'* (Jeffries, 2009:n.p.). She uses photography as a tool to document her artistic motivations to which she has commented: *'Ultimately, my excitement was stronger than my hesitation'* (Jeffries, 2009). These works reflect Acconci and Calle's acceptance of discreet modus operandi through following and photographing subjects that can be described as stalking. The original meaning of the term being hunting or poaching for game by moving silently and stealthily or by waiting in ambush (Cambridge Dictionary). The current term, after the recognition of threat of harassment involved in stalking of human beings, 'can include repeated attempts to impose unwanted communications and contact upon a victim in a manner that could be expected to cause distress or fear in any reasonable person' (Crown Prosecution Service 2023).

Although Acconci and Calle's works may not have had the overt intent to threaten their subjects their use of photography to document the following of their subjects is central to their works and may threaten their unknowing subjects. In Calle's work

Address Book (1983) she causes significant distress to a subject by invading his life through his personal connections. Calle found an address book on a Paris Street and decided to piece together a portrait of its owner from interviews with contacts listed in his book and publish in the French newspaper Liberation**.** But the man caught wind of the project and threatened to sue. She agreed not to publish again while the subject was alive. He died in 2005 and she went ahead and published: 'it gives curious (or prurient) readers a glimpse at what complete, unwitting self-exposure looks like' (Silverberg, 2012). Her intention to create a portrait overrode concern for the wellbeing of the subject and supports Jeffries assertion that this type of art responds to the surfeit of choice in late capitalist society.

At the turn of the Millennium, Swiss artist Beat Streuli (b.1957) photographed many city dwellers in close-up detail, with telephoto lenses to avoid them being aware of their documentation. He carried out this practice in many city locations, including New York in 2000-2002 and printed the images for exhibition in galleries without the subject's consent. He extended the technique, through hidden video cameras and exhibited the resultant moving images on screens in galleries. Locations included 8th avenue and 35th street, NYC 06-02-2002; BKK Siam Square, Bangkok, 03-12-2002 and The Pallasades, Birmingham, UK 05-01-2001. Like Acconci and Calle, Streuili could be accused of following, stalking, and recording his unsuspecting subjects. Vincent Katz characterises the positive attributes of the work: 'He [Streuli] chooses not to highlight people's awkward failures of composure but rather their graceful normality' (Katz, 2003:205). Although Katz is a film critic of standing and knowledgeable of the rights of subjects appearing in documentary film, his interpretation puts all questions of the subject's moral rights to their image to one side to focus on the gracefulness of the scenes populated by humans. He acknowledges that the unknowing subjects could have 'awkward failures' and thereby may not wish them to be recorded and displayed in art galleries or be published in catalogues of the artist's work. Similar to Walker Evans and like Acconci, Calle, Di-Corcia, and Kruger, Streuli may have artistic reasons to pursue and record subjects to reflect the society they inhabit but they have not seen fit to inform the subjects of their activities.

What connects all these examples are lack of engagement with subjects in the making of the artworks. For their particular reasons and as they were partly of a time when consideration of other's possible distress was subject to less scrutiny, the artists do not deem it necessary to engage with their subject beyond taking their image. With the understanding of the use of images in the contemporary digital environment, I am arguing that to achieve consensual participation in the making of portraits, whether through photography or handmade interpretation, the subject must be engaged by the artist, even if it is after a discreet act.

1.6 Conclusion Artist's use of photography for portraits

In this opening Chapter I have given the context of the methods, technical, aesthetic, and popular expansion of photography that artists have adopted and responded to in relation to portrait images since the medium's invention. Specifically, the examples I have given are of photographs used to initiate artistic portraits that acknowledge their qualities in final artworks. The photographic document or record brings traces of the subject to the beginning of the artist's works which each artist pursues according to their aesthetic frameworks. A touch of evidence or trace of the reality captured in the original photograph is retained in the finished artworks, no matter how they are altered, changed, or embellished. This capturing of a trace of the subject may have been as motivating a factor when Rossetti requested the photographer to take pictures of the model Jane Morris through to Ana Vivoda requesting her family members to attend a gathering with the understanding they were to be photographed for an artwork.

Each were engaged in establishing a photographic starting point for a hybrid portrait to be made. The process is time-consuming in a way I argue is valuable. In all the cases the instantaneity of the photograph is surpassed by the re-assessment of the photograph by the artist as they concentrate on how they will take the next steps of interpretation. Each takes a dynamic approach. They allow themselves, and us to focus, concentrate, to look and see, when the photographic imaging of the world has become exponentially faster. Each artist values a slowness rather than speed to allow their interpretations to come forth. Vija Celmins spends extraordinary amounts of time looking and drawing from a photographic image. She observes that the

photograph creates distance from the subject and allows exploration of the image and for portrait artists, the time to depict their subjects. Close and Caroline Walker return to their subjects to clarify and share the portraits they have made from photographs. Close sees this return as a third element of the portrait: 1) choice of subject and taking of the photograph; 2) making of the portrait; and 3) sharing of the completed portrait with the subject. While reserving the position of final arbitration to the artist, he takes the relationship in a full circle from face-to-face initiation of the portrait project through to face-to-face completion. Walker uses a return to establish areas of empathy with her subjects in preparation for her next steps to drawing and painting. These are critical and responsive processes allowing for interpretation and transformation of perception from the moment of photography through the making processes to the completed portrait.

Harris, like Barbara Walker, locates portraits in digital printed collages that reference ‘official’ forms, records, and medical descriptions. By doing so they highlight the oppressive pressures of the institutions of power the subjects were exposed to. Both seek to provoke reassessments of individuals that have gone ‘Unremembered’. Similarly, Bowers seeks to draw positive attention to her subjects that would otherwise, through the popular media presentation of protester photographs, be unrecognised. By the omission and selection of elements of the photographs for her drawings she creates an aesthetic that both disrupts the realism of the photograph yet acknowledges its existence as a trace of the reality it represents. These examples of re-assessment through editing photographs, through drawing and their subsequent printing, provide evidence of how artists may re-evaluate photographs. They do not take photographs to be the final representation of a subject but as a starting point for artistic interpretation. They create hybrid results with traces of reality from the photographs retained, but reinterpreted. Backgrounds, geographical and literal references from photographs are removed. This allows placement of the image on paper and spatial determinations to be made creating visual space for additional marks which can add expression to more meaningful portrayal by the artists.

In this first Chapter I have attempted to locate and situate the research in artists use of photographs in making portraits. I have not presented purely photographic

portraits as they are representations through the medium with no non photographic interventions. These portraits have their own aesthetics and extensive parameters that require specific research. However, I have provided insight into the. photographer's use of discreet methods of making portraits that in their eyes honestly document the people that inhabit the societies they live and work in. Artists have long responded to and incorporated photography in making portraits and from my analysis there is something valuable in the time, care, and responsiveness of combining drawn marks with the photographic. This value can in turn hint at the potential of bringing printmaking into the portrayal process. My research creates and tests a process and material practise to achieve portraiture in ways that can be recognised as meaningful. Before surfacing the detail of the material practice research and potential of serigraphy in portraiture, in Chapters 3 and 4, I will present an analysis of the ethical questions raised.

Chapter 2

Art and the ethics of making meaningful portraits

In this Chapter I will use philosophical views of photography, photographers, and artists to analyse my portraiture practice's moral and ethical considerations. I delve deeper into the underlying considerations of the activity of portraiture itself and analyse tensions in the process of portraiture and investigate subjects' rights to establish the ethical integrity of the research. In the context of my motivation to make meaningful portraits, I will expand upon the ethical concerns that arise from the capturing of people's facial images. I seek to do right by or do justice to subjects in the making of their portraits. It is a complex aspiration as I tussle with the ethics and morality of public and private image rights that perhaps traditional commissioned portrait artists do not face as the subject is aware and in agreement with the artist from the onset. As Altintzoglou makes clear, 'All portraits play host to a number of antithetical tensions, such as "private' and "public", "real" and "ideal" without which they would be reduced to a type of unassuming identification of subjects' (Altintzoglou, 2019:29). I will analyse the antithetical tensions in the process of portraiture and investigate subject's rights and my intention to do right by them. I shall define my selection criteria for the representation of the subject's perceived

personas. I will question whether the portrait artist can have moral integrity in the making of portraits from traces of discreet photographs. I will also question whether sharing of the completed portrait between artist and subject can retain, or leave in question my moral integrity, free of guilt and shame. Finally, I will analyse the subject's responses which may or may not confirm such integrity and clarify whether the completed portraits are meaningful.

2.1 Ethical implications of discreet photography

The blurring of public and private control encouraged through the plethora of smartphone facial images distributed through global internet platforms may encourage the abandoning of ethical questions of image ownership, control, and personal rights. I contend, however, that the artist must address ethical considerations of human image usage. They should be aware of their selected subject's rights and take their responsibilities of representation seriously in the making of their works. They will, thereby, stand a chance of 'doing right' by them. This is not a new ambition, as Cynthia Freeland suggests in her philosophical inquiry, *Portraits and Persons*: 'portraits represent the serious efforts of some of the world's best artists to study people (others or themselves). Hence, portraits might reasonably be thought to embody accumulated cultural wisdom about what it is to be human' (Freeland, 2010:1). Reflecting such cultural wisdom and my interpretation through portraiture may together achieve accumulated meaningful representation. This research focuses on my making and analysing contemporary printed portraits and offers ethical perspectives and protocols on the process by which they are brought into being.

2.1.1 Integrity in portraiture

In my methodology, a subject is selected because I envisage a future drawn portrait. I will want to make a good job of it. 'Good' meaning the final work is a respectful representation of the subject, drawn and printed on paper. It will be an interpretation recognisable to the subject and those known to them. My intention is to attempt to reflect something of the persona of the subject based on my prior relationship and knowledge of them. The visual impression of the subject will be borne of the moment

we meet and I see potential to represent them according to the above criteria. The selection will be subjective and a mix of intuition, admiration and respect for the subject. In all but one case, I know the subject as a friend, colleague, or impressive associate. The subject I did not know (Nav, 2017) (Figure 64) provided the opportunity to test the integrity of the sharing methodology I have developed free from any prior engagement. In the selection of a photograph to begin the portrait, I seek the most reflective image of the subject as I interpret them rather than one with the most direct gaze or the most clearly observed by the camera. It may include hands that express their active self. Looking forward, I will imagine the face to emerge from a sheet of plain paper or surrounded by marks that do not locate the subject in literal surroundings but contribute to the interpretation. The selected image may have part of the face obscured by a hand in action. The photograph will have been selected from a series of images from which I choose one over others. This will not only be a choice selected for visual reasons but one where I perceive a latency of the persona to be portrayed.

A persona is a description of what is perceived beyond the physical facial imagery or physique of the subject. It can be termed ‘person-ness’ as Cynthia Freeland does (Freeland, 2007:98), and may be captured through the embodiment of the subject’s character that I perceive projected through their active outward self when the subject is focussed on an activity rather than on self-projection. I envisage the chosen image will capture the sum of character, personality, attitude, admiration, and respect for the subject: the ‘person-ness’ that I include in the term persona. All this will only become possible if I can interpret and present the criteria through the making of a hand-made, drawn and printed meaningful portrait. Persona is a subject that attracts interest from philosophers, psychologists, cultural scholars, and behavioural theorists investigating the public presentation people consciously make in particular situations. It can be described as a mask or series of masks that can be adopted by the ‘authentic self’ behind it. This decisive use of the mask is recognised by Carl Jung in his psychological analysis of the distinction between the ‘true’ or ‘real’ self and an ‘unreal fabricated self’ (Giles, 2020:15). For this research, it is useful to clarify that the process of portraiture takes account of the subject’s ability to create masks through their presentation of personality and that may be a factor in the decision to make a portrait. i.e., my experience of the subject may be in situations where a mask

is being displayed and what I engage with is not an ‘inner, real or true’ self but an active self. I acknowledge Yung’s definition and the possibility of an individual adapting to the requirements of the moment or even exchanging it for another if necessary (Jacobi,1968:29). I explicitly avoid moments of self-conscious gaze or posing that may encourage masking.

Analysis of the presentation of personas is becoming the subject of ‘Persona Studies’, the focus of which can enable the examination of the ’interface’ between the ‘real person’ and the ‘public self’ […] the investigation of the presentation of the self’ (Marshall, 2014:166). Such studies are increasingly made in the context of social media as individuals use the media to (re)present themselves to wide public audiences. I do not intentionally create an interface between the ‘real’ and ‘public’ self but focus on artistic interpretation of the active public self. My portraiture does not facilitate the subject’s return gaze by looking directly down the camera lens into the subject’s eyes, encouraging viewers to look into the subject’s ‘real’ self. They are recorded while the subject is active and engaged with others, expressing themselves through facial and hand gestures and in thought. Their eyes are focused on activity whereby a sum of an individual’s qualities can be reflected and be termed their ‘person-ness’, which I include in the term persona.

Contemporary philosopher Stephen Darwall refers to the role of personas in his comments on Immanuel Kant’s concept of ‘duty of respect’ to others in an ‘honour culture’. ‘The sense of a person in play in an honour culture is that of persona, an individual’s social presentation of ‘face’. Someone has a certain status or occupies a social role when others respect his person’ (Darwall, 2013:19). His description of persona as ‘face’ is apt in this research. He goes on to point out that respecting someone falls into at least two categories: recognition and appraisal respect, where ‘recognition is to assign authority to a person’s position, whereas appraisal respect is esteem that is merited or earned by conduct or character’. Darwall suggests that by appraising the subject, they could be said to be applying ‘moral esteem: approbation for her (the subject) as a moral agent’ (Darwall, 2013:19). In doing justice to a subject or honouring them through their portrait, my intention is to respectfully appraise them. I am aware of them and my knowledge of them throughout the process of portrayal interpretation and constantly assess whether I am reflecting this

perception positively. My understanding of their persona, conduct and character is respectfully presented through mark and printmaking and recognised by their proficient, professional, and skilled roles included in their portrait titles.

2.1.2 Understanding inherent qualities of photographs

In addition to Yung, Darwall and contemporary persona studies, descriptions of the qualities held in a photograph beyond physical likeness, needs further clarity. Cultural theorist Roland Barthes referred to such qualities held in photographs as 'punctum'. In early texts, Barthes had established linguistic semiotic theory in which signs had both a signifier, studium, being the physical form of the sign, perceived through the senses, and the punctum, or meaning, that is interpreted. His last book, *Camera Lucida* (1980), is a study of the medium of photography in which he embraces subjective interpretation. In it, he extended his theories of 'studium' as sign and signified to delineate between it and the 'punctum' of a photograph. This expansive theory helps attempt to pin down the quality of a photograph in general, but also by extension to a photograph being adopted to begin a printed portrait. Barthes distinction is described by Michael Fried as 'a contrast between the ostensible subject of a given photograph, or rather the general basis of that subject's presumed interest for an average viewer (the studium), and whatever that photograph may contain that engages and - Barthes' verbs – "pricks" or "wounds" or "bruises" a particular viewer's subjectivity in a way that makes the photograph in question singularly arresting (the punctum)' (Fried, 2012:95). Elements of a photograph that have punctum and 'however lightning-like it may be, the punctum has, more or less potentially, a power of expansion' (Barthes, 1980:45). In a recent review: *'Rereading Camera Lucida'*, Brian Dillon elucidates the punctum as that aspect of a photograph 'that holds our gaze without condescending to mere meaning or beauty' (Dillon, 2011). This clarification is applicable when considering the outcome of a successful portrait whereby the audience is drawn to the image and spends time with it, seeing more than physical likeness but as described earlier, occupied with the subject's persona, all of which may elevate a portrait beyond 'mere meaning' and 'beauty' to being meaningful.

In Camera Lucida, Barthes responds to a range of photographs as he defines the studium and punctum of each. Moving away from semiotic analysis and studium, he moves towards more emotional and subjective responses to the punctum. He describes his response to a Robert Mapplethorpe photograph of Robert Wilson and Philip Glass:

> What I name cannot really prick me…Wilson *holds* me, though I cannot say why, i.e. say *where*; is it the eyes, the skin, the position of the hands, the track shoes? The effect is certain, but unlocatable. It does not find its sign; its name; it is sharp and yet lands in a vague zone of myself; it is acute yet muffled, it cries out in silence (Barthes, 1980:53).

These are extremely potent responses to photographs of people that owe something to his semiotic theories while also freeing himself to acknowledge that his responses cannot be wholly precise. He expands on the punctum 'as a kind of subtle beyond that he adds to the photograph and the whole lives, that are external to the portrait' (Barthes, 1980:55). His description that it is 'certain, but unlocatable' is helpful again in describing a response to a portrait that has certainty and preciseness but welcomes the imprecision and inability to make a conclusive judgement. There is a pensiveness generated by such responses and an acceptance that polar opposite reactions are possible when viewing a photograph. Moving further away from the semiotics of studium, Barthes goes into great emotional detail to describe the photograph of his recently deceased and much-loved mother, when she was five years old in a winter garden: 'In this little girl's image I saw the kindness which had formed her being immediately and forever' (Barthes, 1980:69). He expounds on the photograph: 'My grief wanted a just image, an image which would be both justice and accuracy – *justesse'* (Barthes, 1980:70). He describes looking at several photographs of his mother, but none of them had this *justesse*.

> These same photographs (of his mother), which phenomenology would call 'ordinary' objects, were merely analogical, provoking only her identity, not her truth, but the Winter Garden photograph was indeed essential, it achieved for me, utopically, *the impossible science of the unique being* (Barthes, 1980:71).

The explanation of the punctum as the ‘subtle beyond’ that Barthes adds to the photograph and the ‘whole lives that are external to the portrait’ is what he brings to the portrait of his deceased mother. He states that it only operates at this level because of what he, as a grieving son, brings to it. Perhaps that is so.

Considering my portrait practice. If a portrait can be made to bring out the qualities seen in a subject through the punctum of a photograph and transpose it to a hand-made depiction, perhaps some of that subtlety of beyond the visualisation of the studium can be achieved for the artist and subject. We may apply the studium, punctum delineation to assist in defining what a photographic derived, hand-made portrait may deliver to viewing subjects and audiences. Whether a portrait has done justice to the subject when a likeness (studium) and the perceived underlying qualities (punctum) that arrested and motivated me to select it as the inspiration for a portrait can be assessed as an honest and respectful reflection of the subject’s persona.

When a single photograph has been selected from a series of photographs, it indicates I perceived an ‘arresting punctum quality’. The punctum in each photograph of a subject may be similar or different, include specific physical elements or accoutrements, be beyond subtle or allude to ‘whole lives that are external to the portrait’. The additional artistic attention paid to the making of the portrait as it is taken beyond the photograph to the hand-drawn and printed image, not only distances it from a photographic representation but may add to the opportunity for the punctum to be enhanced. By following the initial motivation through the slow, considered portrait process successfully and there are times when this is not achieved as my expectations are not matched by my responsiveness and artistic skills, I have to reappraise, which, I argue provides the possibility of doing justice to subjects.

2.1.3 Value within the portrait

In choosing to devote and invest artistic labour to the representation of a subject implies I have decided the subject has value that I wish to surface. A finished portrait will be a particular perspective on the subject with all the psychological

baggage brought from my formative years of experience, as well as from the process of selection to completion. In Anne Eaton's 2019 paper on *'the ethics of portraiture,'* she points out that the portraitist's perspective can encourage a moral evaluation of the subject:

> One overlooked but significant and very common locus of a portrait's moral valence lies in its perspective on the person(s) it depicts. All portraits adopt perspectives on their sitters, and in some cases, these perspectives make the portraits themselves properly susceptible to moral evaluation. It is through its perspective that a portrait can condone or condemn, glorify or demean, celebrate or humiliate, flatter or scorn, endorse or denounce, its subject(s) (Eaton, 2019:262).

Eaton's evaluation through the bringing together of factors of artistic perspective to provide moral valence helps frame my portraiture which does not set out to or intend to damage a subject as the starting point is one of empathy. However, it might be argued that the taking of an image of an unknowing subject to initiate the process is a form of 'stealing' and could damage or hurt them as if they had been stalked. It could be further argued that such discreet actions cannot be justified under any circumstances as the power relationship between the photographer and unknowing subject is immoral and insurmountable. I propose that this argument can be mitigated and the relationship can be constructively addressed through retrospective sharing of the completed portrait with the subject, who ultimately becomes a knowing subject who approves, or not, their portrait. The images for these portraits are taken in moments of action and expression. They are not made to capture a subject in pain, or position of hurt or hurting that a subsequent portrait would most likely emphasise. I believe that to embark on a portrait from an unkind perspective through a discreet photograph would be immoral or, at the very least, morally questionable.

Eaton describes several portraitists who, through their positions, bring into question the morality of making portraits.[3] She points to the Marcus Harvey (b.1963) *Sensation Exhibition* portrait of the convicted murderer Myra Hyndley: *Myra* (1995);

[3] Eaton. A.W. 2019, Chapter 16. Portraits and philosophy. The ethics of portraiture. Ed. Hans Maes. London. Routledge

Jill Greenberg's (b.1967) *Portraits of Crying Children* (2006); the convicted murderer and rapist Benvenuto Cellini's (1500-1571) bust of *Cosimo de Medici I* (1546) and the recent Chuck Close (1940-2021) case where his works were withdrawn from exhibition owing to his sexual harassment of sitters. She goes on to give the example of Dana Schutz's (b.1976) *Open Casket* (2016), which is an abstract portrait of Emmett Till based on photographs of the teenager's mutilated body. This white artist culturally appropriated the photograph of the dead Black boy made available by his mother only to Black Newspapers and magazines in 1955 to shine a light on the racial injustice that had been perpetrated on her son. Eaton states that: 'Although the Schutz case does not demonstrate that an artist's moral character is somehow transferred to their art, it does show that something about the artist can make a moral difference to their art' (Eaton, 2019:261). Everything about this portrayal is morally questionable, and as Eaton points out, the artist's character is not necessarily transferred to the artwork. However, in this case, it is not clear if the artistic motivation takes any moral account of the source image's meaning, purpose of production and distribution to selected audiences. The motivation to make and exhibit could be interpreted as being derived from a 21st century desire 'to get noticed' in a social media-dominated landscape where fake news throws moral judgment to the wayside.

2.1.4 Ethics of discreet photography of subjects

The 'taking' of a photograph of a person is the initial foundation stage of making a drawn and printed portrait. It is important to acknowledge that this method could have questionable ethical implications for my practice. A critical stance on my potential to violate the subject through invasion of privacy must be taken. Such criticality is warranted as many taking of people's images by predominantly white male photographers do not take heed of extant power relations between themselves and unaware subjects. Post-feminist and colonial discourses posit that gender, race, class, and other aspects of our identities are markers of relational positions rather than essential qualities and can be constructively addressed in engagement with others in the process of portraiture. As Linda Alcoff points out, 'a speaker's location (which I take here to refer to their social location or social identity) has an epistemically significant impact on that speaker's claims and can serve either to

authorise or disauthorise one's speech' (Alcoff,1991:7). Correspondingly, privileged photographer's social location, identity or status has an impact on their interpretation of photographed subjects, subsequent portraits, and can override and threaten the subject's agency. If I recognise and act constructively on the considerations of this 'positionality', there is potential for a more equitable and just ability to represent the other and respect their agency. I argue my research demonstrates that I, as a photographer and portrait artist, endorse these critical complexities in creating images so that I may be able to create ethical relationships of engagement with the subject and thereby create a respectful portrait. Similarly, by recognising the positionality of the portrait artist in relation to the subject, I may take positive conduct towards them in the initiation of the portrait, with a photograph that can, in turn, be carried through interpretation to be meaningful.

Macalester Bell, in her paper *Respecting Photographic Subjects,* explores the ethical dimension of photographic portraiture and sketches out the kind of respect persons are owed, both as persons and as photographic subjects. She states her case:

> I believe that photographers have special duties of respect toward their subjects, but standard philosophical accounts of respect for persons have difficulty making sense of this type of respect. A full understanding of the kind of respect we owe photographic subjects gives us reason to rethink what grounds a subset of our duties to respect persons (Bell, 2019:288).

Her theories relate to photographic portraits and demotes drawing or painted portraits as lesser records or documents. Photography is a mechanical recording medium, unlike drawing and painting, which makes an interpreted representation. She argues that the photographic portrait artist can, from time to time, be expressive as they go about their task but they must remain respectful. Her definition between the drawn representation and the photographic document is useful and one which I hold to but I would argue that many of the ethical considerations she encourages when photographing a human face should be taken into consideration by the drawing portrait artist who initiates, as I do, their project from a photograph. The visual artist, in their expressive creativity, may alter, emphasise or be selective in

their representation but they do not escape the ethical means of attainment of the source image.

To focus her study, she refers to the Philip-Lorca DiCorcia 1990-92 series “HEADS” and the court case brought by Erno Nussenzweig, one of the unknowing participants whose portrait was being sold in 2000 for $20-30,000 in a Manhattan Art Gallery. DiCorcia (b.1953) had rigged strobe lights onto scaffolding in Times Square and, with a very long lens, took photographs of pedestrians walking by. Subjects did not know they were being photographed and DiCorcia did not ask for their consent before or after the fact or obtain releases. The resulting images are imposing, large-scale prints that have been exhibited in galleries around the world. Nussenzweig’s pursuit of control of his image brings Bell to cite Prosser’s definition of the legal right to Privacy: ‘so-called violations of privacy actually consist of four distinct types of invasion’:

1. Intrusion upon the plaintiff’s seclusion or solitude on his private affairs.
2. Public disclosure of embarrassing private facts about the plaintiff.
3. Publicity, which places the plaintiff in a false light in the public eye.
4. Appropriation for the defendant’s advantage. Of the plaintiff’s name or likeness.

She argues that only clauses 3 and 4 apply to DiCorcia’s portraits as the subject is in a public space, not seeking to hide their private affairs (Bell 2019:289). However, many of DiCorcia’s subjects are going about their daily business and seem to be lost in inward thought, perhaps in solitude from surrounding activities. DiCorcia, by taking and presenting the photographs to audiences, is encouraging them to be looked at, examined, scrutinised, through his gaze, captured in a sharp, snatched moment. The portraitist could be retrospectively breaking the subject’s solitude through the subsequent exposition. Three of the four violations of privacy could apply to such discreet photographs. They may also apply to discreet photographs taken to provide the beginnings of a drawn and printed portrait. DiCorcia’s photographic process is described in MOMA Learning: ‘I was investigating things: the nature of chance, the possibility that you can make work that is empathetic without actually even meeting the people’ (DiCorcia, 2010). I also use the word empathetic but I do not subscribe to DiCorcia’s usage as he avoids sharing the portrait or the fact he

has recorded an image, exhibited it and made it available for sale without the subject's consent. Nussenzweig pursued his case as he was a Klausenburg Orthodox Jew, and an exhibition of his image would violate the Commandment in the Torah against graven images. New York law prohibits the use of a person's likeness and US law draws a sharp distinction between commercial and artistic uses of a person's image. A person's image may not be used without his or her consent for the purpose of trade because this would violate the subject's privacy. However, an artist making expression is protected by the First Amendment and may use a person's image without the subject's consent' (Bell, 2019:290)**.** DiCorcia claimed that his art is exempted from New York's privacy laws because it is protected as freedom of expression and applied the first amendment to justify selling them. The court upheld the constitutional exceptions to privacy law despite Nussenzweig's claim that the photograph violated his religious beliefs. DiCorcia and the exhibiting gallery's case was upheld. This commercial exploitation of images, without subject clearance of procured images for single artworks or increasingly multiple prints, adds commercial concerns to the moral ones.

I have not included the photograph of Erno Nussenzweig as that may further exacerbate the sense of violation of his solitude, thoughtful demeanour and the impression that he acknowledges the photographer as he looks directly into the lens. However, below is a photograph from the 'Heads' series which is illustrative of the types of images produced, and disputed. (Figure 21).

Figure 21. Head #10. 2002. Philip-Lorca DiCorcia. Chromogenic print, 48 x 60 inches

Pursuing her argument to unpack the rights of the photographed person to control their image, Bell highlights Arthur Danto's '*Naked Truth'* where he describes two 'photographs by Richard Avedon and Peter Hujar of Candy Darling, a trans "superstar" who worked with Andy Warhol in the sixties and seventies' (Bell 219:291). Comparison of these two images and their making is of interest in consent terms. Darling was photographed by many photographers as she was a prominent member of the Warhol Factory and participated in promoting her glamorous image. Hujar's portrait of Darling on her deathbed appears to be consensual. The arrangement is confirmed in a letter from the subject, Candy Darling, to artist, Peter Hujar (Reba**,** 2014:n.p.), thanking him for the contact sheets from the shoot (Figure 22). She marks with orange, several frames she would like printed to be submitted to Interview Magazine for which you 'will get a photo credit'. She ends with 'I think you know how I feel', indicating a strong relationship between subject and photographer at this emotional and sad time of the subject's life. Next to the orange-marked selected frame is a frame of Candy laughing to the photographer which further confirms the shared participation in the making of the photograph.

Figure 22. Contact Sheets, Hujar Peter, 1976. Reba, 2014. Sang Bleu Magazine. London

In contrast, Avedon's portrait is a full-frontal nude photograph with the subject's face in full make-up. Unlike the many pictures of the subject, this one does not appear on Candy Darling admiration sites as presumably they are considered in bad taste and disrespectful by audiences. While Danto praises Hujar for '[submerging] his artistic will to that of the subject' (Danto, 2001:271), his position regarding Avedon's portrait is that the photographer 'fails to recognise Darling's rights as an artistic subject [. . .] and the moral problem is that Avedon fails to cede control over the final image to the subject' (Bell 219:291). Bell understands the critique by Danto in support of Darling's rights but does not fully accept it, as it may not have sufficient basis 'for anything approaching a moral right' and that Danto's argument 'leaves it unclear what

undergirds the general right to control one's image or how far this right extends' (Bell 219:292). This is an example of legal interpretation that if it were to be fully accepted, would have to be tested in the courts. It would be an intriguing case as much of the evidence is based on the interpretation of portrait images and few words, all in retrospect. The difference between DiCorcia, Hujar and Avedon's relationship to the subject and their rights, is that Darling was knowingly photographed by Hujar and Avedon. She may not have overtly consented and have a particular reason to be concerned about being represented but she was not denied her rights by being photographed discreetly. Surprisingly, Bell takes Danto to task over the suggested right of the subject to control her representation and thereby wresting control from 'would-be portrait photographers, and in doing so, he risks undermining the very foundation of photographic portraiture, as a mode of artistic expression' (Bell 2019:292). But let us hold that thought of the role of the artist while we pursue the rights of the subjects being photographed.

Bell returns to DiCorcia's 'Heads' and states that: 'Refusing to ask persons for their permission to be photographed is the most basic way of disrespecting them as persons . . . and is morally objectionable . . . he also utterly failed to respect them as photographic subjects' (Bell 2019:294). The self-centred nature of the artist's motivations are exacerbated particularly as he never intended to tell the subjects of their part in 'his' photographs as he proceeded to exhibit and sell them for profit. This demonstrates a power relationship between the photographer and subject that stretches beyond the taking of the photograph to its printing, framing, exhibiting, promoting, selling and finally, to be hung in a place out with the subject's knowledge or control. While Avedon and Hujar had engaged with their subject, DiCorcia did not. They stood in front of their subject and 'took' their portrait. Both acknowledging the act of portrayal that both parties acceded to at the point of making. The moral and ethical nuances of the photographer/subject relationship are important at the moment of making, subsequent exhibition, distribution and publication. But they are subtle in comparison to the motivation of a photographer like DiCorcia, who continues to avoid engagement through all points in the making in pursuit not only of creative expression but also of commercial gain. If none of the gains made are intended to be shared with the subject we could, therefore, arguably class such gains as immoral earnings. In contrast in 1976, Hujar living a bohemian downtown

NYC lifestyle, with little financial success, published a book of photographs: *Portraits in Life and Death*. It is long out of print and features a series of ‘masterly portraits of Hujar’s friends and associates’ (Bowcock, 2016). It is introduced by Susan Sontag who writes poignantly: “Fleshed and moist-eyed friends and acquaintances stand, sit, slouch, mostly lie - and are made to appear to meditate on their own mortality" (Sontag 1976:1). Sontag indicates that the subjects were fully aware and consenting to the making of the portraits and her heartfelt testimony indicates that he was of strong moral standing.

2.2 Underlying Ethical considerations in the practice

Underlying the ethical and material concerns over discreet photography for the purposes of portraiture are philosophical questions of voyeurism, motivation, shame, and guilt which I will investigate and present.

2.2.1 Guilt and Repentance

In recognising that a perceived wrongdoing has been made through the discreet taking of a photograph of an unknowing subject, there is the potential for guilt on my behalf. It is difficult to escape the realisation that there is guilt in most of our lives. As the philosopher of morals and ethics Emmanuel Kant (1724-1804) claims in *Metaphysics of Morals*, ‘we have a duty to be forgiving, partly because a man has enough guilt of his own to be greatly in need of pardon’ (Kant, 1991:253). As Kant says if there is guilt then there will be hope for forgiveness on a route to moral self-improvement.

> Forgiveness, for Kant, is necessary as affirmation of repentance and encouragement to continue on the path of moral improvement. Repentance being the commitment to abandon immoral maxims and become a better person. It might involve guilt, remorse, and other forms of painful regret. (e.g. apology, compensation, and penitence, among others) towards the reparation of the wrong that she has committed. Repentance is thus a necessary aspect of moral development of a person (Sante, 2015:19).

Kant's observations on the potential for routes to forgiveness may be a factor in my practice. It has been suggested by peers that there may be an underlying guilt in the pursuit of my research methodology and I have felt the need to admit and repent for the act of discreet recording of an image of an unknowing subject. This could take the form of seeking forgiveness from the transgressed, unknowing subject, which has led to the practice of gifting the first print of the portrait edition to the subject. If acceptance of the wrongdoing, guilt, repentance, and forgiveness was taken the following methodology could be tabulated:

Wrongdoing:	Discreet taking of an image of human face
	Failing to request consent from the subject
	Making the image physically real by printing onto paper
	Using the image as a foundation for a drawing
	Manipulating the image
	Re-working the image
	Interpreting the image
	Printing the interpretation
Repentance:	Admission of guilt
	Seeking forgiveness
	Sharing of completed portrait with subject
	Gifting of the first edition of the portrait print
Forgiveness:	Signed confirmation of forgiveness by subject

Table 2. Forgiveness seeking criteria

If it were the case that the gifting process was to seek forgiveness and assuage guilt then the above process would hold true. However, the debate over Kantian forgiveness and repentance puts the 'victim' and 'offender' in opposing camps, where the offender must repent in the eyes of the victim who may then forgive. What I am suggesting is that the wrongdoing can have a rational, valuable and meaningful,

benefit for both parties. The final gifting and sharing of the portrait with the subject is not an admission of guilt, nor the seeking of forgiveness but an offer of a joint activity, leading to mutual recognition and acceptance. The subject's forgiveness if it were to be encouraged, would not be relevant as there will have been a mutual acknowledgement of the value of the actions of both parties, one knowing and one unknowing until the point of exchange. Adopting this mutual sharing of the portrait, the following clauses would be added to the final instalment of the table:

Acceptance:	Mutual acceptance of the process that has been followed from wrongdoing to consent Retrospective consent is given.
Conclusion:	Mutual Celebration The subject retains and owns the result of the portraiture process. The artist may share the result in public settings with third-party audiences.

Table 3. Mutual sharing criteria

The possibility exists that the subject accepts the process but does not accept the result, i.e. they do not like the portrait that has been made of them. There has been one instance of this during my early research. The subject was offered 3 portraits and while enjoying two of them, one they did not feel represented them in a manner they warmed to. Although they saw and responded to the insightful interpretation they did not appreciate being represented. They did not want the gift, or for the portrait to be exhibited beyond the moment of exchange. In this instance I experienced guilt at the revelation that a wrong had been done to the other. In this coming together of persons I offered practical procedures to attempt to remedy the situation including offering to destroy the final portrait and any of the assets made or collected in its making. Such a set of actions would possibly evince feelings of guilt and shame at having done wrong to the unknowing subject. The subject may then be in a position to erase or diminish the experience they have been subjected to.

To further assuage guilt, I could commit efforts to review the practice and judge whether I could continue without shame and guilt. It could be argued as Kant does, that: 'Recognition of this guilt is also an opportunity for acknowledging our fundamental freedom and therefore a chance for moral improvement' (Sante, 2020:18). Taking such an approach of repentance to enable moral improvement and artistic freedom may not necessarily create mutual agreement and therefore cannot be accepted as a guilt-free pact between artist and subject (As indicated in table 1). It may establish artistic freedom for the artist, but it does not offer the subject's freedom of choice, empowerment or agency. As such it would remain an immoral act on behalf of the artist and counter Kant's moral philosophy that: 'we may never manipulate people, or use people, to achieve our purposes, no matter how good those purposes may be' (Sante, 2020:18). Or to return to Kant's analysis, that the categorical imperative requires us to act on universal principles: 'always ends and never merely as means that is a situation in which each person is treated as intrinsically valuable, not as mere means to the ends of anyone else' (Guyer, 2014:40).

I agree with many of Kant's assertions however I am aware that they were formulated in the 18th century and have been subject to continued debate. He was also not in a position to postulate his thinking in a time of photography or of the complexities of the contemporary global media age. That said by interpreting his views in times of modern media and art there are moral pointers that can be applied usefully. According to Kant,

> … our nature presents us with "incentives" which prompt or tempt us to act in certain ways. Among these incentives are the psychological roots of our ordinary desires and inclinations. […] These incentives do not operate on us directly as causes of decision and action. Instead, they provide considerations which we take into account when we decide what to do' (Gregor, 2012:xvii).

What we decide to do has many factors impinging on a decision, but one which is under consideration in this scenario is: what is the morality of the actions? What is the moral worth of the actions within the maxim set out to make a respectful portrait of a human being? What is willing the artist to make such a portrait? These

questions, Kant would argue, can be answered positively if there is respect for law on the behalf of the artist, that they are performing a duty within the maxim they have adopted and that the principles of goodwill are followed:

> The principle of a goodwill, […] is to do only those actions whose maxims can be conceived as having the form of a law. If there is such a thing as moral obligation. If, as Kant himself says, duty is not to be such an empty delusion and a chimerical concept. Then we must establish that our wills are governed by this principle (Gregor, 2012:18).

To achieve the goodwill governance of the decision to make portraits of human beings without their initial agreement, I must set out, as I have attempted to do, the maxim 'respect for law', governing the process. 'When we think that a certain maxim expresses a requirement or has the form of a law, that thought itself is an incentive to perform the action' (Gregor, 2012:xvii). It is in this context of respectful artistic motivation of ends and means that Kant's categorical imperative takes the role of a law to be respected.

In pursuing the 'end' through 'means' of making a portrait from a discreet recording, one must be aware of the duty to others that should apply in the carrying out of the end. According to Guyer's interpretation of Kant, all of our duties to others arise:

> … from our fundamental obligation to respect their humanity as an end in itself and never merely a means, by the duties of respect towards other human beings, arising from the respect due to them. Kant meant something more specific, namely the obligations not to be arrogant to others, not to defame them, and not to ridicule them. But instead to be modest, dignified, and humane in relation to others (Guyer, 2014:295)

Following this, I contend that in the making of portraits such obligations are to be held to. If such obligations were not able to be effectively managed then the pursuit would not be rational and be worthy of moral pursuit. 'A rational agent will not set ends for which he has no available means' (Guyer, 2014:295). It is my duty as the artist, in this scenario, to ensure I have the skills, talents, models and structures to

apply the means to realise the end that I have freely set. If I have pursued the end I have set honestly and respectfully then I will have the possibility of delivering a second duty to others, that of beneficence where the welfare of the subject is paramount and no infliction of evil or harm will have been applied. This of course only if the once unknowing subject is aware and approving of the final portrait. If the freedom to carry out all such moral duties is fulfilled, realised in the final portrait and recognised as valuable by the subject, then the opportunity to deliver mutual meaningfulness to the subject and artist is achieved.

Kant's theory on the motivations establishing the pursuit of moral duties have relevance that is wider than their value to this research. If they were to be applied in the contemporary arena where the prevalence of photographic and electronic images are beyond the conception of Kant and his 18th-century audience, then they may go some way to sustaining less polarised social fabrics and wider understanding of freedoms. Guyer highlights Kant's explanation of the necessity of duties:

> . . . being arrogant, defamatory, and mocking and fault-finding does not coarsen one's own moral sensibilities, but also, by "diminishing respect for humanity as such, [. . .] finally casts a shadow of worthlessness over our race. As such, making misanthropy [. . .] or contempt, the prevalent cast of mind" thereby dulling *everyone's* "moral feeling" (53,6:466). One's own misuse of one's otherwise rightful entitlement toward the free expression of one's views can thereby contribute to everyone's tendency to use their own freedom in ways that undermine rather than preserve and promote freedom in general (Guyer 2014:296).

It may appear simplistic to apply Kant's 18th-century extensive, all-embracing moral duties to contemporary global activity with the exponential increase in human beings, faiths, judicial, political, international and complex global governmental systems. However, it may be illuminating to consider the moral and ethical duties in relation to this contemporary research, which in itself may be seen to be behind the digital, electronic, artificial intelligence curve where 'the swipe of the digital photograph feels both current and foreign' (Kander, 2022:IG). Taking these contemporary considerations into account is pertinent to the pursuit of this investigation. It may

seem that the clarification of moral and ethical considerations are of historic, rather than contemporary relevance, but one can argue, as I do, that such considerations are important to understand and to assess the use of images by artists. Without due consideration, artist's subjects could feel disrespected and should they come to know of their unconsented involvement, feel undervalued for their part in the artist's interpretations and become less inclined to engage in future artistic works. This investigation into the role of guilt in my practice takes us back to the moral and ethical questions of the research and the issue we have not examined; that of shame.

2.2.2 Shame and the portrait

As with guilt it has been suggested by peers that I might feel shame towards my subjects for the discreet nature of my acquiring their image. I will argue this is not the case because of the third element of my practice: sharing their portrait with them; seeking their approval and retrospective consent; and should neither party feel ashamed and mutually approve the completed portrait, the gifting of the first edition.

Shame is a complex subject that many philosophers have cast their views upon. The following definition by Professor of Philosophy and Bioethics J. David Velleman is cited by Professor of Philosophy and Medical Humanities, Luna Dolezal: 'A standard philosophical analysis of shame characterizes shame as an emotion of self-assessment that causes the subject to feel anxiety at the thought of how he or she is seen and judged by others' (Velleman [2001], Dolezal, 2017:123). Dolezal goes on to point out that 'The classical phenomenological account of shame is illustrated by Jean-Paul's Sartre's oft-cited vignette of the voyeur overcome by jealousy kneeling by a keyhole to spy on his lover in *Being and Nothingness*' (2003:282), (Dolezal, 2017:122).

Sartre develops his account of the formation of reflexive self-consciousness through his analysis of ''the look'' (2003:276). Sartre argues that it is through an encounter with the objectifying gaze of another subject that they gain awareness of themself. When looked at by another they are reduced to an object that is seen. However, the look for Sartre is not merely about being within the other's perceptual field; it is not a neutral seeing but rather a value-laden look which has the power to objectify and

causes the subject to turn attention to himself or herself in a self-reflective manner. As a result, for Sartre, the look is intimately bound to shame, which is understandable in the context of the vignette, however, the sharing, gifting and retrospective approval element in my practice may allow the look to be assuaged. Dolezal expands on the concept of shame with reference to 'Aristotle's discussion of shame as a

> … fear of disrepute (2004:110) which men feel 'before those whom they esteem' (1994:215). As an experience that involves an awareness of not only oneself, and one's transgression, but also crucially, an awareness of how another, or others, see (and judge) the self, shame is characterized as a fundamentally ''self-conscious evaluative emotion" (Dolezal, 2017:122).

These interpretations of shame and Sartre's analysis of the look, as bound to shame are insightful and lay the grounds for my analysis of shame in the discreet acquisition of facial images to make portraits. In particular, Sartre's vignette of a person voyeuristically spying on another and being themselves observed by another illustrates how one can be first a viewer and then be subjected to a viewer's gaze and be ashamed. When the keyhole spy realises he is being looked at by another, he realises he is being watched participating in a shameful activity. He has become the subject of an objectifying gaze which can cause the subject to turn attention to themselves in a self-reflective manner and feel shame. As Bell points out: 'The other's perspective is treated as authoritative, and the authority of this perspective is what leads the voyeur to feel shame' (Bell:295).

This vignette can be compared with my voyeuristically viewing a subject, not through a keyhole, but through the device screen. An outside viewer might observe the actions and interpret them by announcing that I am in the act of discreetly looking and recording. This would tear the discreet act apart and my shame would be palpable. I would be exposed and vulnerable. Taken to another stage, if the voyeuristic photographic act had taken place, I had retained the digital image and it be observed later by a third onlooking party, I might still be shamed. But if no such observation had taken place and I had pursued the ambition to interpret the photograph in a drawn portrait, I would not feel outward shame. I may feel 'pangs' of

inward shame at having made the original secretive image, but they would not be converted into external shame through the observation of an objective onlooker.

This scenario, developed from Sartre, helps us map out the possibilities of shame, and why I might, more or less, experience the emotion depending on whether I was observed by others through the procedure. As Aristotle points out shame is a 'self-conscious evaluative emotion' and in both vignettes, the focus is on the observers whether the keyhole spy or the secondary observer. The subject of the original look through the keyhole is left isolated in their room. Their experience of being secretly observed and disempowered is never acknowledged. Through the manner of my sharing and gifting with portrait subjects, I attempt to relax the situation even though we both may feel a degree of tension at the charged moment of revelation. It is possible subjects may feel shame in response to their portrayal and may wish to hide it from me owing to the charged circumstance we are in and to our prior relationship. During the research I have not perceived any formal or informal indication this has been the case. It is my contention it is only by sharing the result of the secretive, voyeuristic act the subject is recognised for their role in the scenario. When the revelation is made the subject is acknowledged and can exert their agency. They may be affronted, annoyed, angry, or any other emotion at being observed without permission and shame myself, the perpetrator. They will have realised they have been looked at and objectified without the right to represent themselves as they would have wished, had they been aware of a camera pointing at them in the hands of a person openly indicating they wished to 'take' their picture. By engaging with the subject for a second time the looking is admitted and any shame or guilt is made transparent. At this second encounter, the subject is aware of the first and can take agency in the next stage of the relationship of approval, or not, of their portrait coming into existence. Depending on the response, both of us can share our experience of an unexpected portrait having been made from a covert act of looking.

To assuage shame or guilt is not the intention of the second encounter. However, it has been rewarding to follow through with the possibility of that being the case to understand the underlying motivations in play during the processes of looking, documenting, interpreting and sharing a secretly initiated portrait. The subject having had their image reflected to them in the portrait has the opportunity to 'see

themselves' as they might otherwise not have had the opportunity. This could be a beneficial experience as they may see themselves as another has seen them, unlike their normal image as seen in a mirror or selfie. However, the subject may not recognise themselves and feel they have been misrepresented, their agency has been impaired and react negatively to their portrayal. Their sense of self may have been undermined and experience a loss of control of their image. Bell describes the way photographs 'insistently encourage subjects to take up alien perspectives of themselves' (Bell:297). She is right. The authority of the 'reality' of the photograph and the position of the photographer by taking it without consent can 'insist' on the view presented to the subject. The drawn and printed portrait as shared with subjects is clearly an interpretation of a photograph is different from its 'reality' and indicates the hand-drawn nature. I will provide further details of the tactile qualities of the completed portraits and the nature of sharing events in Chapter 3 and in the accompanying catalogue. I will show that the sharing of the resultant portrait with the consenting subject can facilitate shared recognition and mutual respect before a meaningful portrait. In doing so some of Kant's 18th century moral duties may be fulfilled.

2.3 Ethical portraiture solutions from feminist perspectives

Having laid out the moral and ethical parameters of the practice I will in this section describe several examples where attention has been paid to the equitable relationships between feminist artists and subjects over the use of photographic images of women. The intention is to illustrate that image use can be recognised and approved by subjects if artists put in place respectful, detailed, collaborative practices.

If contemporary photography and portraiture is to succeed in responsible ethical relationships between subjects and artists, the practitioners must continue to consider and undertake to address the intricacies of intrusion, ownership, participation, power, intersectionalism and collaboration. Many feminist photographers are aware of relationships between themselves and their selected subjects and establish, to greater or lesser degrees, collaborative mechanisms to address potential differentials in power. Ariella Azoulay, from her research into the

documentary photographic depiction of Palestinian subjects, gives a detailed analysis of the relationships between subject and photographer which by extension can be applied to this research:

> In photography - and this is evident in every single photo - there is something that extends beyond the photographer's action, and no photographer, even the most gifted, can claim ownership of what appears in the photograph. Every photograph of others bears the traces of the meeting between the photographed persons and the photographer, neither of whom can, on their own, determine how this meeting will be inscribed in the resulting image (Azoulay,2008:11).

Building on this important observation that a photograph bears the traces of the original encounter, she introduces the role of the spectator and the concept of a civil contract covering subject, photographer and future viewers. This description of the tripartite relationship is instructive. There is acknowledgement and agreement of the subject for their image to be taken; the photographer's participation in the taking of the image, and the acceptance of the wider exhibition, consumption, and assessment of the image through the civil contract. However, the relations between the subject and the photographer needs attention as this is also of civil importance even if the subject is unaware of their participation. In this research, the photograph is made for appraisal and discovery through the process of making. The final negotiation is with the subject at the point of sharing, rather than of initial photographing. In photographing, drawing, and printing portraits the research is attempting to share with the subject, the seeing of their considered completed image. By doing so it is a recognition of the original encounter and their involvement. To share it with them is not to be distant but to be close. The final act of sharing is the offering to the subject the first edition of the printed portrait to have as their own artwork, as a gift from me. The gifting is a moment to share, but also for the subject to recognise what I have embraced since the moment of our meeting, discreetly photographing and followed by the process of drawing and printing to a completed portrait. A recognition of an unknown, until this moment, involvement which can be consented to in retrospect. They are entering into a civil contract to make the image available to both and further to third, viewing parties. As the portrait is a silkscreen

print it is a multiple artwork with potential for a number of locations for display. The retrospective consent agreed at the sharing moment acknowledges that there is more than one ‘copy’ and the edition may be exhibited. It also includes a social media use clause that allows for both parties to publish the portrait in such channels. The subject, by agreeing that copies can be exhibited digitally and physically could be interpreted as conceding control of the edition to me. If the subject feels they do not trust my judgement they can make that clear at the point of consent by stating they are against such exhibition. As the sharing event is discursive and not simply a formality, I would hope that opposition to exhibition of any sort would be clear and respected. If I was approached after the sharing event by a subject who on reflection did not accept the portrayal or wish it to be exhibited, I would apply the same criteria as at the sharing and denoted in the consent form: I would destroy the portrait and all the assets that were used to make it.

Discourse between subject and artist photographer has been recognised as a positive procedure in socially motivated projects. These tend to be in situations where there is time for both parties to engage. These are not the pressurised press or war photography conditions where there is little opportunity to discuss the subtleties of participation, consent, or sharing between photographer and subject. However, the making of portraits of subjects aware of being photographed and having consented to the process allows for further engagement in the course of image making, selection and representation. Azoulay worked with photographers Susan Meiselas (b.1948) and Wendy Ewald (b.1951) in 2013 to pursue what collaborative photography might be. To attempt to create equality between photographer and subject as Azoulay values collaboration between the two. Her photographic projects and those of Ewald and Meiselas are not always as collaborative as they would wish and, at times, ‘the intentions behind the acts of photography are less favourable for the photographed person, or the motivation to initiate certain projects is troubling or even coercive’ (Azoulay, 2016:189). Azoulay, Ewald and Meiselas have documented works where the basis is:

The assumption that collaboration always already lies at the basis of the event of photography; collaboration is its degree zero, as photography always involves an encounter between several protagonists in which the photographer cannot claim an

a priori monopoly on knowledge, authorship, ownership, and rights' (Azoulay,2016:189).

This is a clear statement of intent. By stating clearly from the onset that making a photograph is a shared or in Azoulay's terms, a collaborative event, it enables both parties to enter into a discussion even a negotiation over a photographic portrait. To give an example of how this modus operandi worked in reality Magnum documentary photographer Meiselas describes a project titled 'Carnival Girls'. She embarked upon the project early in her career (1973), in which she applied constructive discussions with subjects that may have not previously experienced such engagement and consideration from a person with a camera. Discussions regarding her small Leica camera and 'fly on the wall' approach to photographing the 'girls', developed over three summers when she returned to photograph the same carnival shows in North-East America and some of the same performers. The fact that she made a relatively long-term commitment to her subjects, as well as her interest in their welfare, enabled bonds of trust to be built up. Her commitment to the subjects was explicit when presenting them with contact sheets of the previous week's documentary shoots. (Figures 23 and 24) The value of that was the dialogue:

> They essentially saw all that I was shooting. They would mark on contact sheets (Figures 23 and 24) with an initial if there was a particular picture they wanted. But most of the time they chose portraits, which is really why I began to shoot formal medium format portraits in addition to the backstage 35ml. In some shots they really perform for the camera with a pose (Meiselas quoted by Lubben, 2014:222).

Contact sheet of Lena's first day, Essex Junction, VT, 1973

Figure 23. Meiselas, S. 1973. Magnum Contacts

Contact sheet of Lena's third season, Lehighton, PA, 1975

Figure 24. Meiselas, S. 1975. Magnum Contacts

Meiselas has moved from her initial intention of documenting the situation the women were working in, to, at her subject's request, making photographic portraits of them. These portraits were more representative of the image of themselves they

wished to portray through the photographer's skills. She also shared the photographs at an early stage thereby empowering the subjects in the pre-print decision stages. She also gave the subjects their portraits. As these images were made using analogue film, she had to leave the location to develop and print the negatives, contact strips, and subsequently the selected portraits. The trust she had established through engaging with the subjects and paying attention to their desires and demands, allowed her to discuss the taking of images, reviewing, selection, printing, and presenting back to the subject. The results of their discussions and decision-making gave rise to genuine collaboration over portrait creation where subjects not normally used to being consulted, were.

Feminist photographers in the early 1980s paid attention to this requirement for collaborative relationships with their subjects as they strove to counter the male-dominated nature of mainstream Western photography. As noted in Chapter One, the early language describing photography was male and militarist. In something approaching a manifesto for Lesbian Photography: '*Seeing through our own Eyes*', photographer Joan E Biren (b.1944) observed the language of photography a century on:

> Load and shoot' the camera, 'take your picture', 'capture' the image. The very word 'photography' looks too much like pornography for comfort. The camera especially with a long lens, looks phallic. Lesbian photographers must work against this male definition of the photographic process as predatory [. . .] and we must change the process (Biren,1983:82).

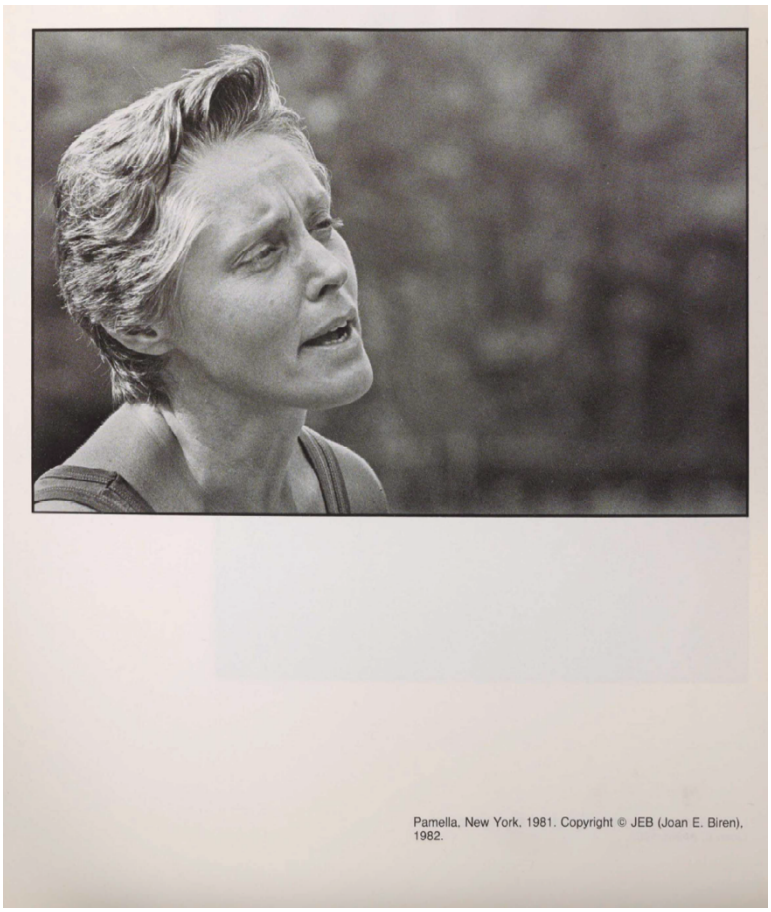


Figure 25. Pamela. Joan E Biren. Photograph. New York. 1981

Biren wished to make portraits of lesbians and did not assume women would be dominated by the masculine nature of the process and would not want to be photographed (Figure 25). She would rather ask and give them the choice. She encouraged dialogue and suggested that: 'if the photographer plans to publish or exhibit the photographs it is best to have a written agreement with the Muse. […] The imperatives of sharing any particular image (even one's very best photographs) must be weighed carefully in a scale that is tipped towards the rights of the individual woman involved' (Biren,1983:84). As the fair and equitable representation of women was paramount to their practice these concerns were formalised through a consent form for subjects to be made aware of by the photographer at the time of the event, and to be signed by the subject. The subject's agreement to being photographed for exhibition as Lesbian Portraits was a further ethical imperative for consent. Attention to acknowledging the role of the subject, sitter, and muse in the making of their portrait is valuable in the context of progressive feminism in the 1980s. It is equally

instructive for this research into the drawn and printed portrait regarding applying responsible means of consent to image use.

The final example of participation, collaboration and attention to the power relationships between artists, designers, photographers, researchers, publishers, and subjects is a series of silk screen printed posters for and by girls produced in 1981. It is a project on which I had a role as a graphic designer and therefore have first-hand knowledge. It has proved to be a formative influence on my research approach. It involved the creation of a series of colourful posters derived from research by Carola Adams and Leah Thorne from a study for the Department for Education and the National Association of Youth Clubs titled '*Girls at Risk'*. The researchers, having collaborated with many young women were of the view that alongside the written research a prominent output would be a series of visualisations of their findings to be made available widely to girls' youth workers. The posters featured black and white photographs of teenage young women; their words describing issues relevant to being a young woman, at the time, set in primary colours against bright colour backgrounds (Figure 26).

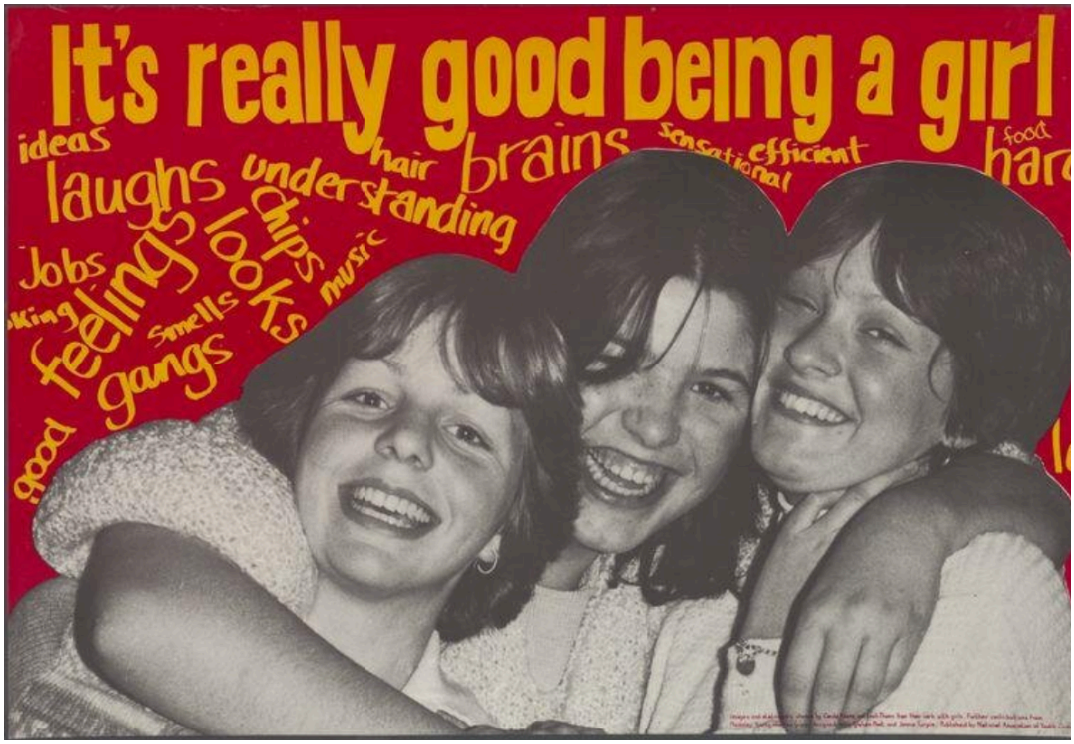


Figure 26. Some Girls. Silk Screen. National Youth Bureau.1983. 594 x 841mm

The featured photographs were taken by the girls themselves of each other: ‘They describe young women presenting themselves as subjects for photographs to their peers as offering a more trusting appearance than they would have been able to do to an outside professional photographer’ (Braden, 1983:92). Some of the photographs were reshot with girls who had not made the original statements, but they agreed for their image to be used because ‘they agreed with the context in which they were to be seen ... ‘I didn't say the things, but I'm on it because I agree with it’ said one girl. Another said ‘It helps girls who were a bit embarrassed to get their views across’ (Peet,1986:48). Regarding seeking consent from the young women to use their images in a potential national distribution of posters, researcher Adams says that:

> I remember trying to dissuade the girls on the “We hate you when you call girls slags” poster (Figure 27) because they said that one of their Dads would hit them if he saw it, precisely because of the connection with the word slag. But the girls were not for turning. They said they believed so strongly in what the poster said that they wanted to accept the risk’ (Adams, 2022:pa).

Figure 27. Some Girls. Silk Screen. National Youth Bureau.1983. 594 x 841mm

Adams continues: ‘In line with undertaking responsible ‘young women led’, feminist youth work in an era where formal consent forms were not commonly used - Leah Thorne and I would have said that consent was implicit in the way we facilitated and approached the work’. Balancing consent and maintaining the independence of the contributors was considered appropriate in the context of progressive 1980s feminist politics. The involvement of two male poster designers, Graham Peet of Telford Community Arts and myself from Wolverhampton Polytechnic Fine Art Department, was subject to intricate working arrangements whereby we took a facilitating role where the young women drove the content and design decision-making process. Later, while reflecting on the process one of the girls said: ‘I thought you'd never want to see us again after we tore them to pieces.’ Peet reflected:

> We changed the designs and produced more alternatives and took them back to the group. So started a long process of discussion and reshaping the original ideas with the young women. Sometimes they would dismiss ideas we had as pointless. At times they suggested changes which seemed subtle, but which were crucial from their point of view: ‘We hate boys when they call us slags’ had to be changed to: ‘We hate you when you call girls slags’ before they could be used. ‘It’s not only boys, who say ‘slag’, it's everyone’ (Peet, 1986:18).

These observations indicate how not only the photographic image of the subjects was of consensual importance but also the context within which it would be used in a similar manner in which Azoulay refers to the tripartite terms of subject, photographer and exhibition of the facial image. A 500 run of the posters were printed for the National Youth Bureau and distributed nationally. Subsequently, they and the design artwork have been taken into the V&A museum print collection as an example of community participation in socially important work focusing on young women using photography, text, and silkscreen.

Each of these examples indicates that photographs of people do not need to fall into the tradition of separated photographer and subject and some methods can be developed which can bring the two together to enable shared creative events. As Azoulay notes:

> Thus, capturing an image — the mythological decisive moment — has emerged as only one aspect of photography, which should be considered alongside other procedures such as sharing the camera; collecting photographs; sorting, sharing, showing, viewing, and archiving them; as well as writing on them and through them' (Azoulay, 2016:194).

She gives photographers methods to consider their practice in relation to their subjects rather than aspiring to and assuming the predominant role of the photographer in relationships of image making. These examples focus upon the lengths photographers, artists, researchers, and portraitists have taken to ensure the subject is empowered in the decision-making over their image use. They show that the act of photographing a subject and the subsequent exhibition and distribution of the image is not down to a single creative genius or 'hero', but is the result of at least two, if not more participants. The extensive ethical and process complexity of collaborative image-making, the rights of subjects and levels of consent could be the basis for a separate body of research. However, it has been advantageous to look into the consent approach photographers have developed and set these alongside the smartphone photography, drawing and printmaking interpretation processes undertaken in the portraits I have made.

2.4 Conclusion. Art and the Ethics of making meaningful portraits

Building on Chapter 1 examples and the contextualisation of artists' use of photographs in making portraits, Chapter 2 has addressed the range of moral and ethical considerations raised by the research. In particular, discreet methods of gathering photographs of human faces to initiate portraits has been investigated through interrogating philosophical views of photography, photographers, and artistic practice. I have laid the criteria for morally acceptable parameters for the research and the integrity of making portraits that reflect the subject's active selves through the interpretation of people's social representation of face and upper bodies. In relation to portraiture, I have delineated the Barthian qualities of image of the signified surface 'studium' and the more subjective and imprecise, but no less effective 'punctum' of photographs. I suggest that the additional artistic attention paid to the making of the portrait, beyond photographic specificity, by expressive hand-

drawn and printed marks, may offer the opportunity for the punctum to be enhanced to provide the possibility of doing justice to subjects. I have reviewed the value given to the subjects through their selection and how subjects can be condoned, glorified, celebrated or demeaned by artists in their portrait making and their moral position be perceived through their artistic interpretation. This ethical evaluation by portrait artists establishes grounds to examine the moral ethics of discreet photography for the starting points of portraits. I have outlined the moral criteria that could be applied to my practice. Furthermore, I have presented the potential for invasion of privacy and imposition of my will as a person in a relatively powerful position, in relation to an unknowing subject. In my ambition to answer the question as to whether I can make meaningful portraits, I present understandings of the necessity of being respectful towards the subject. Drawing on research and analysis of artists including Philip DiCorcia's 'Heads' photographs, I present a breakdown of privacy intrusion and the necessity for respectful portraiture to seek permission for representing other human beings. Achieving such portraiture can lead to moral interpretations that can be meaningful and exhibited in public situations.

Having established that discreet photography for the purpose of artistic portraiture raises ethical and moral concerns, I explore the underlying philosophical questions of voyeurism, motivation, shame, and guilt. I introduce Kantian concepts of guilt, repentance, and forgiveness. Through analysis of the third pillar of my practice: to offer a completed portrait to the unknowing, potentially transgressed subject, I assess whether I am assuaging guilt and seeking forgiveness. I provide further breakdowns of my practice and the potential to be forgiven if wrongdoing has been imposed, alongside an analysis of how my tripartite process may be acceptable to a now-knowing subject, or not. This achieving of moral and ethically acceptable ends through responsible means, as Kant's philosophy of fulfilling moral duties suggests, establishes the practice of retrospective consent that enables mutual sharing by artist and subject. Fulfilling the moral duties is one thing, but what of the potential to feel shame at having been discreet in making the initial photograph? I recognise this initial act could be defined as voyeuristic and made worse by completing my portrayal and creating anxiety in the subject by revealing it to them. I too feel anxiety at the moment of revelation which may be borne of shame rather than hope for acceptance. I unpack these concerns through analysis of the philosopher Jean-Paul

Sartre's vignette of the voyeur overcome by jealousy kneeling by a keyhole to spy on his lover in '*Being and Nothingness*'. This scenario is instructive in assessing the potential role of shame on my part but unlike the keyhole spy, I have attempted to ensure the role of the subject to have genuine involvement with the potential to exert control during the shared moment of revelation and gifting.

Having laid out the moral and ethical parameters of the practice I proceed to describe a number of examples of equitable relationships between feminist artists and their subjects over the use of photographic images. I seek to illustrate that image use can be recognised and approved by subjects if artists put in place respectful, detailed and collaborative practices. The selected artists, Azoulay, Meiselas, and Ewald through their analysis of the multifaceted nature of making a photograph through the contribution of photographer, subject, and subsequent spectator put in place methods that have shared involvement at the core. In some cases, they put the sharing of their photographs with the subject to the fore. I highlight another feminist photographer, Joan Biren, who, from an ethical standpoint, introduced the imperative for consent for her subjects. Through the consent forms she composed she was acknowledging the role of the subject, sitter, and muse in the making of their portrait. These methods were valuable in the context of progressive feminism in the 1980s and carried forward they are instructive for this research as responsible means of consent to image use and subsequently meaningful portraits. I used these examples to indicate that photographers and artists can develop procedures that can equitably bring the subject and artist together in creative occasions. I present these approaches and set them alongside the shared consent events undertaken in the portraits I have made and gifted to the subjects. By bringing these practical and innovative learnings together with the ethical and moral considerations of the research, I have sought to provide an integrated philosophical and artistic foundation to my practice of making meaningful portraits.

Chapter 3. Processes of printing, sharing, consent and gifting

In Chapter 1, I have described the use artists have made of photographs in the making of portraits. In Chapter 2, I have discussed the ethical issues raised in the adoption of discreet photography to initiate portraits. In this Chapter, I will present the practicalities of putting an ethical framework into practice in the making and gifting of portraits with initially unknowing subjects. As each subject and the situations I begin each portrait with have their parameters, my methods have variables that do not make them fully uniform. However, I will draw out similarities which I offer to inform further contemporary portraiture investigations by myself and other artists. In doing so I seek to establish a legitimate and authoritative practice responsive to the imperative value of subject consent throughout the research.

I have carried out the research in the confines of writing rooms, libraries, my studio and the School of Art print workshop. The former are solitary activities with the output reviewed by myself and my supervisors. The print room has solitary, reflective moments however, printmaking is usually witnessed by other artists, students, technicians and educators in a collegiate environment. These are opportunities to hear other's views of the portraits as they land on screen racks. Such feedback is welcome as it may inform future work and indeed give succour to the work at hand. However, they cause an unavoidable concern: the portraits have not been approved or consented to by their subjects which should, according to my criteria, happen before being seen by a viewer. I, therefore, have not displayed portraits prominently if and until consented to. I draw portraits on drafting film in my studio and only take them into the print room when I feel the portrait is an effective representation to be taken to the final stage of proofing a print. I review the efficacy of the printed portrait in as solitary a situation as I can.

To illustrate the breadth of portrait approaches trialled and tested, the first and final completed portraits are below:

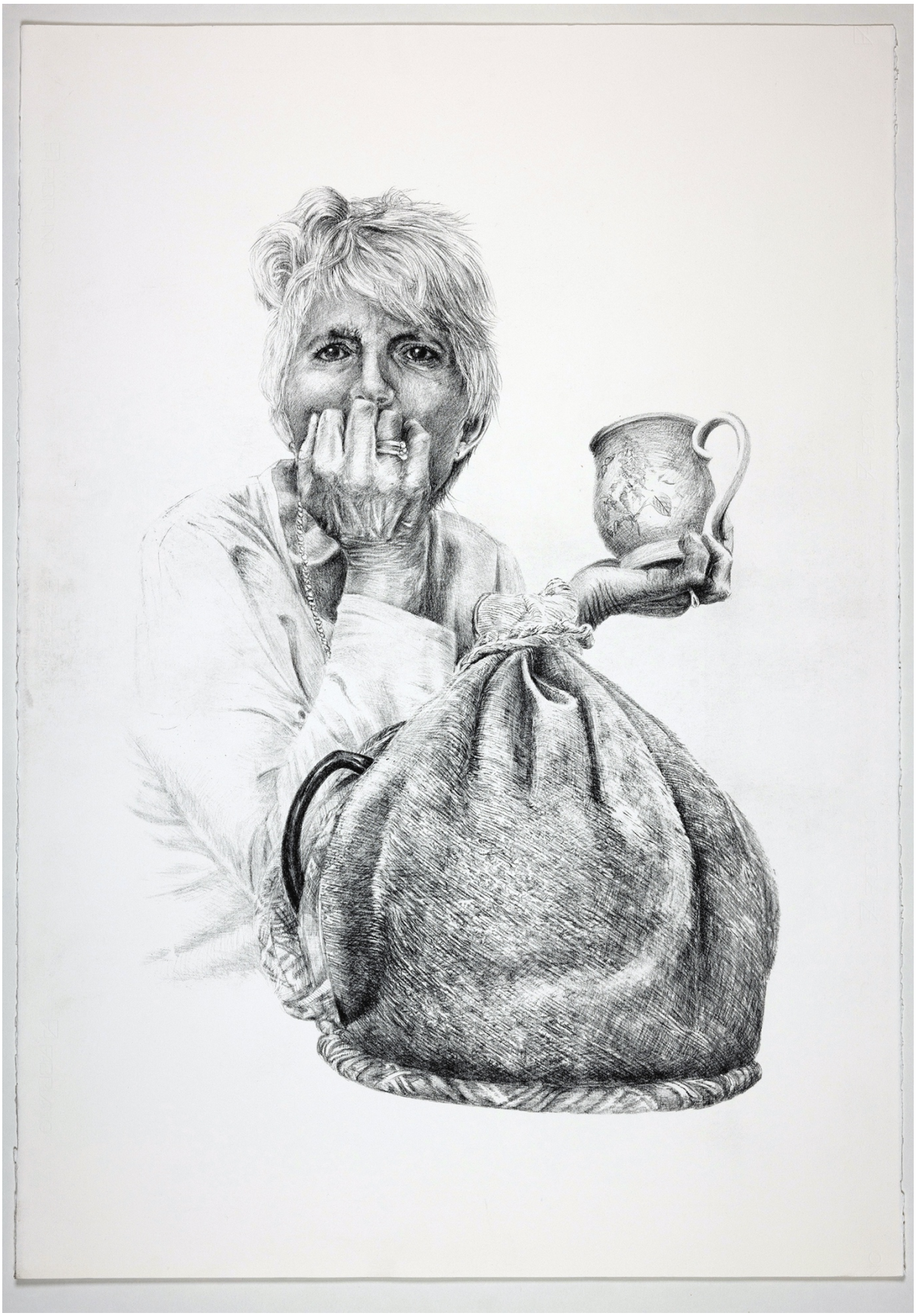


Figure 28. Elaine Shemilt. 2017. Monotone Silkscreen. Fabriano Tiepolo paper. 285gsm, 59.4 x 84.1cm

Screen Positive Technique: Graphite pencil and stick drawing on drafting film.
This portrait was one of the very early tests when I was focused on learning about drawing from a smartphone image on drafting film. The smartphone photograph captured a moment during a conversation over breakfast tea about the value of practice research. The subject was very supportive and enthusiastic about my plans to embark on this research which I wanted to reflect in a portrait. The graphite marks were mimetic rather than expressive. I was judging whether the density of the marks and information held by them were capable of producing a screen-printed portrait. This tentative testing reached beyond the mark-making to judgements on the viscosity and colour of ink, pressure of squeegee, composition and positioning on A1 paper, whether monotone or duotone. Many papers have been tested with ranges of weight, smoothness, textured, whites and off-whites. Through these early tests, the favoured inks were Mars black tempered with crimson red. Paper selections were A1 Fabriano Tiepolo and Rosapina 285 gsm, Canaletto smooth white, 300gsm and A0 ‘Bread and Butter’ white, 270gsm. These material practices are discussed in detail in Chapter 5.

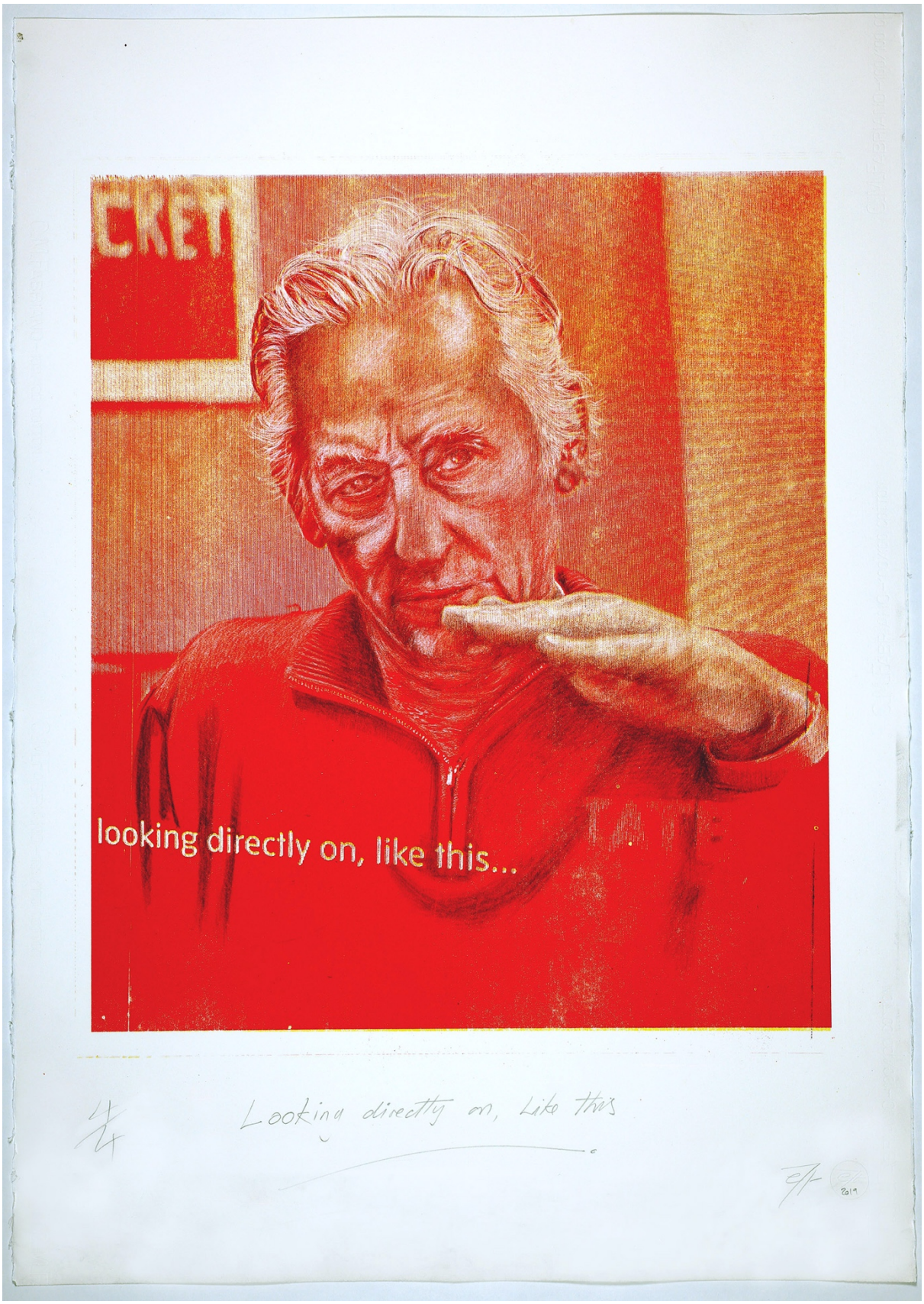


Figure 29. Ed Ruscha. '*Looking Directly on like this'.* 2020: 4-colour Silkscreen. Fabriano Rosapina paper. 285 gsm. 59.4 x 84.1cm

Screen Positive Technique: photographic and drawn stencils from an original image from a video interview. This portrait was the last drafting film test and departed from the previous mono and duotones derived from smartphone photographs. The initial image was a screen grab from a video interview of the subject displayed in an Artist Room exhibition of his work at the TATE. The photograph captured a moment of his focused expression with a caption encapsulating a laser focus on his ways of seeing. The background is retained, as is the video raster patterning through photographic stencils while the head, hands and upper body are embellished with 8b graphite drawing. There are four layers of print to achieve the breadth of shadows, highlights, colours and patterning to complete the portrait and depict the focus through hand, eyes, and expression I hoped to see interpreted. The process was not simple, and there were several false starts that I learned from before reaching the finished artwork.[4] The comparison between the two indicates the range of methods, visual and conceptual decisions that have been made within the parameters of my research into making portrait images for serigraphic printing before sharing with the subject.

3.1 Sharing Portraits

Once I am satisfied with the aesthetic outcome of a portrait and that it communicates something I consider meaningful about the person portrayed, I will seek to share and gift the first in the edition to them. I have reached this method of gifting through consideration of the ethical issues and power dynamics involved, which, through testing, I attempt to share the completed portraits and achieve a joint sense of meaningfulness. With subjects who are a distance from my location, I arrange a mutually agreeable meeting point. I will inform them that I want to meet to share something with them. I tend to keep it vague to avoid a build-up of anxiety about seeing a portrayal of themselves. Intrigued, their feelings seem to be that I, as a known friend, colleague, and artist, am offering them a positive experience. I am in a position of power as I am withholding information from the subject. They are not aware, as I am, that a portrait of them has been made from a discreet image of

[4] A detailed discussion of the making of this print is available in Appendix 2: Turpie, E. 2021. *'Drawing Ed Ruscha'.* Drawing: Research, Theory, Practice. Vol 5 Number 2. Bristol. Intellect Ltd.

themselves taken by me at a previous meeting. I have tested and selected this route as I want to prepare them for a sharing event but not to pre-empt their judgement of their portrayal.

This is a fine balance of disclosure. It may evoke feelings of anticipation that could create anxiety or excitement, questioning or expectancy which may affect their interpretation of the portrait once it is revealed to them. In making this judgement, I have taken into account that I am known to them in all but two portrayals (Nav (Figure 64) and Ed Rushca (Figure 29) and that our past engagements have been convivial and I am unlikely to be a threat. See the gifting sections in the catalogue of these two particular portrayals. They will already know, or I will have informed them that I am researching contemporary portraiture which may give them a clue they may be included in this endeavour. Locations tend to be in public spaces. This could be problematic as there may be people nearby who the subject may be unwilling to share their portrait with. Embarrassment or being overwhelmed by the sharing experience could lead to subjects accepting a portrait even though they may dislike it. To my knowledge, this has not been the case in any of the gifting moments to date where subjects have enthusiastically shared their portrait with onlookers. In the associated catalogue I focus on the range of these exchanges and subject's experience and responses. Proud to have been portrayed, subjects have always accepted the gift and gone ahead to share it and their acceptance of it through their social media friends and networks. They invariably get the large signed, dated, and numbered portrait framed and hung in their domestic surroundings to be seen by friends and family. These responses suggest they accept the portrayal as meaningful. However, I have to be aware that my view is subjective and must remain open to the possibility I may be deluding myself and denying their agency. Ideally, portrait artists should keep in contact with their subjects. Ongoing communication will provide opportunities for them to keep abreast of any use of the portrait by the artist. Acceptance of invitations to exhibitions of their portraits are positive indications of continued meaningfulness of their portrayal. During such events, they may disagree with their representation and change their mind as to their consent to their representation. To understand these responses further, follow-up research at a later date could be carried out by myself or another researcher to assess their accuracy and whether other nuances might be revealed.

As I spent time with my print room peers, a number of them have become portrait subjects themselves: Yuchen Yang (Figure 64), Ian Sergeant (Figure 67) and Taiba Acktar (Figure 104) see catalogue pages 32 and 36. For them, the communal print room invariably becomes the location for the sharing and gifting moment. At times this has been difficult as I do not wish to share with them before I am satisfied with their completed portrait. These heightened moments are made between us, without being witnessed by peers and as such, reduce the potential for embarrassment or pressure to accept something they may be unhappy with. If the portrait has been accepted and because of our shared knowledge of printmaking, the gifting has an added empathetic dimension between artist and subject. More often than not we take a smartphone photograph to celebrate the moment. If the subject wishes, they share it on social media, usually tagging me. I do not request this public sharing but their doing so adds evidence of the meaningfulness of the portrait to them. When such social media sharing has taken place the short comments have been consistently positive and emphasised through likes and positive emojis we both witness through our shared referencing. Through this public sharing a full circle is achieved: from discreet phone image capture to public smartphone sharing.

During COVID restrictions or major distances such as different countries, I have shared the reason to meet and included a small jpeg of the finished portrait. I have explained that the jpeg does not do the portrait visual justice and that the printed image is more tactile in actuality and size. This ‘pre-warning’ or priming of the subject that a portrait has been made of them, which they can see on their screens, seems to encourage their feedback in an equally spontaneous manner even though it is through electronic visual communications. Even though they have time to consider their response before committing it to text their enthusiasm is captured in the messages they write. The catalogue provides further detail on these responses: Caroline Norbury (p22), Rashid Campbell (p24), Yuchen Yang (p32), Nav (p44) and Ed Rushca (p57). The life-size element is a feature of the portraits that define them from selfies and smartphone pictures and is often a surprise for the subject. However, it is also a feature that seems to generate a meaningful experience between us as the material efforts I have made tend to be clear in the marks of their depiction. I believe this response to be the case in these scenarios as the follow-up

exchanges in anticipation of receiving the portrait and the actuality of it arriving in the post are invariably followed by messages of gratitude and like the face-to-face exchanges, suggestions they will share their portrait with friends and families and have it framed for domestic display. In these distant exchanges, they tend to indicate we will meet again in the near future, post-COVID or at a convenient time and location for both of us. Two subjects sent me physical indications of their thanks: one a popular culture print by another artist and the other a handwritten postcard from a recent exhibition of their work.

My artistic motivation is to make and depict an honest and respectful representation through the labour of mark and printmaking. If this motivation is met and approved by the subject the portrait can then be deemed meaningful. Although there are variations in each sharing moment, as each human being has their own idiosyncrasies, the gifting process adheres to the research protocol and therefore may be considered templates for future work and provide methodological frameworks for others. Each sharing is concluded with two signatures: my own on the first edition of the portrait being gifted to the subject and the subject's on the university-approved consent form. In the associated catalogue, I have documented and described fifteen portrait-making examples, from smartphone initiation through to gifting to provide further detail and extended analysis of the processes to achieve meaningful portraits.

3.2 Procedures of Consent

3.2.1 Consent models

Looking to established sectors of representation beyond visual arts may be useful to compare and perhaps amplify the artist and subject's needs. Once the portrait has been announced to the subject, they have needs to be considered which are different to mine as the producing artist. They need time and attention to be paid to their first unknowing and now engaged participation to be resolved to their satisfaction. Broadcast and press media professions rely on the subject's participation as contributors to photo shoots, films and factual television programmes. They have established frameworks of consent to be applied at the moment of recording to allow the individual's contribution to be included by the

producer in an agreed article or production. In documentary programming this is usually an unpaid contribution, and the contributor understands they are making their contribution free of charge for the benefit of the programme and the maker's editorial stance. These procedures have been developed as the press and media industries have expanded into mass media operations over the last 60 years or so. Industry-standard ethical consent forms have been developed and legally drafted for the use of producers and these have been practically instructive to this research. Such frameworks are less apparent in the new and growing mass social media.

3.2.2 Consent in the Media

One motivation for this research was a frustration in my professional experience that filmed subjects in the production of factual television may not always be represented within the terms of the mutually agreed consent procedure. Having had a creative industry career in television production, I experienced the inevitable drive of the narrative to 'edit down' hard-found and recorded interviews with trusting subjects to fit the particular thrust of a linear argument. This was usually under the auspices of a contributing subject's signed consent to their contribution being used for a particular programme as per industry legal standards (BBC editorial guidelines). i.e. the filmed subject/contributor is asked to sign a 'consent to broadcast release form' at the conclusion of their interview. The trusted journalistic media producer may use their 'best endeavours' to adhere to the contributor's consent given at the point of recording, however, with post-production editing of the contribution and the additional contextual material surrounding the contribution, the editorial drive of the story may depart from the understanding of the original consent agreement. The pressures of production schedules will usually omit the contributor's facility to review their consent in favour of the programme's editorial needs. This means the contributor will not be revisited and the 'signed release form' will be taken as contractual acceptance of the final contribution and be included in the 'Programme as Completed' documentation dossier, delivered with the completed transmission programme to the broadcaster. My research and its printed portrait output is a response to address this professional media production reality where the contributor/subject may not be able to consent to their final representation. It attempts to reflect a subject honestly and with respect through a singular drawn and

printed portrait that the subject has consented to, or not, after seeing the final portrait.

3.2.3 Photographic Consent

In UK photographic media, the basic agreement for the ownership of copyright and therefore the right to distribute the content is that the person who presses the shutter button has ownership. This is altered if the photographer is employed or hired by a company to take the photographs in which case the company, who has paid for the film and work, owns the copyright (UKGovt, 2021). The subject of the photograph has few commercial, legal or intellectual property rights in the image of themselves. However, they have some protections that vary from country to country: ‘The general rule seems to be to protect a person against defamatory or offensive use of their image’ (UK Copyright Service, 2022). Many of these regulations are aimed at protecting the rightful earnings of media professionals who have seen their income potential decimated in the digital age. Similarly, these legal regulations are being challenged as the use of digital phone cameras and distribution through the Internet increases in volume. If photographers intend to publish, sell or license their photographs of people they are encouraged to request a ‘model release form’ be signed at the time by each subject. The photographer might feel this is not possible or, at the very least, difficult. Media and ethics research has highlighted methods photographers undertake to achieve consent in challenging situations:

> One approach is "remedial work" (Goffman, 1971:108-109) in order to allay any fear, anger, or annoyance their subjects might experience. Simple requests for permission to photograph (tacit and explicit, verbal and non-verbal) are the common form of remedial work and, with the exception of the news photographer who shoots first and asks later, are usually made before the picture is taken. However, more labour-intensive forms are sometimes necessary (Katz et al.1988:102).

As Goffman notes, more labour-intensive forms are sometimes necessary. To proceed with my portrait research, I have laid down ground rules in the Ethical Review of Research Statement to the University’s Arts, Design and Media Faculty.

In pursuit of appropriate consent, I have reviewed the University Participation Consent Form template (https://icity.bcu.ac.uk/hels/Ethics/Guidelines-and-Resources). This was approved on 11th December 2017 and positively reviewed on 25th June 2020[5]. A normal consent arrangement should be agreed upon and signed before the research activity with the subject. However, to address the retrospective requirement of this practice, an additional clause has been inserted: 'You are invited to accept your participation retrospectively.' This is to put forward the proposed consensual agreement to the subject at the point of seeing and sharing the portrait.

3.2.4 Uninformed and retrospective Consent

Again, it is useful to look to other sectors to assist in methods or frameworks of consent in non-standard situations that may be useful in this research methodology. In social studies ethical research there have been studies into ranges of consents. Scott Fleming asks how a case can be built for research without the informed consent of those involved. He creates five subsets for consideration: 'ecological validity, impracticality, public interest, 'secrecy' and 'leaving only footprints' (Fleming, 2013:35). All are valid. However, the final enigmatic criterion offers some grounds for my contemporary portraiture research. It proposes that 'a result of [the researcher] not seeking informed consent those involved in the research [the subjects] remained free from disturbance and inhibition' (2013:38*).* I argue that I seek not to disturb, inhibit, or intervene in the activities the subject is engaged in at the time of the smartphone photographic recording. I adopt this procedure, as described earlier, to achieve an unposed photograph to begin the journey towards a drawn and printed interpretation. Fleming goes on to outline the detailed criteria and processes for deciding whether research without informed consent may be pursued. The researcher must ask a number of questions beginning with: is the research worth doing? Is it useful and worthwhile? If so, a second question can be asked of the proposal: are other research methods available that are fit for purpose and allow informed consent to be secured? If the answer is again negative then the final questions must be answered by the researcher. Have appropriate steps been taken to safeguard the interests of those involved? Have questions of 'reasonableness'

[5] Appendix 3. Subject Consent Form

and ‘proportionality’ been applied, and have the codes of conduct and practitioner guidance been followed with a commitment to non-malfeasance (to do no harm), and preferably to beneficence (to do some good)? (2013:39). I have asked myself these questions and believe them to be answered in the affirmative and finally confirmed through paying detailed attention to the subject’s right to decide whether their involvement is granted and their portrait can be shared more widely. They make the final decision as to whether it can be made public and in the moment of sharing their consent can be agreed. To achieve this, the ‘Voluntary Participation’ clause is included in the retrospective consent form:

> *Participation is entirely voluntary, and non-participation is entirely your choice. All material relating to your participation will be destroyed should you wish.*

This clause situates the subject in the decision-making position as to the viability and acceptance of the portrayed image that has been created of them. Should the subject not accept the portrait, for whatever reason, I am committing to the destruction of all that has gone before to create the portrait. This would end the portrayal relationship between the two parties. The clause captures that the relationship is one based on choice, which can lead to one of trust, and if the subject perceives that trust to have been belied, it will end. The final decision is in the hands of the subject, not myself as the artist. Consent begins at this point of mutual signing of the consent form. However, it isn’t a singular act that happens at the moment of gifting but should be fluid to allow subjects the opportunity to change their minds. I have maintained relationships with all subjects and followed up with them on their continued acceptance of retrospective consent.

The gifting of the portrait could be seen to be an altruistic action on my part, indeed in gratitude to the subject who, by accepting, has granted my right to sign it as a finished portrait. Alternatively, it could be perceived to be an attempt to assuage shame and guilt at having taken the discreet photograph of the subject in the first place and spent time with the subject’s image to make a portrait of them without their knowledge. As discussed in Chapter 2, I veer towards the former rationale as I wish to express my thanks for their acknowledgement and acceptance of my portrayal of them and the processes I have adopted to achieve it. This, however, throws up

further ethical concerns. I am a mature, white, western, middle class, male which raises the question of where I am located in relation to represented subjects from diverse backgrounds, ages and identities that are not my own. These are questions of 'positionality' (Bodeline, 2016:n.p.). She states that positionality is defined as 'a concept articulated by Linda Alcoff, and others, namely that gender, race, class, and other aspects of our identities are markers of relational positions rather than essential qualities' (Alcoff, 1991:7). As noted in Chapter 2, Alcoff extends positionality with 'location', by which she means the 'social' location of the author in relation to the other they are speaking about 'has an epistemically significant impact on the speaker's claims' (1991:9). This issue of compound privilege is described as intersectionality, a term first coined by Kimberlé Crenshaw in 1989 to help explain the oppression of African American women. To do so, she interrogates a series of employment discrimination court cases that used definitions of discrimination and antidiscrimination and that do not recognise the multi-layered privileges denied to Black women thereby perpetuating discrimination against them. By doing so, she shines a light on the difficulties inherent in judicial treatment of intersectionality. Interviewed in 2017 on the 20th anniversary of the African American Policy Forum, which she co-founded, Crenshaw defined Intersectionality:

> Intersectionality is a lens through which you can see where power comes and collides, where it interlocks and intersects. It's not simply that there's a race problem here, a gender problem here, and a class or LBGTQ problem there. Many times, that framework erases what happens to people who are subject to all of these things (Crenshaw, 2017:1).

I take into account these positional, intersectional and ethical considerations when deciding whether a person should be the subject of a portrait. I may or may not be able to assess the multiple social categories of class, gender, race, and sexuality as I see, select, and photograph a portrait subject. However, the final assessment of these considerations will be manifest at the point of sharing and gifting the portrait with the subject when retrospective consent is considered by the subject. Discussion between us will elicit the relative positionality and intersectional layers of power relations and establish whether there is an imbalance rendering the action of portrait-making inappropriate and unwanted. The testing of gifting exchanges is documented

in detail in the catalogue and is evidence of the acceptance that the process of portraiture has been appropriate and meaningful to the subjects.

3.2.5 McFee's Friends

I am seeking to establish the frameworks of consent to address the philosophical and ethical considerations of portraiture raised in Chapter 2. In doing so, I am clarifying areas of subject engagement that establish legitimate grounds for informed consent to be given for their participation. A further reference point to achieve consent is that of 'McFee's Friends', which places on researchers 'an obligation to 'treat the "others" in one's research as though they were one's friends' (McFee, 2010:155).

> In the spirit of friendship being based on a concern for the well-being of other persons, in addition to non-malfeasance, the further requirements are to protect one's friends from *exposé* to debrief them about the research afterwards, and to grant them the rights of persons (e.g., privacy) (Mcfee, 2013:39).

'McFee's Friends' offers an additional retrospective consented framework for this research when the portrait is shared with the subject. The sharing is usually a heightened encounter but can be relatively straightforward when I and the subject are known to each other. When we are not, I will seek to reach the subject through requests to parties known to them, such as friends, colleagues, and associates, to assist in bringing myself and the subject together for the purpose of gifting them their portrait. I will seek to have a message sent to the subject inviting them to contact me and arrange a mutually acceptable location to meet. This encounter is potentially charged where the personas of both are made real for each other. The trail of exchanges between artist and subject becomes a documented acknowledgement of the subject's agreement to participate in the receiving of their portrait. Evidence in the form of email, text or face-to-face discussion is acceptable to both parties to agree on the process of representation that has taken place, at first unwittingly but finally together making for mutual understanding and acceptance. Such a gifting meeting could have a variety of outcomes from disapproval to pleasurable

acceptance. There could also be perceived coercion or feigned acceptance by the subject given the unexpected nature of the meeting. I attempt to interpret and discern the genuine intellectual and emotional response to the portrait, and its gifting is assessed through the conversation during the meeting. My intentions of non-malfeasance are clarified as we discuss the portrait and its process from initial photograph to completion, as well as other subjects of mutual interest that may arise. The shared personal exchange of the portrait-making process is not a formal agreement of participation denoted through the subject's prior signature but more ours together as we sign, date the consent form and agree on a title for the portrait before I roll the first edition up and gift it to them.

3.2.6 The final action: Gifting

The finished printed portrait exchange is a gift-giving moment. If accepted, it is an indication of a mutually positive engagement. There are many complex procedures of gifting by individuals, groups, clans and societies that have been analysed to show the underlying motivations and outcomes. Marcel Maus in his essay 'The Gift' makes an extensive ethnographic and etymological study of the economic and utilitarian frameworks of gifting in ancient civilisations and communities. However, much of the study is based upon the enquiry: '. . . what is the principle whereby the gift received has to be repaid? What force is there in the thing given which compels the recipient to make a return?' (Mauss, 1954:1). Additional assumptions are: 'A gift necessarily implies the notion of credit' (35) and 'the obligation to repay with interest' (40). These contractual or economic criteria apply in many historical cases born of ritual and social segmentations addressing mythological, spiritual, legal, and religious considerations. They are transactional, which my contemporary gifting is not. Politically he points to newer practices of cooperation, and presentation that are altruistically made that are 'coming into being in the hearts of the masses who often enough know their own interest and the common interest better than their leaders do.' (Mauss 1954:76).

By not indicating any requirement to repay the gift in and through sharing the mutual approval and acceptance of the portrait, I seek to establish moral and meaningful value with no transactional force, purpose or benefit. In a more contemporary text

writer Lewis Hyde, in The Gift, points to historic religious rationales for the benefits of giving and sharing: 'Gifts have the power to join people together' (Hyde, 2009:62). To illustrate this, he cites Claude Levi-Strauss (59) telling of a seemingly trivial ceremony in cheap restaurants in the South of France where patrons fill each other's wine glasses, rather than their own. No manifest benefit has accrued to either party, but a mutual sharing has been reached, which has social benefit to each participant. The gifting of the portrait in this research is the moment of exchange whereby the subject and I share the fact that a portrait has been made. We both realise, acknowledge, and consent to our part in the making and begin a newly embodied relationship.

3.3 Conclusion: Processes of printing, sharing, consent and gifting

In the pursuit of well-defined, ethical, consented, relations between the subject and artist in contemporary artistic portraiture, it is clear that there are lessons to be learned from methods applied in a range of disciplines. From fine art to media industries, journalism to anthropology and social science methods have been developed to establish that participating subjects have opportunities to consider and consent to their portrait being made and shared. No longer should portraits, in whatever medium, be made and distributed by powerful artists, photographers and researchers without the informed consent of the subject. Their rights require detailed ethical and practical frameworks to ensure significant engagement in the process. The proliferation of modern, small, but high-quality digital technologies of leisure, recording and surveillance have made images of human beings easily available to those with access to the technology at public, corporate or commercial levels. Frameworks for the usage of such images are more necessary than ever. As well as investigating the making of contemporary portraits, this research attempts to establish artistic methodologies that respect the portrayed subject. I do so with the knowledge that computational, data and intelligent technologies will continue to expand visualisation horizons. As I respect such ongoing digital developments and may even seek opportunities to apply them, I also look to the continuing opportunities of hand-drawn visualisation that has been the bedrock of portraiture for centuries. In applying the drawing and mark-making techniques to the production of

limited edition prints, I am extending the hand-drawn single artefact to enable the subject and artist to retain the portraits and for additional prints to be available for public sharing through exhibition. Through the development of the described consent procedures and documentation, these personal and public uses of the completed serigraphic portraits have been mutually agreed upon and are additional indications of their meaningfulness.

Chapter 4. Silkscreen printmaking and contemporary serigraphy

In Chapters 1, 2 and 3, I have reviewed examples of the use artists have put photography to initiate works, the ethical concerns and the consent process developed to address the discreet use of photography in the creation of meaningful portraits. This Chapter provides a selective overview of silkscreen printing by artists, termed serigraphy, to create multiple prints. As referred to in the previous Chapter, I extend the singular artefact through serigraphy into short editions to enable the subject and artist to retain portraits and for additional prints to be available for public sharing through exhibition. This multiple availability enhances the opportunity for portraits to enhance their meaningfulness. In the following and final Chapter, I will go on to describe in detail the material practice of printing short, serigraphic editions of singular-drawn portraits based on the foundations of serigraphy and portraiture that I have laid out. This overview situates the historical and contemporary nature of serigraphy within artist's printmaking, which, through searches of the available literature, is scant. By situating the research in this recent artistic and historical context and by acknowledging and learning from it, I seek to contribute new insights to the artistic medium of serigraphy in the 21st-century.

4.1 Silkscreen and serigraphy, a brief overview

The majority of texts on 'silkscreen printing' are technical manuals which can be helpful in the acquisition and application of skills in the practice of serigraphic printmaking. They have focused on the application of the cut stencil, flat colour qualities and photographic halftones. However, to lay grounds for an understanding of my use of the medium, I will briefly lay the context of the medium's use by Western artists since its invention in the early 20th century. I will review the application of the medium during the rise of the Pop Art movement, followed by 1960s US and British serigraphic works; European serigraphy 1960-1970; Post Pop Art Serigraphy; and 21st-century visual artists adoption as they negotiate aesthetic, commercial and digital image environments. I seek to provide the context for my early 21st-century practice of integrating smartphone digital photography, drawing and serigraphic printmaking to make meaningful portraits in a period of extensive expansion of screen-based digital imagery.

I will describe how artists departed from commercial mechanical screen-printing processes, designed for the production of multiple identical images, to make hand-made prints through personalised expressive approaches to the medium. I will achieve this by analysing examples and texts describing artists' adoption of the medium and the underlying aesthetic, social and cultural contexts to which they responded and contributed. These artists focused on making handmade marks within the printed medium which led to developing and accruing tacit knowledge of touch within the making. While doing so they recognised the printed multiple capabilities of serigraphy and the potential to replicate their images in short or long editions to make them available beyond the singular artefact. This balance of opportunity between haptic mark making and multiple replications establishes a thread of an artistic aesthetic that I have pursued in my serigraphic portraiture that enables not only the making of the works but the sharing of them between artist and subject and through public viewing.

Having researched and written about these serigraphic artists, I realise I enjoy their aesthetics and approaches to making serigraphic images during periods of social, technological, and cultural change. Consciously and unconsciously, appreciation has been embedded in my artistic attitudes. My choices are of academic importance in contributing to the historicisation of the medium but at another level I am a fan of much of the selected works. I have viewed them many times and have been influenced and inspired by them. I do not seek to replicate them, but it is important to acknowledge this personal position as I present my rationale for the making of serigraphic portraits that can be understood as meaningful to the artist, subject and wider audiences.

4.2 The context for serigraphy and silkscreen

Although silk screen printing has traditions in the Far East before the 20th century, I begin in the mid-20th century as the medium is embraced in commercial and artistic sectors. Modern silkscreen printmaking was first patented by Samuel Simon in Manchester, England, in 1907. In 1914, John Pilsworth in the United States took out a patent for multi-coloured screen printing. In the 1930s, American artist

printmaker Anthony Velonis and the critic and print curator Carl Zigrosser, (Philadelphia Museum of Art) coined the word ‘serigraph’ to convey the visual art, rather than the commercial outputs of the process. The derivation is from ‘Seri’ Latin for silk and ‘graphein’ Greek for to write or draw. As Anthony Griffiths, Deputy Keeper of the British Museum of Prints and Drawings has made clear, serigraphy and silkscreen techniques are the same: ‘Each may use similar tools, materials, and techniques but they are used for different purposes and in different ways to achieve different end results’ (Griffiths, 1996:152). In 1939, Velonis wrote *Silk Screen Technique,* which was used as a ‘how-to’ manual and adopted by the Roosevelt Federal Art Project and its internal organisation, the Works Progress Administration (1935-41). In 1935, President Franklin Delano Roosevelt established the WPA as part of his New Deal program to put millions of unemployed Americans back to work and employed more than five thousand artists in various art projects, including poster divisions. To increase the distribution and impact of the posters, the silkscreen process was adapted and refined for their mass production. The print collection held by the Library of Congress of 932 works demonstrates that many artists adopted the medium and documents how serigraphy was used in art practice in this period. (Figures 30 and 31).

Figure 30. 1940. 51st annual exhibition - American painting and sculpture. Illinois WPA Art Project. WPA Library of Congress

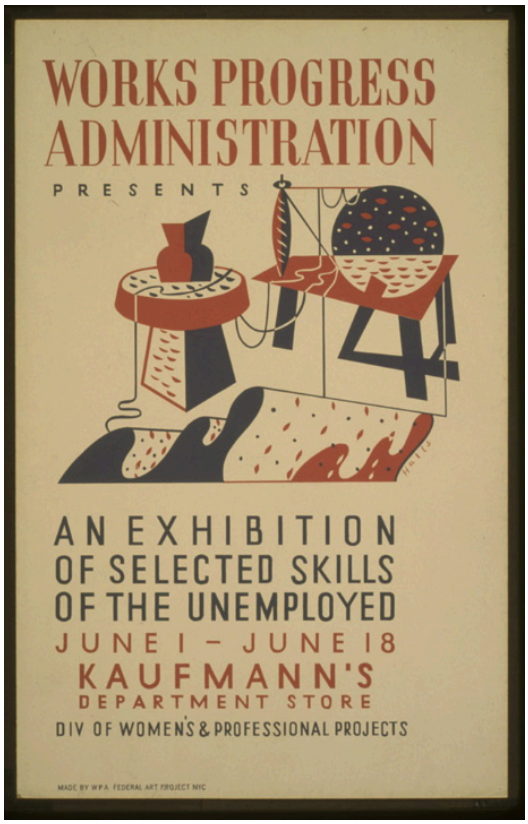


Figure 31. Halls, R. 1936-38. Works Progress Administration presents an exhibition of selected skills of the unemployed. Division of Women's & Professional Projects. WPA. Library of Congress.

Both posters exhibit the use of the medium to print a range of layers of colour using stencils creating promotional prints. During the WPA art projects, over two million posters were printed from thirty-five thousand designs. The intervening 2nd World War and subsequent recovery saw little cultural innovation of serigraphy by artists. US modern art of the late 1940s and 50s focussed on Abstract Expressionist painting.

4.3 Silkscreen and serigraphic techniques in Pop art

At this time, many Western artists were inspired by the upsurge in popular culture and figuration and silkscreen was favoured by some as a popular medium in itself from its use in consumer, entertainment, and advertising sectors. Artists enamoured with it applied the expansive, smooth, flat colour and precise registration methods. However, others experimented at the parameters of the medium and found unexpected visual qualities borne of mistakes or lack of attention to the technical demands of silkscreen printing. One such artist was West Coast painter Ed Ruscha (b.1937), who experimented with printmaking, including silkscreen.

> Sometimes an image I have in mind will work in almost any print medium […] Conventionally sure ways of making a print might be that if you want solid, pure colour, you do it in silkscreen. If you want scratchy lines and foul biting and a sort of automatic look to it, then do etchings. If you want an appearance of a crayon drawing, then do a lithograph (Engberg, 1998:366).

Here, Ruscha reveals the qualities that commonly were associated by artists with silkscreen in terms of solid colour, and significantly, he demonstrates that artists did not tend to consider silkscreen for works based on gestural lines or drawn marks. Ruscha chose silkscreen to make the seminal print '*Standard Gasoline Station'* (Figure. 32) in 1966 and by preserving the original screens he continued to experiment with the image in the following years, building on the contrast of the solid flat, defined chromatic areas with the commercial print technique of graduation between colours described as 'split fountain', a technique used to combine and blend different coloured inks to create a graduated area or layer including more than one colour, (MoMa, 2021) as seen here in the blending of the brown, orange and blue in the background.

Figure 32. Ruscha Ed. 1966. '*Standard Gasoline Station'* Screenprint. 65.1 x 101.5 cm

Ruscha's first print was an edition of 50 published by entrepreneur and art collector Aubrey Sabol and editioned by the Art Kerbs studio in Los Angeles which specialised in movie poster printing. In a consummate laconic 1960s description, Ruscha tells of how this iconic silkscreen print came into being:

> Aubrey Sabol, a woman from Pennsylvania who saw some work of mine, called me and said, I would like to make a print with you. This was totally her creation, not mine, and I responded to that. She agreed to pay for the edition if I would send her a certain number of prints. It was very altruistic … I sometimes think I would never have done that print unless she or someone like her had come along (Engberg, 1998:364).

This reflection by Ruscha indicates creative patronage with mutual benefits to the printmaker and publisher of the print being commissioned and sold. It also points to the potential commercial nature of silkscreen prints as opposed to the unique serigraphic artefact. Inherent in the concept of silkscreen prints is the potential for multiples, where an image can be repeated as many times as the life of the screen will allow. Ruscha is thankful for the publisher's encouragement to make the print, which has gone beyond the original edition of 50, to become a popular and licensed image, printed and sold by galleries and poster companies globally, as an iconic image of West Coast America.

Rather than apply the same technique again and again and in the spirit of artistic enquiry Ruscha went on to experiment with unconventional printmaking materials, such as caviar and chocolate made on a range of surfaces, including 'Rayon and Taffeta' (Tate). In parallel with his work, Ruscha became aware of the silkscreen practice being developed by Andy Warhol (1928-87) on the American East Coast. He noted that Warhol 'did not adhere to rules and worked in very awkward ways which had great style. His silkscreens were his paintings' (cited by Engberg, 1998:366). By referring to awkwardness and lack of adherence to the rules, Ruscha was acknowledging there were conventions of commercial silkscreen printing that could be adopted to produce precise, registered layers of flat, continuous colour. However, he recognised that Warhol had rejected those conventions in favour of an idiosyncratic artistic application of the medium, more akin to painting. Conversely, Warhol described his studio as a 'Factory' and applied a commercial assembly line

approach to art production into which the silkscreen medium fitted well. The studio factory floors became the flat(ish) ground for his silkscreen printmaking. He would use wooden frames stretched with course mesh that ink would be pushed through onto paper and fabric by himself and his troupe of assistants. In the documentary *American Masters Andy Warhol (Burns,* 2006*),* Whitney Museum senior curator, Donna De Salvo, states that Warhol listened to his assistant Nathan Gluck and understood that photographs could be transferred onto the screens photo mechanically by a commercial supplier. This was a breakthrough for Warhol as he realised that rather than drawing images for print he could select and appropriate popular cultural photographic images. The appropriation technique established a silkscreen aesthetic using dramatic images taken from popular newspapers, magazines and movie promotions. With the increase in popular mass media printed images came the increasing appropriation[6] of images in the developing genre of Pop Art, thereby generating a new meaning or set of meanings for a familiar image.

Warhol printed appropriated images onto brash, bright primary colours as backgrounds or printed through hand cut, imprecise stencils, creating images for and from this period of Western culture. Many of the source images were photographs of iconic, glamorous personalities that post-war America was consuming. In contrast to commercial controlled silkscreen studio practice, Warhol pushed solid ink colours through large-scale silkscreens onto paper and fabric. In the documentary *Andy Warhol - The Complete Picture* (Bailey, 2001), silkscreen assistant, poet and textile technician Gerald Malanga reflects: 'It was a very improvised situation. Technical mistakes would happen, and the registration could be off, but that would add to the art.' As Malanga observes, Warhol was open to accepting mistakes in conventional silkscreen printing, which resulted in fine art images being displayed in galleries rather than commercial locations.

[6] 'Appropriation' is the use by artists of images and objects from popular culture. It can be tracked back to the cubist collages and constructions of Pablo Picasso and Georges Braque made from 1912, in which real objects such as newspapers were included to represent themselves. (Tate)

Figure 33. Flaming Star publicity still. 1960

It is claimed that Warhol saw a publicity shot of Elvis performing the role of Pacer Burton in Flaming Star on a German postcard (Figure 33) (Arnold 2010:n.p.). It is a full-colour photographic image shot on the film set in high quality to promote the movie screen star. It seems that in his desire to enlarge the image, Warhol dismissed its colour and tonal photographic quality and had it converted onto a silkscreen for rapid printing. The promotional quality image was degraded to one of simple, dramatic black and white contrast, printed on a silver background, which provided the basis for *Single, Double and Triple Elvis* serigraphic prints. With his customary bravado and play on the language of branding and advertising, he explained, 'In my artwork, hand painting would take much too long and anyway that's not the age we're living in. Mechanical means are today [. . .] Silkscreen work is as honest a method as any' (Warhol quoted in Virginia Museum of Fine Arts, 2021). He

was creating visual art by embracing the silkscreen medium and, in addition, incorporating photographic images in visual art.

Figure 34. Warhol, Andy. *Triple Elvis.* 1963. Silkscreen ink, silver paint, and spray paint on linen. 209.23 × 180.66 × 2.86 cm

Malanga claims he would suggest approaches that appeared during the printmaking process to Warhol who would approve or not. An example is the superimposition of the same *Triple Elvis* image (Figure 34) that created a contemporary visual strobed impression to portray a subject beyond the literal representation of the original photograph. This approach was contrary to the conventions of commercial and artistic silkscreen printing processes used to produce identical, repeatable prints for wide distribution. To achieve multiple editions, artists and printers applied silkscreen printing by paying precise attention to millimetre perfect registration of layers of image and colour; smooth, consistent ink viscosity; and uniform squeegee pressure applied through pristine clean meshes and stencils. At times, Warhol would treat the screen mesh as a painterly surface to create unique prints, such as his Flower prints or his celebrity portraits that exhibited imperfections in the print process. On other occasions, he would apply precision screen printing such as the red, white and blue *'Brillo'* boxes *(1962)* and *Campbell's Soup Cans (1962)*. Warhol also applied his repetitive print aesthetic to news photographs of suicides, deaths and disasters

roughly screened onto canvas. The mangled metal and twisted bodies of car crashes replaced the earlier glamour and the electric chair was repeated over and over again in multiple serigraphic prints on paper. The controversial content caught critics' and gallery owners' attention but the method of making the images was just as important to the artwork's meaning as the appropriated photographic images. Bruce Gopnik has said Warhol used silkscreen methods to 'let him adopt the methods of mass reproduction, but that's wrong, silk screening let him paint a picture of the mass reproduction that was already out there in photo-saturated post-war America using the visibly artisanal means of messy high art' (2020:17). These works exhibit Warhol's acceptance and inclusion of the human and hand-made contributions to the images through the serigraphic print processes. Warhol's imprecisely printed images on canvas took them into the art gallery rather than the billboards of commercial silkscreen prints and allowed critics like Gopnik to position them as 'paintings' and find a place in the strata of art classifications.

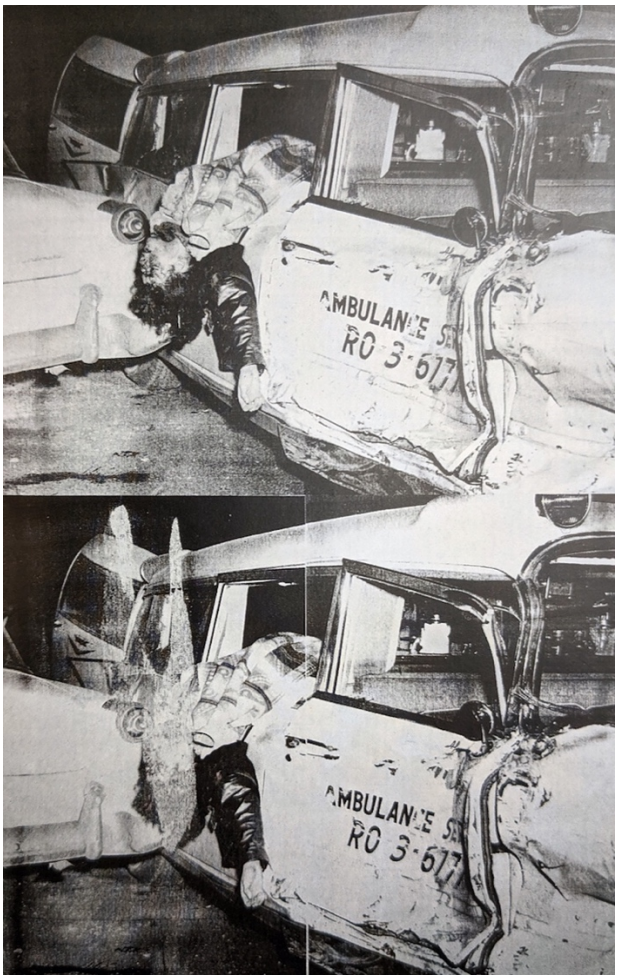


Figure 35. Warhol, Andy. 1963-4. *Ambulance Disaster.* Silk-screen ink on linen. 119x80in

As Hal Foster notes in The First Pop Age (2014:115) the 'floating flashes of the silkscreen process' including the off register and uneven streaking of ink to generate distressed printed images of the shocking news photographs, produces a second-order trauma, beyond the content. Foster points to the difference in treatment of the repeated image in (*Ambulance Disaster*) (Figure 35) where the upper image of a dead woman slumped over a crashed ambulance door and the identical lower image is smeared with 'an obscene stain [that] effaces her head - a stain that was an accidental upshot of the silk screen process (115).' There are many interpretations of motivation and underlying psychological determinants of Warhol's making of such images. There are also questions about the authenticity of prints as defined as multiple identical impressions, as opposed to singular instances of artistic experimentation or chance, that become an embodiment of the artist's intended work (Gover, 2015.166). Warhol's appropriation of photographic images and incorporation of individual modern mechanical print methods and serigraphic methods created transformative artworks. In doing so he opened routes to artistic serigraphic works that had not been perceived before.

4.4 Silkscreen: handmade and painterly experimentation

Concurrently with Warhol's adoption of the silkscreen medium American painters, sculptors and performance artists saw it as a medium for experimentation. Robert Rauschenberg (1925-2008) began using photographic images in his paintings by transferring found magazine or newspaper photos. He selected images by cutting or tearing them out of publications and soaking them with solvent which loosened the ink and with the exertion of pressure facilitated its transfer onto canvas. He became dissatisfied with the relatively small scale of the transfers and with the paleness of the transferred image as they were overpowered by the paint he applied to the canvas. Both problems were solved by adopting silkscreen printing to enlarge images and print them with the density and colour he desired. In 1962 Rauschenberg was introduced to Andy Warhol's work in his studio by Henry Geldzahler, the curator of 20th-century art at the Metropolitan Museum of Art. Warhol had begun to work with photographic silkscreens that August (Fienstein, 1990:45).

Whether inspired by Warhol or not, Rauschenberg began to make silkscreen paintings on white canvas with black and white inks. The photographic elements were surrounded by improvised gestural painterly marks made with oil paint, diluted with white spirit or dripped, splattered or scrubbed by hand into canvas surfaces. Taking the silkscreen mechanical process in hand he improvised with the squeegee to create ink sweeps within images and across canvases. In doing so he created tactile surfaces revealing the materiality of the making process while countering the photo realism of the media images through the irregular inking. The breadth of hand-made artistic approaches took silkscreen printing further into the realm of fine art and serigraphy. He went on to apply similar techniques in making 32-foot, black and white screenprints and later, in 1963, to large-scale colour canvases. In the colour canvases, Rauschenberg seldom adopted the 'CMYK' commercial printing technique to print realistic photographic colour images in magazines and advertising. CMYK is the precise process of carefully balanced cyan, magenta, yellow and black process colours to render the full-colour range (Mara, 1979:94). For Rauschenberg, only one or two of the colours would be imperfectly registered to create an unrealistic but dramatically effective image: 'eliciting a chromatic transparency midway in effect between Titian and colour television, at times highly sensual and luminous, at times artificial and strident' (Kosloff, 1963:403).

Figure 36. Rauschenberg, R. 1963. *Retroactive I*. Oil and silkscreen ink on canvas. 213 x 152cm

Rauschenberg's *Retroactive I*, (1964) (Figure 36) uses images of events gathered from magazines and newspapers made with oil paint and silkscreen ink on canvas. Figure 36 shows a large photograph of the recently assassinated John F. Kennedy alongside a parachuting astronaut, tinted colour photographic images with no obvious rationale for inclusion accompanied by seemingly random splashes and drips of colour. He fused photographic found images with paint on canvas that can be interpreted as bridges between Abstract Expressionism and Pop Art.

By creating handmade paint and silkscreen combinations to incorporate these complementary methods and images from popular culture, the artwork is a response to the growing presence of television and mass media imagery. Using an appropriated portrait and surrounding it with marks and popular cultural images including a cropped image of Kennedy's hand, it could be said he has created a portrait of the time. Through their use of silkscreen Rauschenberg and Warhol were making inventive advances in hybrid image-making that contributed to new forms of portraiture. They departed from commercial, mechanical screen-printing processes to make single hand-made paintings or short printed editions through personalised approaches to the medium. Such innovative approaches indicated then and now, that artists can adopt conventions of printed image-making, but also play and experiment through practice to create valuable techniques of representation and expression through their image-making. This modus operandi is one I have been inspired by and have pursued in this research.

4.5 Critical questions of art through serigraphy 1960-70

In this section, I seek to understand how artists responded by experimenting with new ways of making and creating serigraphic prints. In doing so I build the argument for hybrid approaches to silkscreen printmaking. It can be seen as a medium with its protocols but also that those can be adopted, extended, or broken as artists experiment, investigate and pursue their critiques and expressions and create serigraphic images.

Painter and printmaker Roy Lichtenstein (1923-97) cropped and painted appropriated popular comic images and captions. For his works, he retained precise silkscreen shapes, black outlines and a mainly primary, colour palette. The original comic source images were mechanically printed using 'Half-tone', the varied size dot matrix to create the illusion of continuous shades of grey to print a photograph. In addition, the Ben Day dot structure which applies a uniform dot shape for the illusion of areas of flat tone or colour was applied to the published comic books. Greg Lawley makes the argument that Lichtenstein observed the Half-tone and Ben Day dot structures, but in fact painted interpretations of the printed originals, 'It is mainly journalists and non-professionals who actually state outright that he painted Ben Day dots, most academic writers on Lichtenstein agree that he painted dots "derived from" or "similar to" the Ben Day dots of the comics' (Lawley, 2015:np). Here he is adapting a style for his own aesthetic purposes rather than simply copying from his sources. His fastidious style of painting popular cultural graphic representations elevated comic book images into art through scale and presentation in the art gallery. This ambition was pursued in *'Brushstokes'* (1965)[7] which parodied the use of the paintbrush by artists and in particular abstract expressionists. Richard Hamilton (1922-2011), the British Pop artist, referred to Lichtenstein's equalising treatment of the subjects he chose for his art when he wrote in 1968: 'Parthenon, Picasso or Polynesian Maiden are reduced to the same kind of cliché by the syntax of the print: reproducing a Lichtenstein is like throwing a fish back into water' (Hamilton,1968:23). Hamilton takes an art historic perspective to point to artists ability to appropriate images from any source and by applying print technologies, with their associated concepts of repetition and reproduction, ability to omit contextual associations that would normally accompany them. Hamiliton's quote can also be interpreted as the artist laying out a conceptual argument for his own work to reproduce, interpret and reposition a Lichtenstein image for his artistic purpose and double down on his ability to appropriate an image that has already been appropriated in the making of an artefact.

[7] *'Brushstrokes'* was printed by Aetna Silkscreen Products, Inc., New York and its singular version *'Brushstroke'* was printed at Chiron Press, New York.

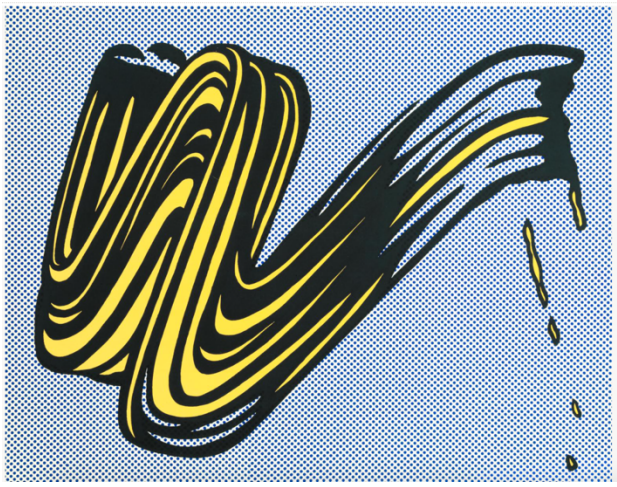


Figure 37. Lichtenstein, R. 1965. *Brushstroke*. Screenprint on paper. 565 × 724 mm

In an insightful US/UK discussion with Lichtenstein, Richard Hamilton referred to the fact that the influential initiator of the 'readymade' Marcel Duchamp: 'had always said art was about grey matter' (Duchamp quoted by Furlong 1998:96) and observed on Lichtenstein's depiction of a brushstroke (Figure 37):

> I think there is a good example in *Brushstroke*. To say that a brushstroke can be converted into other kind of marks and can mean, 'brushstroke', but have nothing to do with the brushstroke physically is a very interesting philosophical idea (Furlong 1998:96).

Lichtenstein responded by offering insight into the making of printed pop art:

> I think Richard [Hamilton] said it very well about the mind as opposed to the touch, and that there is apparently no touch in our work [...] It is a depersonalised style because it just seems printed, and it is supposed to appear to be done by a machine. It is printed and it is fake, and it is a copy, and it is done from a two-dimensional subject rather than a three-dimensional subject, and it does all the things art isn't supposed to do (Furlong 1998:96).

Lichtenstein's comment that printed art can do all the things art isn't supposed to do assists in Hamilton's understanding that the printed brushstroke poses valuable philosophical questions. Many of Lichtenstein's observations on pop artists working from two-dimensional graphic or photographic subjects laid the ground for following

artists to unapologetically produce artworks from photographs and furthermore questions what is to be valued as art.

Hamilton, in exploring the philosophical meaning of printed images went on to reproduce a silkscreen print by Lichtenstein which he titled: *'A little bit of Roy Lichtenstein for……'* (Figure 38). Hamilton collaborated with commercial screenprint specialist printers Rose Kelly and Chris Prater of Kelpra Studios to make an edition of prints reinterpreting a portion of Lichtenstein's *Crying Girl* (1963). In doing so he stated that: 'it seemed only reasonable to take the serial process to its logical conclusion and make an artwork from a piece of a Lichtenstein artwork, made from a piece of comic strip (Hamilton cited by Lullin, 2002. 60).' The completed prints were distributed to friends with their name inserted by Hamilton in the space reserved after 'for……' (Hanover Gallery, 1964). This act suggested that each print was seen as a singular artefact even though the printed image itself was a multiple. Hamilton is once again critiquing the role of the printed artefact. His sharing of the singular artworks from the series is echoed in my practice of sharing the first printed portrait with the subject from the printed edition.

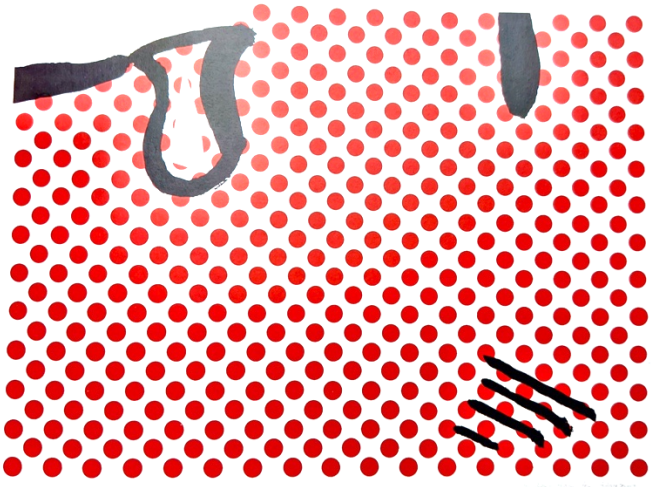


Figure 38. Hamilton, R. 1964. *'A little bit of Roy Lichtenstein for……'*
Silkscreen from 2 stencils on cartridge. 58.3 x 90.8cm

While British artists such as Eduardo Paolozzi, R B Kitaj, Peter Blake, Joe Tilson and Pauline Boty were championing and incorporating popular culture in their work through various methods including screenprint, Hamilton's intellectual acuity was matched by his pursuit of the screen-printing medium to interrogate and reflect

images of popular consumerism. He had come to follow an artistic path of introducing consumer imagery into the territory of visual art practice and is reported after a trip to the USA to have been surprised to find it was an established art form in the US. Hamilton was further taken aback by Warhol's exhibiting of portraits of US popular icons, Elvis Presley and Elizabeth Taylor. Whereas Warhol and American artists using silkscreen to make repeated or superimposed images exhibited and sold multiples of the same image, Hamilton intentionally printed proofs and numbered variations. Each displayed artistic investigation, experimentation and serigraphic development. By appropriating images pop artists created work reflective, celebratory and critical of their increasingly media-saturated culture. They were not particularly concerned about borrowing other creative or commercial makers' images and saw popular consumer images as freely available source material for artistic expression through silkscreen print techniques. At the time appropriation was taken to an extreme by Elaine Sturtevant (1924-2014), who 'simply created copies of works by other artists, with little or no manipulation or alteration, and presented these copies as her own works' (Irvin, 2005:3). Andy Warhol even colluded with Sturtevant by lending her his original silkscreens in order she could make better copies of his work. She went on to make copies of work by Lichtenstein, Oldenburg, Johns and Stella. In doing so she brought into question artistic authorship, authenticity and originality that would become central to arts discourse in the 1970s highlighted by the work of Sherrie Levine (b.1947) in which she re-situated well-known artistic works to support new understanding and rethinking of them. Concurrently, the 'Pictures Generation' that included Levine, Barbara Kruger (b.1945), Robert Longo (b,1953) and Cindy Sherman (b.1954). took a critical approach to media culture in their film, photography, video and performance works. As discussed in previous Chapters artistic appropriation would have legal, cultural, and philosophical ramifications in subsequent years as ownership and authorship became a contested arena for commercial image creators, artists, and publishers.

In 1962 Hamilton printed *'Adonis in Y fronts'* (Figure 39) based on appropriated images from 'Mr Universo' magazine and the ancient Greek sculpture 'Praxiteles Hermes' from Life Magazine. In 1963 he approached Chris Prater to make a faithful reproduction of the painting which showed a photographic image of a man dressed in

a striped shirt (from a Lucky Strike cigarettes advertisement) and underwear (Y fronts advertisement) pulling sprung chest bars. In a statement revealing of the potential for the screen printed multiple, Hamilton said ‘although it was a bit simplistic to make reproductions of things’, he accepted ‘that, that was the way it was going’ (Lullin, 2002:10).

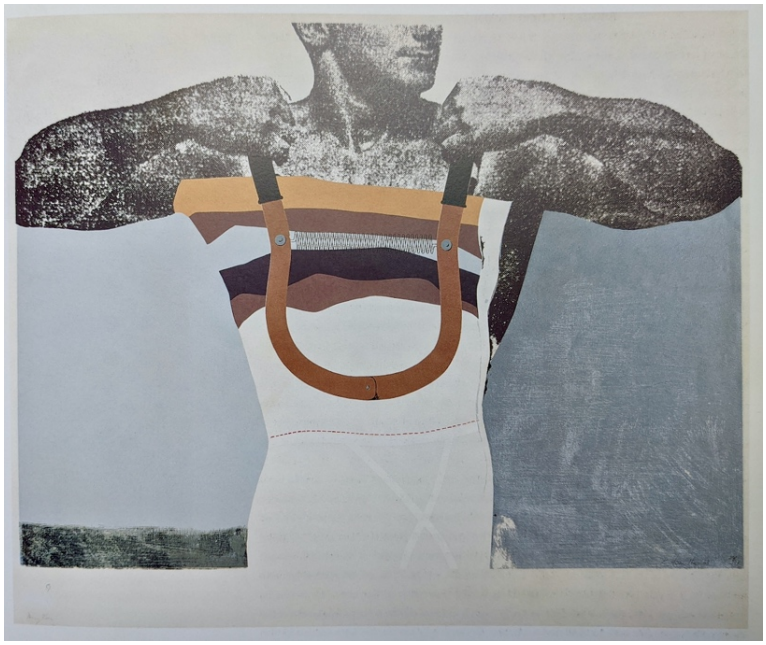


Figure 39. *‘Adonis in Y fronts’* Hamilton, R.1963. Silkscreen from 12 stencils on TH Saunders paper. 68.7 x 84.4cm

In Richard Hamilton, *A Life in Print, 2020,* Hamilton is quoted as saying that for all its limitations, the established stencil method has a direct and clean simplicity and is stark in its contrast with photographic halftone stencils. He justified silkscreen’s modern qualities: ‘Pigment is more substantial than in other processes and registration can be very accurate … and also because it is less autographic than etching or litho – it hasn’t their dependence on the hand of the artist: in that sense it is a modern printmaker’s medium’ (Lullin, 2002:10). The drafting films I use were not available to Hamilton at this point in his career and he continued to develop serigraphy through stencils rather than a hand-drawn approach that was perhaps perceived as slightly old fashioned by artists aspiring to the modern age. As new print techniques including dye and pigment transfers, Iris digital prints and Polaroid photographs became available he embraced their qualities. He also experimented

with computer image making and for a series of self-portraits (Self-portrait with red and yellow, 1998) used hand-drawn marks using the Quantel computerised *Paintbox*.

Famously, Hamilton invited Francis Bacon (1909-92) to take a polaroid of himself, which Bacon immediately discarded as it was blurred but Hamilton urged the painter to let him experiment with it. At first Bacon declined but Hamilton decided to pursue it and requested Bacon's blessing to proceed which was given. (Lullin, 2002:104) Eventually a silkscreen portrait based on the enlarged, blurred Bacon polaroid was made by Hamilton (Figure 40) and editioned by Dieter Dietz in Bavaria. This is an example of a portrait being initiated using an instant photographic camera that had generated unexpected visual qualities. The artist responded to and augmented it with handmade marks that became the foundation for silkscreen printing and the resultant serigraphic portrait. I point to this portrait as it has similarities to my portrait-making initiated with instant phone camera photographs that are embellished, added to, and eventually printed. I was not consciously aware of Hamilton's portrait until undertaking this research and it may be that he was responding to the new polaroid technology as I am to the smartphone.

Figure 40. Hamilton, R. 1970-71. *A portrait of the artist by Francis Bacon.* Collotype and Screenprint

In another example of Hamilton's extensive early serigraphic work, he made *My Marilyn* (1965) based on a contact sheet of black and white images of the actress taken by photographer George Barris (1922-2016). For *My Marilyn,* (Figure 41) Hamilton had seen a sheet of contact prints published in an obituary to the recently deceased Monroe in 'Man About Town' magazine (1962): '*MM: The Last Pictures'.* He observed the double-page spread featured contacts Monroe had forcefully marked with pen over each image of herself for approval or rejection. Hamilton reflected 'since the basis of the print was a group of photographs marked by Marilyn Monroe's hand, it became an objective of the prints 'to produce a painterly result without actually making marks with mine' (Hamilton, 1973:31). This statement points up the importance of the visibility, or not, of the artist's hand in making marks within serigraphic printmaking. Hamilton is making an aesthetic and material comment on the presence of handmade marks in print artefacts. Normally the expressive qualities of handmade marks might signify the authenticity of the artist's work but in this case, he is drawing attention to the subject's authenticity by including their handmade marks and the omission of his own. Eleven proofs were made of a composited silkscreen image using pastel colour backgrounds, overprinted with negative photographic images, and finally overlaid with a defining black layer giving emphasis to the positive photographic images. Monroe's marked "*good*" selection was given prominence through its size in relation to the other unselected scored images and its unmarked detailed photographic image.

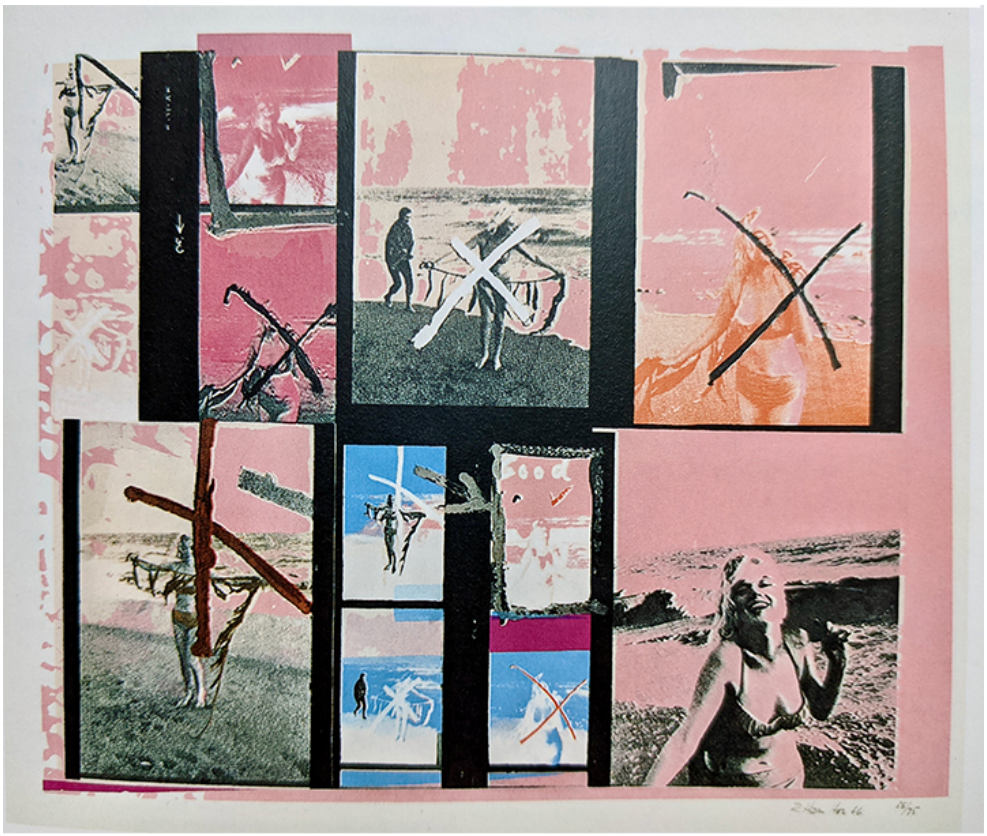


Figure 41. Hamilton, R. 1965. *My Marilyn*. Screenprint from 9 stencils. 68 x 83.3cm. Printed by the artist and Chris Prater on TH Saunders paper. Edition 75+artists and printer's proofs

The artists described in this section embraced the photomechanical opportunities of silkscreen and photographic imagery that could be converted into Half-tones, enlarged, and printed. Photographs could be of their own making or more often taken from popular publications where artists embraced the capability the medium afforded for appropriation of cultural images. While taking up these new opportunities many enjoyed making fast handmade and painterly responses to the medium. These were in contrast to the precision the medium demanded for long commercial runs of images and thereby further defining the difference between silkscreen and serigraphy. They were creating bespoke prints in small editions which embrace artistic image-making qualities of the medium alongside the ability to make multiples for wider exhibition. These again echo my practice in investigating how artistic portraits might be made meaningful.

4.6 Silkscreen and serigraphy 1960-1970

In the following section I discuss how many artists embraced the complex and laboured capabilities of silkscreen printmaking. They warmed to the repeatable output opportunities of the medium that offered artistic responses to the rapid scientific developments in the period. In turn, many involved in counterculture arguments of the period experimented with the medium's technical means of representation and the opportunities for screen printing to represent anti-establishment movements. I explore these works to make clear the medium's versatility in the hands of artists to make innovative and meaningful serigraphic prints.

Many proponents of 'Op Art' found the accuracy of the medium perfect for their explorations of optical phenomena. Luitpold Domberger (1912-2005), a pioneer of serigraphic printing in Germany, established his first print workshop in Stuttgart in 1949 to collaborate with international artists. Domberger specialised in the intricate hand-cutting of stencils and made extensive experimental use of fluorescent inks. He worked with Victor Vasarely (1906-1997), and Josef (1888-1976) and Anni Albers (1899-1994) to create serigraphs of meticulous quality. Albers *Homage to the Square* (1967) was editioned at Domberger. Such dexterity was further evidenced in future silkscreen work including Richard Estes 'photorealist' large-scale print '*Holland Hotel'* (1984) which took an astonishing 180 colours to complete requiring 180 separate hand-cut stencils to be made over a period of seven months (Tate). 'Poldi' Domberger visited New York, met and invited Andy Warhol to contribute to an upcoming calendar by showing him a selection of serigraphic prints. Warhol thoughtfully held one up and said, 'No… I don't think I should do that! Your printing is much too superb for my work' (Rudloff, 2018). The Domberger studio went on to meticulously print and publish over 2000 prints by international artists. (Domberger; Catalogue Raisonne).

In Britain artist Bridget Riley (b.1931) was painting canvases expressing and investigating visual perception through optical phenomena. Initially, her black and white paintings using simple but precise geometric patterning of shapes – squares, lines, and ovals – were heralded as British 'Op Art' in London and New York (Follin, 2004:189). Following a suggestion from an admirer of her painting *Movements in Squares* (1961) that it would make an ideal silkscreen print, she worked at Kelpra

studio to make an edition of 26 which sold out. Along with 23 artists in 1964, she participated in the Institute of Contemporary Art's first ever dedicated British Silkscreen Artists show, curated by Richard Hamilton. She, like many of the artists 'were excited about trying new materials – we all wanted the new' (MacRitchie, 2020:6). The exhibition and the artist's enthusiastic participation indicates that silkscreen was being perceived as new, modern, and acceptable in the British art scene.

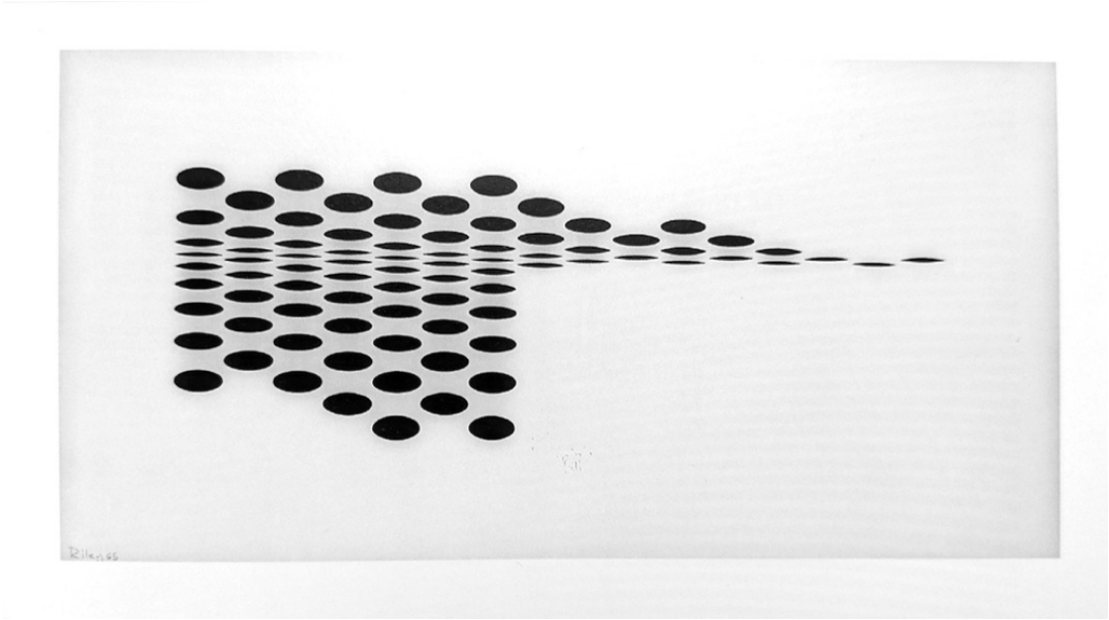
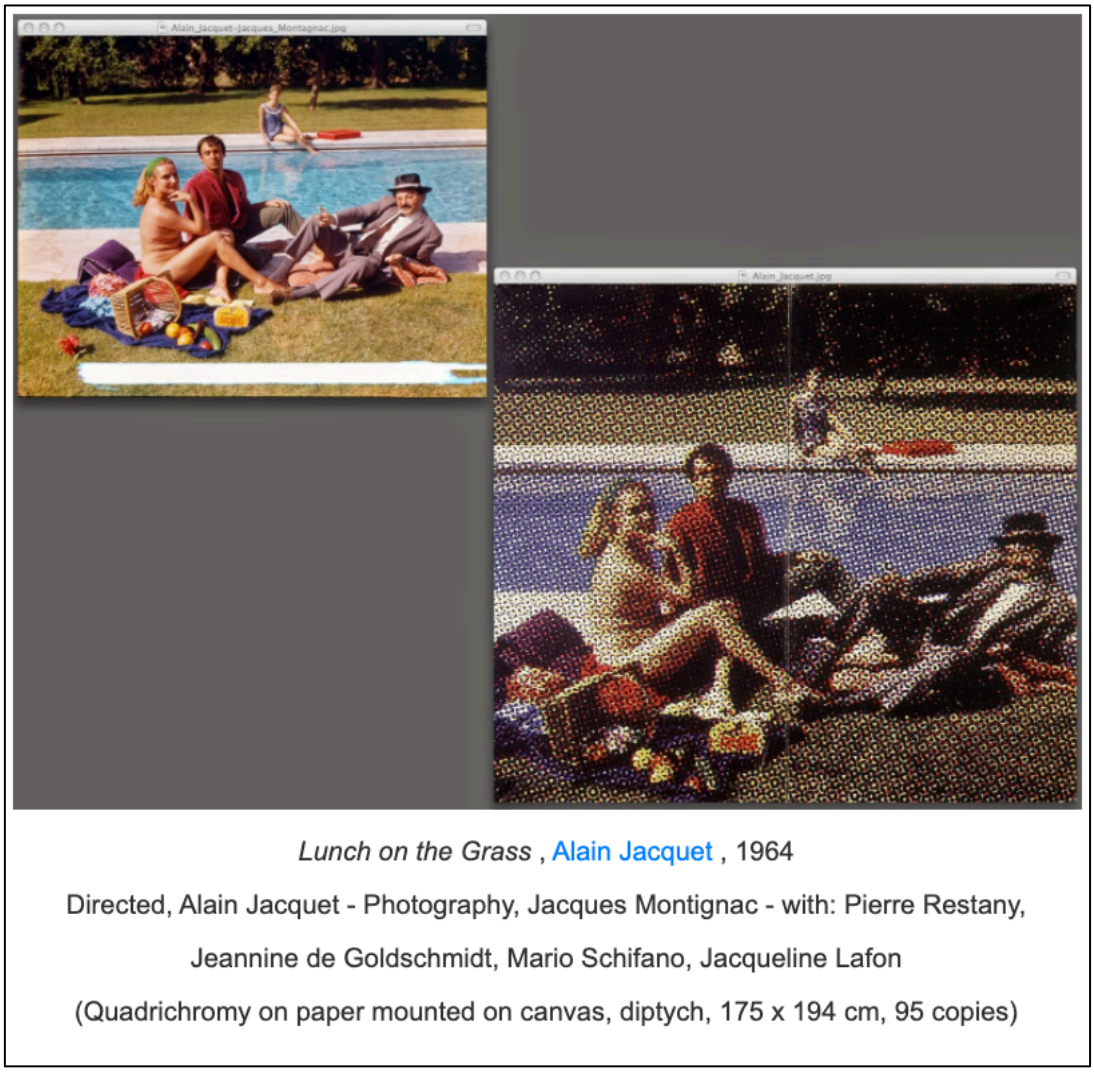


Figure 42. Riley, B. 1965. *Untitled (Fragment 7).* Screenprint on Plexiglass (on the reverse of the sheet) 50.9 x 99.2cm. Edition of 75. Plus 5 artist's Proofs. Printed Kelpra Studios

Riley's 1965 series *Fragments (1-7)* (Figure 42) was not printed on paper but on a new substrate: plexiglass (Perspex) which was 'clean, clear, fresh, synthetic and symbolised this new beginning: anything was possible' (MacRitchie, 2020:6). The black shapes layer was printed first, followed by the white layer on the back of the transparent Perspex which gave the prints a translucence borne of the alignment of image and support. This approach to presentation creates a distance for the viewer and a removal of the handmade from the making. This is in a similar manner to Lichtenstein's depersonalised technique of removing the hand drawn and highlighting the reproductive quality of print. Like much of her painting, Riley's prints are made by assistants under her direction: 'It's part of the meaning of the work that I don't want to interfere with the experience of what can be seen' (Riley, 1995:60). Her distancing from the physical making of the work points to her excitement about the

new, in science, technology and culture that enables the artist's hand to be replaced by mechanical processes.

In the early 1960s France Alain Jacquet, (1939-2008) produced self-pronounced 'Mec-Art': The artists of 'Mec-Art' create their works via photographic processes by screen printing' (Perrotin, 2021:np). His silkscreen prints *Le dejeuner sur l'herbe* (1964) (Figure 43) display the technique of enlarging Half-tone colour separation dots of printed colour photographs to compose singular and editioned prints. The photographic image used in *Le dejeuner sur l'herbe* was a contemporary reconstruction of the original 1862 painted composition by Édouard Manet. He is aware of the mechanics of organising and colour printing the still image and foregrounds it to celebrate the modernity of the medium. Like Riley and other artists of the time, he was enjoying the challenges of new media and the application of new means of making. The final print was a modern work made using the photo-mechanical tools culminating in an edition of 95 serigraphic prints. The image below displays the final print as well as the original photograph Jacquet composed and broke down into Half-tone colour layers for the silkscreen print process.



Lunch on the Grass , Alain Jacquet , 1964

Directed, Alain Jacquet - Photography, Jacques Montignac - with: Pierre Restany, Jeannine de Goldschmidt, Mario Schifano, Jacqueline Lafon

(Quadrichromy on paper mounted on canvas, diptych, 175 x 194 cm, 95 copies)

Figure 43. Jacquet, A. 1964. Lunch on the Grass. Silkscreen on canvas. 175x194cm

Many Parisian artists and critics were immersed in European popular culture including the critic Gérald Gassiot-Talabot who organised the *Mythologies Quotidiennes* exhibition at the Museum of Modern Art, Paris in July 1964 (Gilardet, 2014:9). This exhibition signified the beginning of the European Narrative Figuration movement to embrace popular culture and artistic processes including silkscreen. Influenced by American artist's use of silkscreen, abstract artist Guy de Rougemont (1935-2021) and printmaker Éric Seydoux (1946-2013) organised a silkscreen workshop in the 'Atelier Populaire'. Attending painter Gérard Fromanger (1939-2021) remembered: 'There were 200 people watching including 15 to 20 painters, and we found it to be magic, a miracle. We understood that we didn't need the offset machine' (Fromanger, 1998:43). Fromanger was a member of the Novelle Figuration movement which emerged in Paris as a response to American Pop art

and the fetishization of consumer objects and culture. The New Figuration focus was on the social and political value of art. Many were painters influenced by the smooth flat colouration aesthetic of silkscreen and applied it in their paintings and prints. The populist nature of the medium and the ability to print at scale in community and underground settings made it a medium of choice for graphic protest posters, avant-garde artists, and galleries.

Figure 44. Fromanger, G. 1970*. Le Rouge.* Silkscreen print on wood cardboard 1250gsm

Fromanger adopted the medium for his response to the political student uprisings from the streets of Paris. His 'Red' Flag series of silkscreen prints have visual echoes of Jasper Johns's (1930) 1954 *'Flag'* while he targeted his works at French state oppression of student protest. In 'L Rouge' (Figure 44) Fromanger screen prints the French Tricolour drenched with red ink connoting blood followed by the British Union Jack, German, Polish, Russian national flags, and US stars and stripes, all with their red elements extended horizontally with dripped red ink intended to signify blood lost through nationalist impositions. Although not a portrait artist, Fromager uses the silkscreen medium in effective campaigning serigrapher prints, which I argue are an example of the properties of serigraphy contributing to meaningfulness.

4.7 Post Pop Art Serigraphy through the information and digital age

In this section, I point to the continuing adoption and adaption of the medium by artists as artistic and cultural movements developed with the information age as a precursor to the digital age. Following the pop boom of the 1960s a wide range of artists of the 1970s and 80s used silkscreen and serigraphy as an element of their expressive work.[8] Many, saw silkscreen as a medium to complement, document or reinterpret their painting, sculpture, installation, and conceptual works. As such many prints were threads in artists' wider tapestries and were reflective of the concurrent art world. Artists were experimenting with substrates beyond the conventions of printmaking and seeking to respond to and incorporate new materials as they became more readily accessible. The integration of photography, whether made for a particular print purpose or found in the constantly expanding terrain of popular visual culture, stimulated many serigraphic works.

I shall discuss two artists who extended the application of serigraphy: Barbara Kruger (b.1945) and Michael Craig Martin (b.1941). Kruger who had been employed in the graphic design of printed publications used a cut-and-paste method to construct large image-text artworks as early feminist responses to the dominant images of male-centred advertising. She characterised her skills as knowing 'how to deal with an economy of image and text which beckoned and fixed the spectator' (Gibbons, 2005:40). In the mid-1980s she appropriated photographic black and white images from 1940s and 1950s photo annuals that held a nostalgia for a time recently gone. She used them with texts in ways not dissimilar to the popular Condé Nast *'Mademoiselle'* magazine she had worked for. Appropriated photographic images were cropped and enlarged and contrasted with bars of red colour with reversed out, white, short, provocative texts in the Futura Bold typeface. These lent themselves to silkscreen printing as an accessible and affordable medium and she explains how these images were made. 'They were one of a kind. I couldn't make an edition; I

[8] Including American artists Jean-Michel Basquiat, Chuck Close, Vija Celmins, Keith Haring, Robert Indiana, Joseph Kosuth, Cindy Sherman, and Kara Walker. European artists experimenting with the medium include Patrick Caulfield, Jean Dubuffet, Michael Craig-Martin, Mary Kelly, Tim Mara, Julian Opie, Sigmar Polke, Gerhard Richter and John Stezaker.

didn't have the money. I used to take them from a photo place on 53rd Street onto the E train. They were, like, 48-by-72-inch, and I'd carry them in the subway and up the 78 steps to my studio.' (Kruger, 2013:n.p.). Interestingly her lack of resources to make an edition of prints made her single print a unique serigraphic artefact and treated as such in the art world. This is the closest Kruger comes to describing the silkscreen medium and her adoption of it. She refrains from discussing the qualities of the medium and focuses on the intended meaning of the works through the contrast of text, colour and photographic images. This gained her a reputation as a conceptual artist and expanded her practice to include her image and text works on billboards, exterior walls of buildings and latterly in moving image installations. Although many of her works feature facial images they are not portraits but elements of the work and its messaging. Many were defined by her early direct address and 'gaze' from the works to directly implicate the spectator. This was a means to subvert the traditions of the male gaze as defined by Laura Mulvey, in her 1975 essay "Visual Pleasure and Narrative Cinema," (Mulvey, L. 2013. P.22-34) a landmark text of feminist theory. (Poulton 2024:n.p.).

In the late 1990's UK-based painter, Michael Craig-Martin experimented with silkscreen printing onto newly available substrates to ensure blemish-free, flat, bright chromatic colour and delineation that situates them in modern digital imagery more akin to internet-style images. (Figure 45)

Figure 45. Craig Martin, M 2001. Las Meninas 11 Acrylic on canvas, 274.3 x 223.5 cm

Craig-Martin anticipated contemporary vector and digital web graphics which he later employed as he mastered the power of computers to manipulate, scale, compose and repurpose his library of digitally stored drawn images: ‘It took me about two years to transfer my drawings to vectors’ (Craig-Martin, 2009:87) (Figure 46). He reported his current position on silkscreen and collaborating with printmakers: ‘Screen printing is ideal for my work. I have done digital prints, some of very high quality but I prefer the physical quality of screen prints’ (Craig-Martin, 2022:p.c.). This breadth of approach indicates a versatility of image-making through digital and electronic means but the scale and physicality of serigraphy captures an analogue quality he favours, perhaps to enable the viewer to connect the images back to their original objects.

Figure 46. Craig-Martin, M. Art and Design 2012. A set of 10 screenprints. 100x45.3cm

In the 1990s Craig-Martin’s work underwent an important change in that the strong outlines he used regularly to delineate objects had always been black, but he began using colour on increasingly vibrant, intense flat colour backgrounds. This may be

because the silkscreen stencils he used could facilitate any colour by simply cleaning off a colour and printing again with a different choice. He recognised that stark primary colours had a tacit emotive power. This realisation occurred to him when, for the first time, he painted each room of a Parisian gallery a bright colour and imposed a large line image. ‘I never quite understood what was meant by the emotional impact of colour, but when you to walk into a pink room, to a blue room, people smiled, and I realised the power that the colour had’ (Craig-Martin, 2022:n.p.). Such colourful works were meticulously and strikingly reproduced as silkscreen editions to be sold in tandem with exhibitions through dealers and the artist’s online presence. There are reverberations of Ruscha’s split fountain horizons in Craig-Martin’s *Tokyo Sunsets* (2008) and Warhol’s silkscreens in Craig-Martin’s *Computer Portraits* (2010) (Figure 47.) to which he pays homage:

Figure 47. Craig-Martin, M. George 2010. *Bespoke software, Vector artwork, computer, 55” video wall screen*

‘He [Warhol] challenged the whole modernist tradition of the artist by producing paintings he himself did not paint. He said he wanted to be a machine but in fact, the paintings look anything but machine like, because of the brilliant way he used the limitations of the screen-printing process to simulate painterliness’ (Craig-Martin, 2004:58). He recognises the creative experiments of his serigraphic predecessors from his position in a changing technological environment of digital image making and a developing global web environment. By doing so Craig-Martin embraces experimentation with silkscreen printmaking into serigraphy, and further into digital printing and electronic displays.

One serigraphic image that broke out of the art world in the 21st century is that of *‘HOPE’* (Figure 48) the portrait image that symbolised the Barack Obama US presidential campaign by Los Angeles based street and silkscreen artist Shephard Fairey (b.1970). To support the campaign through his ’OBEY’ studio he made a large-scale collage based on an appropriated photograph by Mannie Garcia (b.1953) (Figure 48) that conveyed Obama's upward look and indicating the potential for a new future.

Figure 48. Fairey, S. 2007. *Hope.* Colour screenprint poster. 91.2 × 60.4 cm.
and *Barack Obama,* Garcia. M. 2006. Associated Press. Original colour photograph

The original collage, subsequently acquired by the Smithsonian National Portrait Gallery in 2009 is a red, off white and blue silkscreened image printed through hand-cut 'rubylith' stencils onto an array of cut or torn newspaper clippings highlighting relevant individual words and patterns. The four-letter word 'HOPE' justified across the bottom of the print provided the compositional foundation for the portrait. The Smithsonian Museum hold the original collage and a screen-printed poster which does not include the background but concentrates on the silk-screened red, grey and black three-coloured portrait. The Collage is an individual artwork (187.3 x 127cm), but the print is an interpretation refined to flat colours for silkscreen printing and half the size of the collage. Over 300,000 identical silkscreen posters were produced during the Presidential campaign and prints on T-shirts, cups, caps, stickers, and free downloads ensured the serigraphic image communicated the intended message of 'HOPE with Obama' to a wide audience. Many voters were young and open to contemporary communication methods by an artist embracing not only the silkscreen medium but its transmission through modern digital means of distribution for a political campaign. 'A free download was created for my Web site to allow anybody who was a supporter to make his or her own sign' (Fairey cited by Gambino, M. 2017:n.p.). Fairey met the subject and shared the fact that he was the artist of his portrait:

> I met Obama at a fundraiser in Los Angeles. I had the sticker in my pocket […] I shook his hand, pulled the sticker out and said I'm the person that made this. […] he stepped back and said, "Wow, I love this image," and "How did you get it spread around so fast?" He seemed genuinely very appreciative of it' (Fairey cited by Gambino, M. 2017:n.p.).

Through his artistic expression of the subject Fairey created a meaningful individual portrait, as determined by the wide appreciation of the work, that he interpreted into the serigraphic medium to augment its meaningfulness. He also shared the print with the subject and valued their appreciative response. Both acts have similarities to my practice.

Finally, in this section, I discuss early 21st century punk and activist artists who developed the techniques and in particular street artists using stencils to paint on urban walls. Those include Banksy who uses stencils for his clandestine street art

and who more recently, has made silkscreen editions of work that are signed and sold for vast amounts of money. He was associated with the anti-art establishment Pictures on Walls (POW) group of silkscreen, graffiti, and illustration artists (2003-2017).

> *The invention of the internet and the cardboard tube enabled us to circumvent the centuries-old grip of the established art world […] We pioneered the use of foil block; patterned embossing and we were the first in the industry to use non-solvent based inks. We never put anything down the drain except effort.* (POW, 2017).

This extract from the POW website makes clear their mission and the accompanying 'Greatest Hits' (Figure 49.) silkscreen printed artworks show that the medium was most frequently employed by artists to make their work accessible and available.

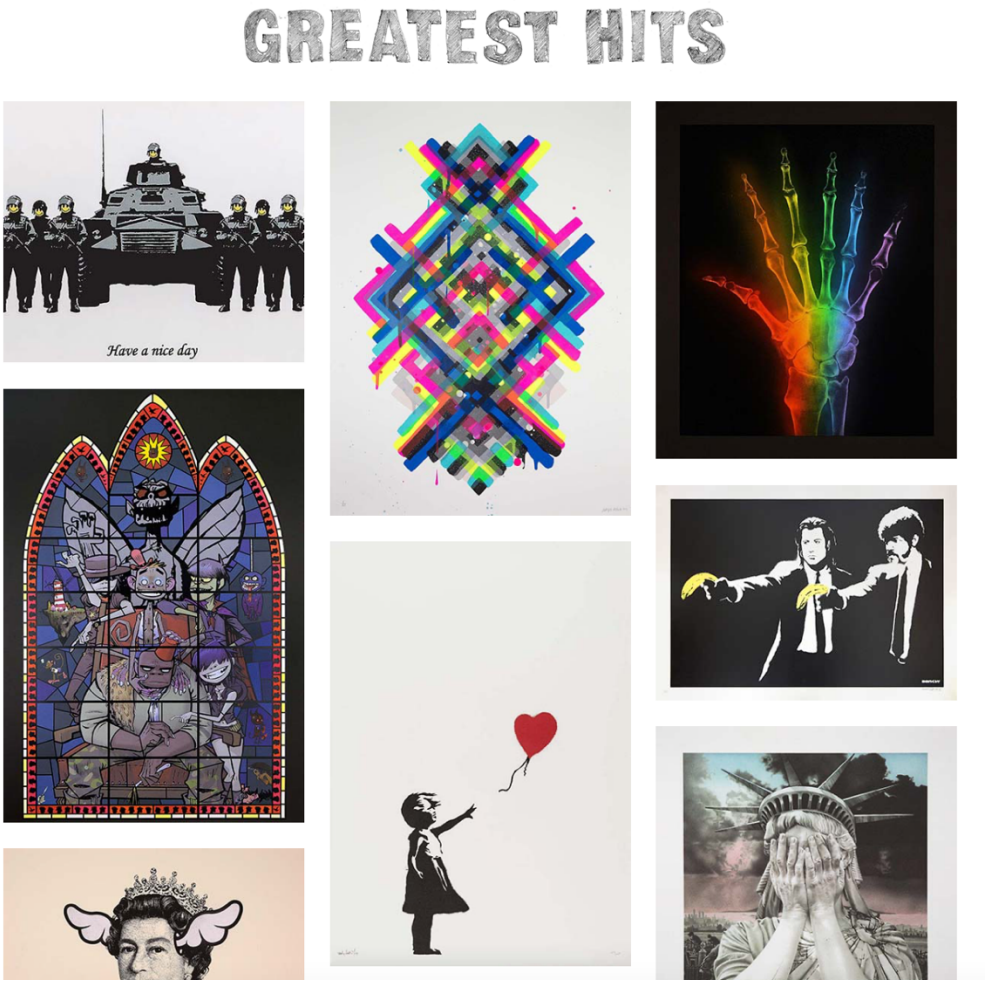


Figure 49. Detail POW Greatest Hits website page. 2017

The POW website is an obituary to the movement. But not to the future use by artists of serigraphy that continues to develop alongside the introduction of digital image production and distribution.

4.8 Conclusion. **Silkscreen printmaking and contemporary serigraphy**

The adoption of silkscreen is a circle where popular, commercial, consumerist imagery that influenced many artists of the 1960s has been developed by artists of the early 21st century to become popular in itself. The silkscreen medium has been adopted and adapted by artists to make serigraphic prints and has frequently been a focus for discussion, challenge, and questions of value in artworks thereby enhancing the notion of serigraphy as a distinct medium with aesthetic complexities. Artists have asked questions as to the reproducibility of art through making long or short print editions. As well as adopting identical multiples and machine-like techniques they have also created hand-made prints of short variable editions. The visual presence of artists' handmade mark-making has been noted through its absence in much serigraphy in favour of line, block and photomechanical methods. As Rusha commented while drawing was maintained in the intaglio and lithographic processes it was left behind by artists in the making of silkscreen prints. Responding to the introduction of high-quality drafting films my research explores the potential for handmade gestural drawn images in the serigraphic process. In addition, by recognising the capabilities of smartphone photography, I have established a basis for making bespoke meaningful serigraphic portraits in the digital age.

Chapter 5 Material investigations

5.1 Drawn and silkscreen printed portrait investigations

Moving forward from the resume of serigraphic works highlighted in Chapter 4, I will focus on the introduction of drafting films in the late 20th century. This innovation allowed artists to consider using silkscreen to achieve gestural and tonal drawn marks. Through exploration of materials, tools, drawing implements, gestures, and the opportunities and exigencies of surfaces, I establish mark-making toolkits that can be used to test the embodiment of each subject's interpreted portrayal. Such knowledge may be tacit and be applied as lessons and formulations for future work and application by artists. It also contributes to how, alongside the ethical considerations I have presented, indicate how the material and artistic attention to the making of each portrait can fuse and coalesce to enhance its meaningfulness. This practice research is into material investigations of techniques to establish serigraphic methods for the making of meaningful portraits.

The process from smartphone photographs to serigraphic artefact includes the selection of original photographs and the drawing of screen positives on drafting film that are exposed onto silkscreens for printing onto selected substrates. Each experiment involves personal experiences of and responses to the marks being made in the interpretation of the subject that together create tacit knowledge. This Chapter describes the investigations and findings. All have been documented in the pursuit of the evolving research towards producing meaningful serigraphic portraits. The investigations have varied widely within a limited set of parameters. However, the translation process from smartphone photograph to serigraphic portrait follows a six-stage process, as shown in Figure 50. This diagram indicates the process from the initial original smartphone photograph, through review and selection of a single image to be developed through digital editing in the Photoshop™ application, output at scale to enable a drawn image on mark resist film to be exposed onto a silkscreen for final serigraphic printing.

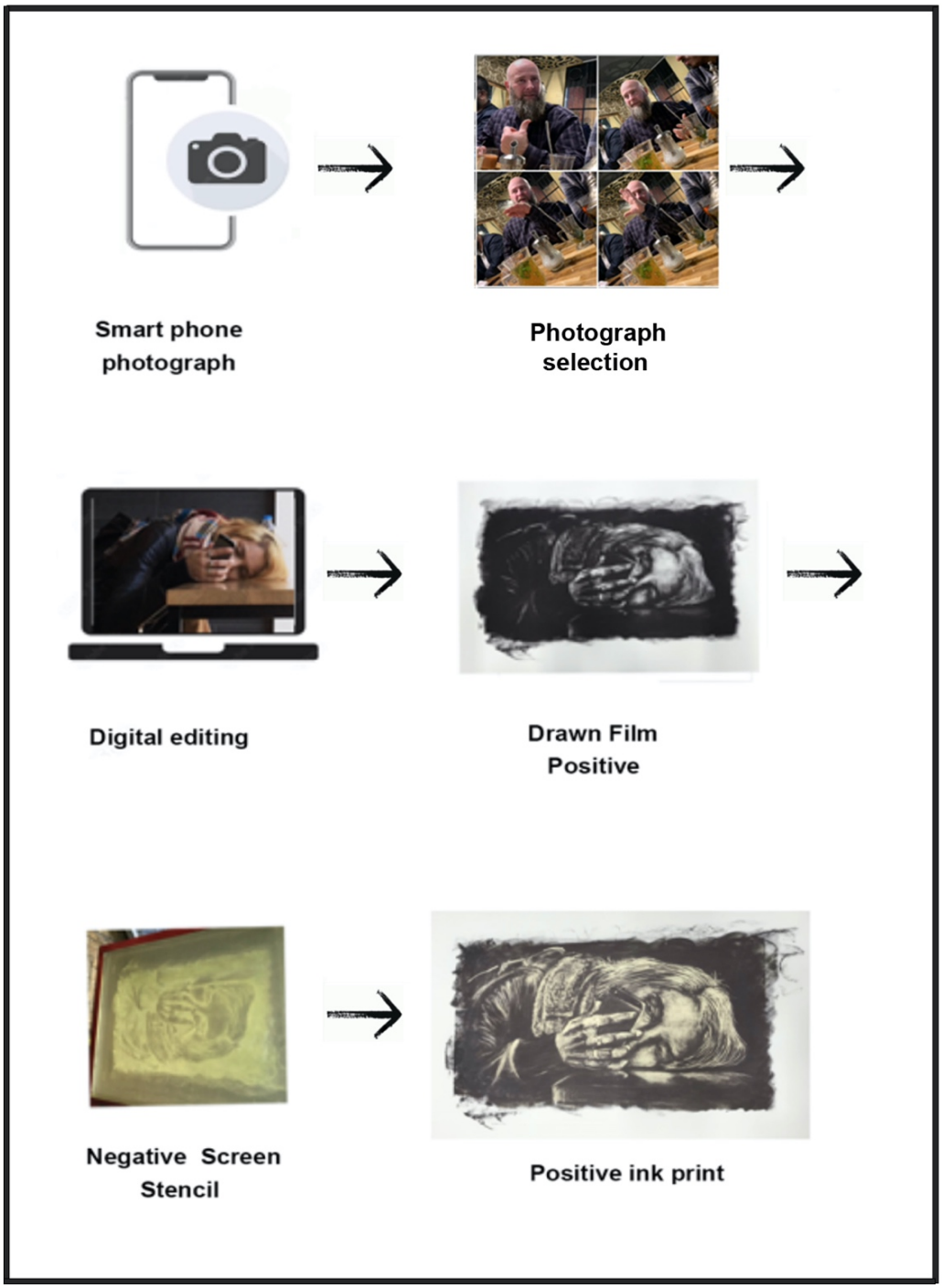


Figure 50. Diagram. The translation process from original smartphone photograph to completed print

My research is situated in the current post-digital printmaking phase of the long history of printmaking by artists. The context is made clear in Ernst Rebel's essay, *The Technical Gaze* (2003:25). He suggests that the first 'transmedialisation' of printmaking was the introduction of intaglio in the 1500s and the second with the introduction of photography and the application of half-tone imaging in lithography in

the 1900s. He defines transmedialisation as the process whereby ‘individual media divest some of their properties to another, technically superior medium or are completely replaced by it’ (Rebel, 2003:29). The third transmedialisation is the incorporation and application of digital technology, software applications and techniques. In the 1980s personal, affordable computers and associated software applications superseded or replaced many physical techniques employed by printmakers. In parallel, affordable digital inkjet and laser printers offered high-quality physical outputs. The flow of emergent digital printmaking technologies in the advancement of the third transmedialisation continues to offer novel techniques that have been described as ‘post-digital printmaking’, a term coined by Paul Catanese and Angela Geary (Catanese and Geary, 2012:31), which can be seen as the beginning of a fourth transmedialisation. The development of digital applications in post-digital printmaking continues to offer artists additions to traditional printmaking media while retaining tactile values of the analogue physicality of mark-making. Such approaches can combine and integrate physical mark-making, digital, and photographic techniques in creating hybrid artworks with the potential to contribute to meaningful serigraphic portrait-making.

5.2 Smartphone adoption

The phone camera is an accessible and personal device that is an extrapolation from the invention of the photographic camera (Kluszczynski, 2016:3) and the democratisation of portraiture initiated by the “portrait card” carte-de-visité (Chaverri, 2018:np). As Alintzoglou points out in Digital realities and virtual ideals, idealism and the clash of subjectivities in the post-digital era, ‘The development of the ‘selfie’ genre is the direct outcome of the availability and acceptance of the smartphone camera and is not just a means of alternative communication or self-representation; it is part of a long and endless transformation of the codes and genres of portraiture’ (2019:17). As discussed in Chapter 2, my research recognises the selfie but does not adopt its method, as it is reliant on the subject adopting a self-determined pose in the image making process. I seek to ensure the first working image is not posed and to create an artistic space between us which I will use to make, in my judgment, an informed interpretation of the subject. If such a portrait is achieved, it will be shared with the subject for approval or not. At this final stage, the distance between us at the

onset of the portrait process will be recognised and the portrait, having brought us together, allows for a shared understanding of the making process and the opportunity for its meaningfulness to be perceived and assessed.

5.3 Stage one of the serigraphic portrait

The first stage of the serigraphic portrait is to make a smartphone photograph of a chosen subject. In the associated catalogue, I present the situations and circumstances in which I selected the subjects and made an image of them. As my relationships with each subject cannot be the same, there are variances in the selection that I outline, and they provide opportunities to compare the outcomes in each of the portraits. As the photographs are made discreetly, the smartphone, unlike a camera, is not held to the eye as this would signal to the subject that a photograph was about to be taken and would encourage the adoption of a 'pose'. As I have discussed earlier, I am aware of the ethical dimensions of this procedure as I hold the phone in a relaxed, discreet manner below the sight line of the subject. The resultant images are invariably looking up to the subject in a manner not dissimilar to the way some corporate photographers frame their subjects to encourage a reading of the images to enhance their status. This was not a conscious positioning at the onset of the research but one that has been honed during it.

Having accrued a single or series of digital photographs, I review them on the originating smartphone camera. The number of images can range from one to 20 depending on the situation and length of time with the subject. Photographs may be deleted if the subject's image is severely cropped due to the camera position being less controlled as I do not view the images as they are taken. The resultant images provide the basis for the making of a portrait for later transfer to a static computer with photo editing capacity to erase literal backgrounds in favour of a focus on the subject and orientate the image if necessary. As I intend to make much larger scale portraits than the smartphone display, I review on a larger screen. I will assess whether the images hold the basis for an interpretation of the subject visually and as a reflection of their perceived persona. During the course of my research, I have been able to make these assessments with more predictability, however, owing to the variations in circumstance I have been open to interpreting each portrait image

individually without imposing hard and fast approaches. The taking of photographs with a smartphone is a critical feature as it is the application of a digital technology that has become a ubiquitous part of human apparel and I am using it precisely because of its universal acceptability. They are a part of modern-day culture and are held by hands in most public settings or placed in front of people as they eat, meet, and socialise. It is this acceptance of the presence of a piece of recording technology that enables the making of discreet photographs for future drawn and printed portraits. I have tested many smartphone discreet image-making methods in conversational situations. Capturing the sort of image that I am seeking is achieved when I am positioned opposite a subject with the phone camera at waist height. I have experimented with full-length portraits but have found that by concentrating on the head, upper body, and hands, the image is more likely to record the subject freely expressing themselves. This achieves the active self that I have described earlier as the foundation for a successful, meaningful portrait. Standing together has produced positive results but can result in cropped images and overly upward points of view that fail to capture a useful image and delivers one of unwanted observation and surveillance as the angles are so acute as to be perceived as an unnatural perspective of the subject.

5.4 Digital data to analogue

Selected photographs are imported into a photo selection/editing application. On a MAC computer, the 'Photos' app is used, see (figure 51). This is similar to the 'contact strip' format developed for the selection of 35mm celluloid negatives made by photographers when reviewing their images from the field or studio to be edited down for final prints or publication by editors. This was also used by Susan Meiselas for her Carnival Girls project (section 2.3) and Peter Hujar for selection by Candy Darling (section 2.1.4). Artist Richard Hamilton also used the format in his screen print *My Marilyn*, which is discussed in Chapter 3.

Figure 51. Smartphone photographs for selection in ‘Photos’ app

The final selection of a single image is exported as the basis of the subject portrait is made at this stage. This is examined and edited in an application, such as Adobe Photoshop™. ‘Un-used’ photographs are stored securely for reference, later review or sharing with the subject. The image is converted to grayscale, where contextual background and visual information is removed by tightly cropping around the potential portrait. Experimentation has honed this part of the process down to the removal of extraneous background information as it will deflect from the subject. This allows the subject to stand alone allowing me to fully focus on imagining the portrait ahead. It is an opportunity ‘to clear the decks’ to look forward and assess whether gestural marks may be introduced to compliment the portrait subject and enhance my interpretation of their persona. The cleared background may be the space for subsequent drawing and printing marks to be made as the portrait comes into focus. At this early stage, I do not have a predetermined outcome in mind. I feel it is important to keep an open mind as to how the portrait will be fully realised and I will respond to the image and materials as it develops in the making. As Sonya Boyce comments about her art-making modus operandi, ‘Let’s just see what this is and how it unfolds is a statement of belief in the rigorous process of making art’ (Fisher and Fortnum, 2013:78). Taking this open approach in the early stages is important to enable the drawn serigraphic portrait to ‘appear’ in the making. Such openness and improvisation encourage each portrait to be focused on the interpretation of the persona of the subject through the materiality of the mark-making.

For the next stage, I reduce the complexity of the image by excluding colour to create a grayscale image. This simplifies the image and provides the foundation for a black and white drawing with carbon or graphite on mark resist. If colour is to be employed this will be decided upon later in the print process. The image is enlarged within the application to a size that will fit comfortably on an A1 / A0-sized surface. I have decided to print at a large scale for two reasons. One, to make near-life-size

portraits that generate a gravitas to the portrait and its subject. Secondly, to create a pictorial space that allows for choices of mark-making that may be active, extensive, and gestural, as considered appropriate for the interpretation. Together, these functions combine to create portraits at a scale that is identifiable by subjects and viewers as life-size. Whether viewed as a framed portrait on a gallery wall or unrolled to be viewed for the first time, they are perceived as close to life-size. Portraits can be effective at small or large scales, however, in these works I have found that faces and torsos at life-size create an impression of respectful celebration rather than detailed observation. As can be seen, by responses in the catalogue, subjects are invariably initially surprised at the scale of their portrait but equally invariably regard the attention and respect paid to them through the mark and printmaking present in the work and, thereby, their value.

The preparation process continues by printing out the enlarged photograph from the editing application in sections on plain A4 paper and physically composited up to A1/A0. This becomes a guide for tracing onto a transparent surface that will become a silkscreen positive. This printout is the first moment that the digital photographic image becomes a material object. Up to this point, the image has been virtual, ‘seen and worked on in the digital screen, and stored within the computer as data’ (Love, 2015:218). As Paul Thirkell suggests, the transformation from data to an analogue fine-art print ‘is a highly subjective exercise and requires a craft-like knowledge and mastery of the process to achieve a desired result’ (Thirkell, 2005:5). I have gained and applied empirical knowledge of transformational processes to interpret digital photographs to analogue images for the making of meaningful portraits. The first material stage involves making a careful selection of surfaces and drawing implements commencing with the selection of a transparent substrate to draw upon. This may be a manufactured drafting film with a textured tooth to hold drawn marks, semi-transparent paper that can also hold marks such as tracing paper or a manufactured acrylic or polyester surface that is adapted to give textures by hand. The selected material will have the capability to allow UV light transmission from a silkscreen exposure unit to reach a prepared light-sensitive coated silkscreen. The exposed screen can also provide the space to further experiment with squeegee pressure, layers and number of pulls to deliver a final printed image on paper. I make the selection of matrix types, textured grounds to be drawn upon and serigraphic

printmaking techniques with the imagined portrait persona in mind, although not fully formed as yet.

The availability of the drafting film was introduced in the 1990s and was an addition to the serigrapher's palette of materials and techniques, as described in Chapter 4. It offered a new silkscreen aesthetic through the ability to make, print and retain hand-drawn marks that sit alongside the traditions of intaglio and relief printmaking, rather than the photo-realistic half-tone rendition for silkscreen printed images. The mark-making materials selected for a particular portrait are made to achieve an anticipated but yet-to-be-realised interpretation. This can be the application of known techniques achieved through specific implements on selected surfaces attained through experimentation, surface combinations being tested as a portrait is drawn. 8 and 9b graphite sticks have proven to be the most effective mark-making medium to begin a serigraphic portrait as they can deposit sufficient graphite to occlude the UV exposure light while enabling gestural drawing techniques to be applied to film. The stick can be sharpened for delicate use or be blunted to be harshly pressed into the drawing surface. Additional drawing, scraping, washing, sponging, and erasing techniques can be used in tandem with the sticks. A build-up of tacit knowledge is gained through continuous response to an assessment of the complementary materials being applied in concert to reach a pre-printing screen-positive image that I judge to be capable of being transferred to a screen for printing. Marion Arnold captures the elements being balanced and evaluated in the preparation of drawn images for printmaking:

> Printmaking requires commitment to a prolonged process of image realisation and time-consuming, labour intensive analytical and technically complex procedures. Responsive to the evocative and signifying capacity of the lines, tones, and shapes intrinsic to drawings, artist printmakers face the challenge of translating a drawing (the source language) into a final graphic state with aesthetic resonance and evocative meaning, delivered by ink imprinted on paper (Arnold, 2019:2).

Arnold's statement is intended to be applied to intaglio printmaking methods but, with the addition of drafting films, be considered in stencil preparation for serigraphy. My

artistic research undertaken over time, with a range of portraits, mark-making tools and drafting films have allowed me to gain knowledge of how this can be developed in the making of meaningful serigraphic portraits.

5.5. Gestural foundation drawing for serigraphic print

Throughout this research, my portrait drawing for silkscreen printing has focused on developing what I consider to be the most appropriate subjective and tactile drawing tools and techniques for each print. Interpretative drawing from a photograph is the first stage of the manual route to a printed outcome. It holds the attribute of temporality, 'which presents a veiled depth: one which compliments the visible, aesthetic depth we see created by the formal arrangement of marks, lines, tones, etc.' (Graham, 2021:23). This goes some way to help answer the question as to why I choose drawing for a printed portrait as opposed to other hand-made, mechanical, or electronic media. Interpretive temporality rather than the immediacy of the photograph is likely to be perceived by the spectator and has the prospect of evoking an appreciation of the time employed to disclose a resemblance of the active subject. Associated and in addition to perceived temporality is the capability of drawing gesturally. Until the introduction of drafting films and photographic stencils, gestural mark-making for screen printing was made directly on screen with oil-based pastels or liquid tusches, as described by Tim Mara in his 'Manual of Screenprinting' (1979) and Professor Steve Hoskins 'Water-based Screenprinting' (2001). With drafting films, it is possible to draw with multiple implements on the film surface and transfer the resultant image photomechanically to the light-sensitive coated silk screen. This enables the serigraphic artist to use their palette of drawing tools to draw dynamically, in detail, at scale and enjoy the mark-making for itself. The many values and motivations of gesture in drawing can now be replicated in silkscreen printmaking. This development can attain each mark's range, signifying 'that at the origin of *graphien,* there is debt or gift rather than a representational fidelity' (Jacques Derrida, 1993, Memoirs of the Blind). Cited by Jean-Luc Nancy in his analysis of the pleasure in gesture:

> ‘ . . .that constitutes the line itself, it's birth between hand and paper, under pencil or pen, in such a way that knowledge and know-how with all their intentions, also know at the same time how to be led by this line that still does not yet exist, by this form in the process of forming itself’ (Nancy, 2013:40).

Gestural drawing for the repeatable silkscreen print holds these subtleties of the motivations of the maker to ‘render visible the invisible realm of sensation’ (Tamboukou, 2014:239). These quotations allude to the ‘unknowness’ of a drawing at the onset, the need and pleasure of responding to and being led by the marks and lines that one makes as one pursues the journey to interpret a subject meaningfully. Following the sensations and pleasures of the drawing and mark-making process, the rationale for drawing for silkscreen is that it is always becoming as each portrait offers up new challenges and material opportunities. My research into drawing crafts, skills and mark-making techniques to achieve descriptive and expressive outcomes has become tacit and internalised to be applied to future portrait prints. In applying such knowledge, further responses are made to the demands of tools, materials, and modalities of individual portrait images as they are being made. Regular pauses and critical assessments of the progress of representation, or part thereof, are taken. Quietly, consciously and subconsciously, an internal dialogue between mark-making and viewing is embraced. As Tim Ingold eloquently suggests, the drawing artist has:

> … things to know only because they have arisen. They have somehow come into existence with the forms they momentarily have, and these forms are held in place thanks to the continual flux of materials across their emergent surfaces (Ingold, 2019: 60).

As marks are made, they are responded to in moments of recognition of representation: that a mark is correct for an image, in part and whole, before the next mark is made. This is an embodied experience where interaction with the drawing is a phenomenon in itself (Montarou, 2014:4). The drawing encapsulates the material improvisation between the surface, photographic and anticipated serigraphic image; the perceived persona of the subject; embodied knowledge and memory of the experience it has been drawn from. Artist David Edgar usefully reflects the

responsiveness within his drawing process that I experience in my mark-making for serigraphic printmaking:

> Phenomenologically speaking, each suggestive mark that I make projects my embodied knowledge and memory of the observed world. Each mark has its own personality, mood, and rhythm. A drawing evolves as the marks continue against and over each other over time. A mark made activates against another mark made (Edgar, 2019:10).

In contrast to the original digital photographic image, the energy, materiality and physicality of drawing delivers marks that can create material shifts from the digital screen-based smartphone photograph to the drawn and serigraphic printed portrait to embody the subject's perceived persona. Achieving this successfully, in my eyes and those of the subject and subsequent viewers, will be a testament to whether the process has been effective.

Beyond the pencil, many tools and techniques have been trialled, including Indian ink, tusches, erasers, scrubs, lead and graphite sticks, carbon and carbon powders, scrapers and scalpels. All of these comprise a serigraphic drawing toolkit for producing screen positives for exposure on to light-sensitive emulsion-coated silk screens. Graphite on textured matrixes has the potential to create marks drawn with differing pressures giving wide tonal values. Large, thick sticks can be used boldly or sharpened to make small, delicate marks. Marks can be made with purpose, even though they may give the appearance of being free, effortless, or even thoughtless. Marks can be drawn with the rounded butt of the stick pushed hard into the film leaving deep deposits. If these impressions are insufficient to prevent the exposure light from reaching the silkscreen emulsion, the marks can be intensified to ensure a density sufficient to occlude the light transmission to the coated screen. The marks made for serigraphic printing on synthetic surfaces may be initially less gestural and tactile than that of pencil, crayon, or charcoal on paper. However, learning the material latitudes of graphite on surfaces prepared for serigraphic print, I have established an understanding of mark-making that can be successfully transposed to the silkscreen. This process of active learning leading to new knowledge and its documentation herein can be applied and built upon by myself and others.

5.6. Light sensitive emulsion

The term silkscreen historically refers to the mesh being made from silk however, modern meshes are nylon. I have tested screen meshes of 100, 125, 165, 180 and 190 threads per centimetre and discovered that the 165 fine screens consistently gave the most promising results in replicating drawn marks. The electronic method of screen production for print is through exposing a light-sensitive emulsion-coated screen through the screen positive to create a negative image embedded in the screen mesh. Testing this process and the finite variables involved is necessary to achieve more predictable print outcomes. It is a complex and ongoing process that must respond to environmental conditions as they impact the behaviours of the various mediums involved throughout. The coating process involves the application of a light-sensitive emulsion that is spread evenly across a taut screen mesh. A smooth-edged aluminium trough filled with the emulsion is pulled across the surface of the screen coating the mesh evenly, as shown in Figure 52.

Figure 52. Z1 Emulsion being applied to 165 mesh silkscreen

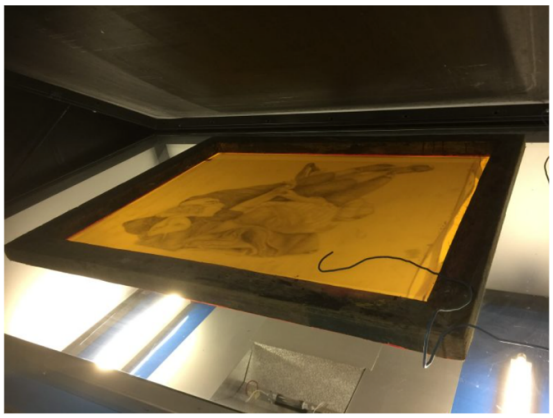
Coating can be applied on one side of the screen or to both if a long print edition is planned, as its density makes it a more durable stencil. Emulsions must be applied and dried in safe light conditions as it remains a photographic process. For the early research, a general-purpose emulsion was used: Azocol Z1. As the research has matured, a second emulsion, Azocol Z133, has been tested (Figure 53) following consultation with screen supplies company Screen Stretch. It is a product used for the finest half-tone and fine-line printing. The balance of fine screen and emulsion has been tested and found to deliver the finest detail of drawn marks.

Figure 53. A screen coated with Z133 emulsion on the underside. The emulsion's purple colour turns brown when dried and exposed

The successfully coated screen is placed horizontally in a drying rack to ensure equal density across the mesh surface and be fully dried in preparation for exposure to UV light. To expose the dry-coated screen, it is laid on top of the screen positive, which is placed on the glass above the UV bulbs in an exposure unit (figure 54). (Silverscreens UV self-contained exposure unit, 240 volts. Metal halide lamp ref no

F1816835). The screen-positive image is securely held under a rubber blanket by a vacuum to provide perfect contact for accurate exposure.

positive drawing image placed on the vacuum exposure unit



coated silk screen placed over the positive

Figure 54. Drawn images illuminated by fluorescent tubes that flank the UV light bulb

A digital timer controls both the light bulb and the vacuum with optically clear glass, ensuring a reliable and controlled exposure. When the coated emulsion is exposed to the UV light, subsequently cured and washed out, the clear areas of the positive drawing are hardened into the screen to prevent the ink being pushed through to the substrate. Exposures are measured in light units, not seconds or minutes. Exposure test strips, similar to those used in photographic darkroom processes, are made to determine the most applicable exposure time for each drawn positive. Test strips and previous research into exposure for the type of screen-positive marks being used in the research have narrowed exposures to between 8 and 14 light units. The choice of exposure time depends on mark types, weight, drafting films, screen coating and surfaces used. The lower units being used for drawings of finest detail and the higher for drawings of high contrast. Exposure decisions are made by applying incremental exposure times to an image, or part thereof, to show a spectrum of over and under-exposure to inform the correct exposure. Once exposed, the emulsion that has not been sensitised by the UV light must be washed out of the screen. The resultant screen image is negative. It is at this point in the process that the results of the drawn screen positive can be assessed for effective information retention.

5.7 Screen positives; beyond half-tone and cut stencils

5.7.1 New Drafting Films

In this section, I will describe my investigations into True-Grain™ and Mark Resist™ commercial drafting films that provide surfaces capable of holding extensive detail and tonal scale to transform the potential of silkscreen printing for artists making serigraphic prints. This analogue, drafting film development, took place in the early 1990s in contrast to the developing computer digital applications that were becoming more accessible to image makers. The introduction of drafting films enabled hand-drawn tonal images to be exposed onto screens and has been applied by artists as a functional technique, however, I have developed it as one of the starting points of this research.

5.7.2 True-Grain™

In contrast to the smooth flat block colour applications and the enticement of the computerised image making of the early 1990s artist printmaker Kip Gresham, then at Curwen Chilford Prints and Mathew Rich, at industrial manufacturer Autotype pursued a technological development. Together, they researched, developed, and produced ‘True-Grain’, a drafting film that enabled a wide range of hand-drawn images capable of being printed through silkscreens with great fidelity. Anathema to the accepted wisdom of silkscreen printing to this date, True-Grain™ provided a unique textured surface to hold the tone of crayons, pencils, charcoal, inks, or pigment washes. Through their knowledge of lithography, silkscreen and film manufacturing, Gresham and Rich identified gaps in the ability of silkscreen to deliver tonal depth of mark-making akin to intaglio and relief methods of artistic printmaking. They replaced the binary methods of half-tone and stencils with analogue marks and photo-sensitive emulsions. Gresham recalls:

> My aim was to make a transparent drafting material that paralleled the surface of a litho stone. The thing about the lithographic surfaces is that they put an organic or a natural half-tone into a mark. With a chalk / crayon / graphite mark it has attack and decay; that is, the mark has a beginning a middle and an end. It's got tonal variation with pressure (Gresham, 2020:pc).

He is further quoted in the current ‘True-Grain Textured Drafting Film’ brochure:

> True-Grain guarantees that fine, medium, or heavy tones reproduce with great clarity. The artist and the printer know that the image will be printed with no loss of definition. This advance is not to be underestimated. Generations of screen printers have been schooled to make all artwork opaque – now levels of transparency are the key in stencil making.

They modified a polyester film using a flat PVA coating on one side and a cultured one on the other. The film has a low gamma level that allows the UV light to pass through to the emulsion to enable efficient screen exposure. As Gresham notes, by producing True-Grain,™ they achieved a completely new method of making silkscreen positives. It confounded the technical and artistic norms of the medium and extended the parameters of serigraphy, enabling drawn gestural marks to be silkscreen printed in editions that, to the untrained eye, may be perceived as drawings on paper or lithographically printed. As illustrated by figure 55, the marks capable of being made and held in the film are extensive, which opens up many more serigraphic possibilities.

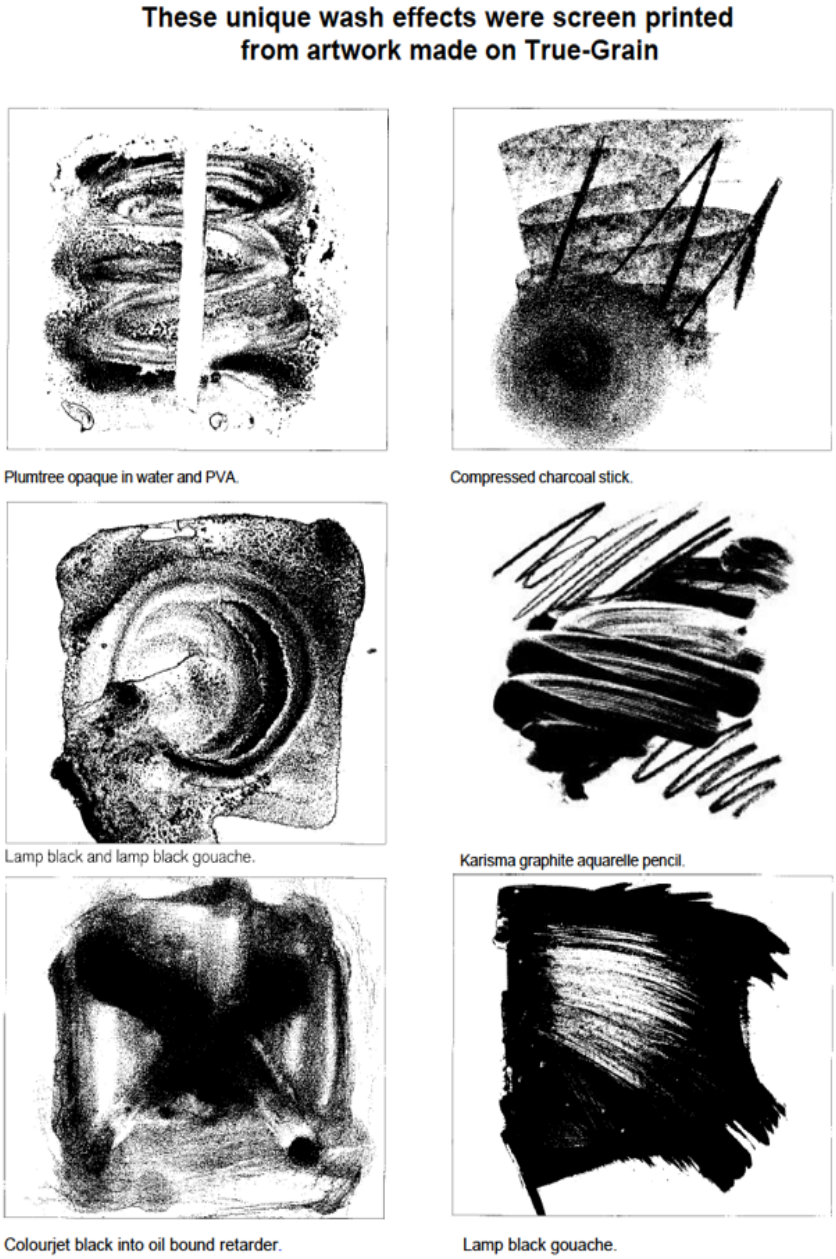


Figure 55. TRUE-GRAIN™ Textured Drafting Film examples. Autotype. John Purcell Ltd. 1993

The manufacture of True-Grain™ achieved a transformation in the making of screen-film-positives by enabling the serigraphic silkscreen printmaker to consider applying 'the autographic qualities of crayon drawing and the myriad reticulations of tusche washes' of lithography (Weisberg 1986:64). Alongside the flat colour precision of silkscreen stencils there is through True-Grain™ the opportunity to place more subtle gestural and nuanced marks. The application of mark-making materials can be as

bold or as intimate as the artist printmaker wishes as they fulfil their vision for their bespoke serigraphic images.

True-Grain™ is available in 80x122cm sheets or 123cmx10m rolls which enables the printmaker to work at a large scale. Intaglio plates and the litho stones tend to be relatively small, whereas silkscreens can be large which affords an increased scale of mark-making gestures. The availability of this size of drafting films is valuable for my research as portraits could be drawn and printed at life-size. To test the retention of detail on True-Grain™ transfer onto screens I made two drawings using 9b graphite sticks. The resulting drawings were exposed to fine 165 mesh, silkscreens. Following exposure test timings, a 14 light unit period was applied. The combination of the fine mesh and the correct exposure resulted in the holding of drawn detail throughout the expanse of the image. The examples below show that the detailed drawing on film is retained when printed. The difference between the drawings on film shown in Figures 56 and 58 and the output printed on paper in Figures 57 and 59 is the higher contrast level. This has been observed and documented over several prints using this methodology and can therefore be planned for in future drawing applications by myself and other artists.

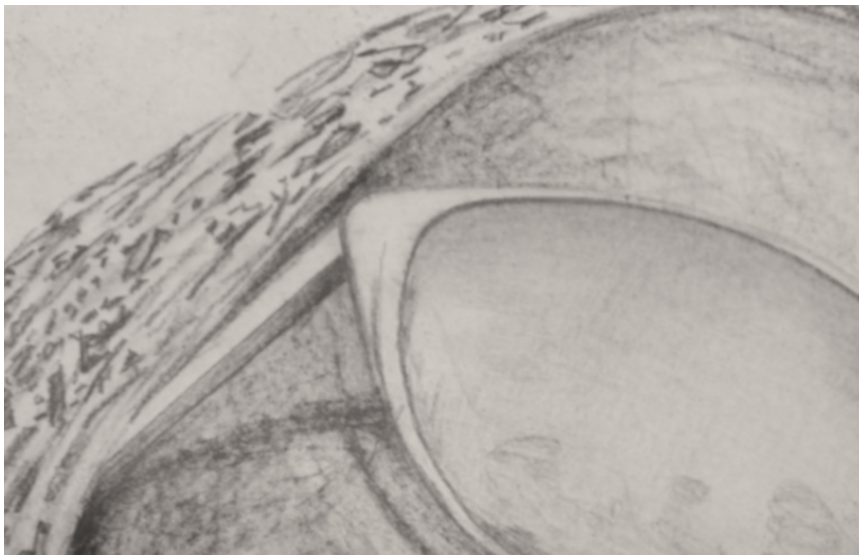


Figure 56. E. J. Turpie. PB. Detail. Drawn with 8b graphite stick on True Grain

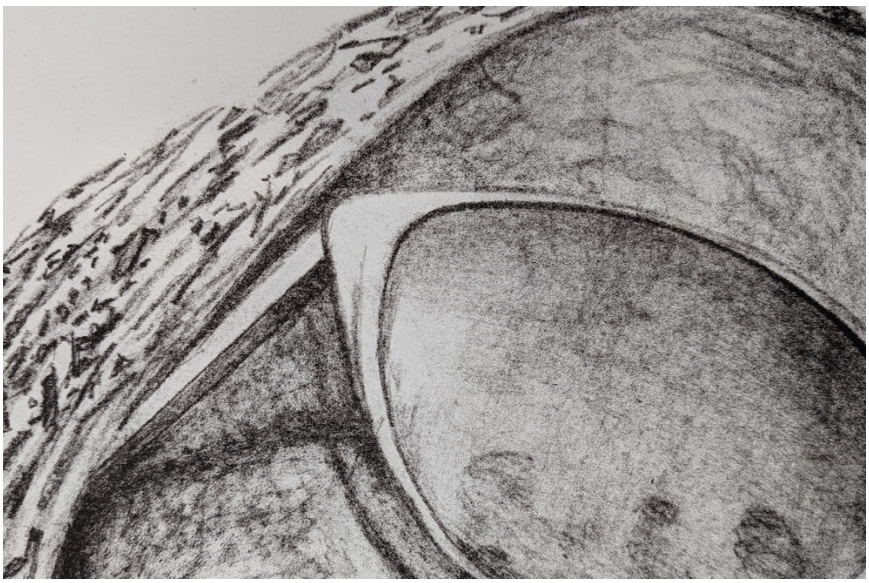


Figure 57. E. J. Turpie. PB. Detail. Printed with process black on Somerset Tub Sized Satin. 410gsm. 152.4 x 102.5cm

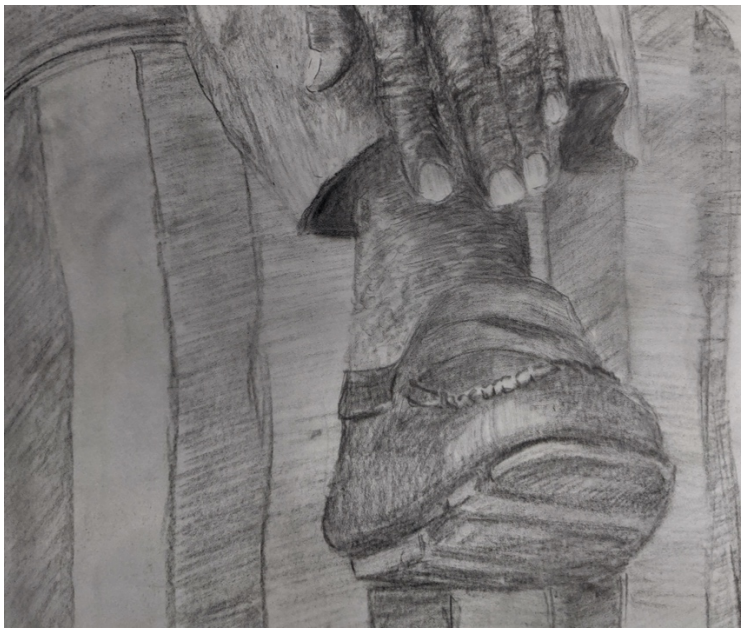


Figure 58. E. J. Turpie. FT LOVE. Detail. Drawn with 8b graphite stick on True Grain

Figure 59. E. J. Turpie. FT LOVE. Detail. Printed with process black on Somerset Tub Sized Satin. 410gsm. 152.4 x 102.5cm

5.7.3 Mark Resist™

The known downside to True-Grain™ is its high cost compared to other drafting films. With this in mind serigrapher David Fortune found an alternative affordable drafting film: Mark Resist™ (Fortune, 2016:8). Mark Resist may be referred to as a True-Grain substitute as it has similar if not as subtle, tonal drawing capabilities. It can take an array of marks made with traditional and non-traditional implements that can block the light during the screen exposure unit. A multitude of marks can be applied to drafting film singularly or in multiple layers to create nuanced images that can be exposed to the coated light-sensitive silkscreen for printing. An example of marks made on the Mark Resist™ film and the resultant printed marks are below as exhibited in the Birmingham School of Art Print room (figures 60 and 61).

Figure 60. Test marks on Mark Resist. Courtesy Justin Sanders

Figure. 61. Resultant printed marks on paper, courtesy of Justin Sanders

The lessons I learned in the establishment of drawing on True-Grain™ for silkscreen have been applied to Mark Resist™. My research into drawing for serigraphic print on drafting film has been extensive as I investigated the range and variety of marks that can be translated from drawing to print. Such experimentation has revealed failures when marks have not been substantial enough to occlude the exposure light. These have been further tested to achieve sufficient density across tones if possible. These encounters have been tested, trialled, and assessed through the making of portraits in the pursuit of my investigation into *'drawn'* serigraphic portraiture.

5.8 Serigraphic portrait investigations

What follows are eleven serigraphic investigations in the form of drawn and printed portraits (Figures 62-72) that through the extensive hand-drawn mark-making on Mark Resist™ can contribute to the meaningfulness of the printed portraits. They are all initiated with the smartphone digital photograph and follow the methodology of transformation to large-scale images interpreted through hand drawing into print, described earlier. They are included here chronologically to provide insight into the range of techniques investigated and how they have been developed to hold drawn marks that can be printed serigraphically. The accompanying research exhibition catalogue includes further detailed analysis of the mark-making methods for each portrait and the emotional inspirations involved in each. In the following section 5.9. I will describe 3 bespoke surface experimentations that go beyond the graphite on Mark Resist utilised in these eleven portraits.

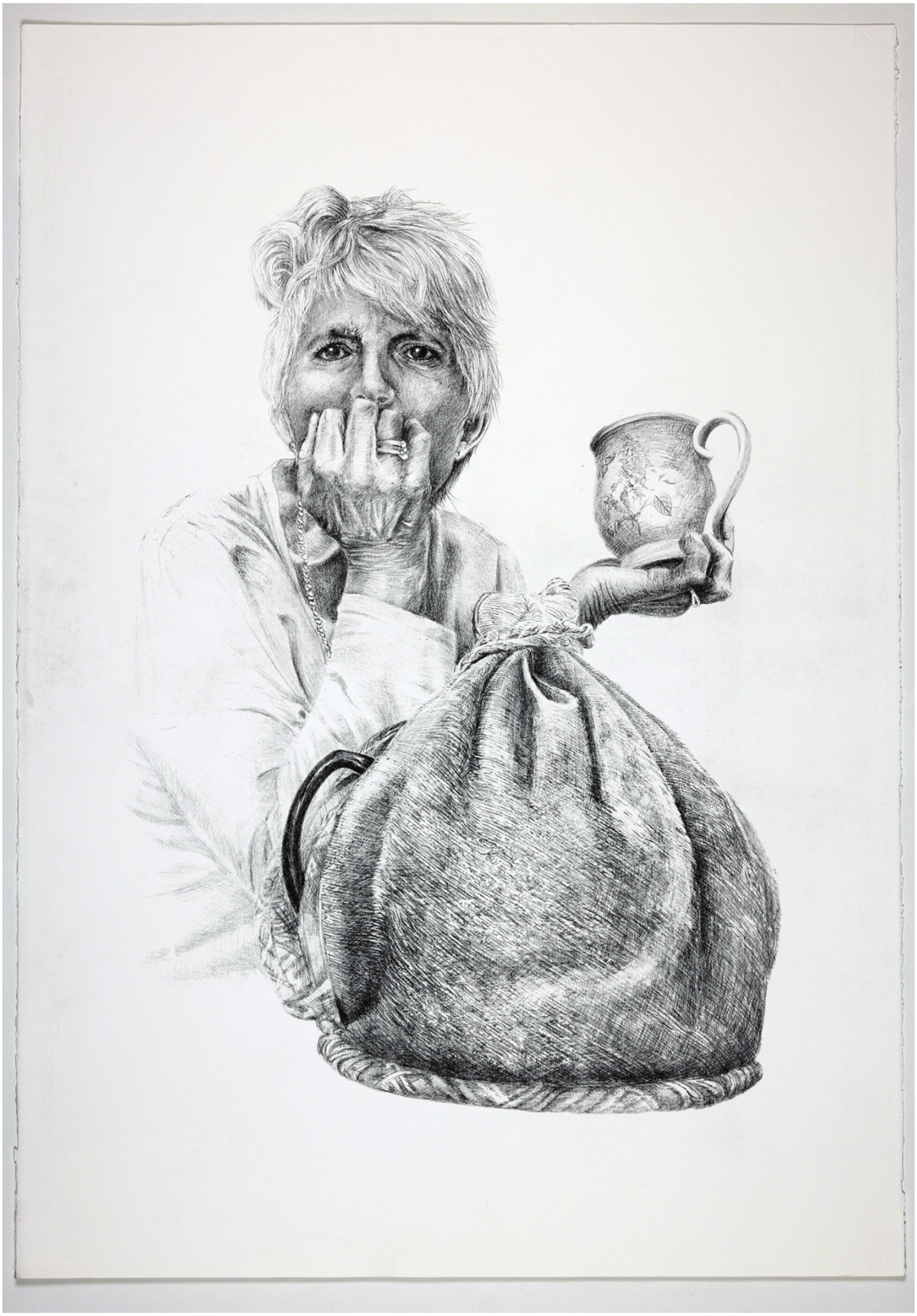


Figure 62. Elaine Shemilt, 2017, Monotone Silkscreen, Fabriano Tiepolo paper. 59.4 x 84.1cm

Screen Positive Technique: Graphite pencil and stick drawing on mark resist.

Figure 63. Adrian Phillips, Stonemason, 2017, Monotone Silkscreen, Fabriano Rosapina paper. 594x420mm

Screen Positive Technique: 8b graphite stick and pencil drawing; Indian ink on mark resist followed by scraping into the ink and graphite deposits with a scalpel blade.

Figure 64. Nav, Smart Phone Viewer, 2017, 2 colour Silk Screen, Canaletto paper. 59.4 x 84.1

Screen Positive Technique:

The ground is made by spreading carbon from a charcoal stick in circular motions across an A1 sheet of mark resist film. Charcoal was deposited on the surface and to intensify and more evenly spread the charcoal, it was rubbed in circular motions with cotton wool. Edge areas were unrubbed to reveal the original circular marks indicating the preparation method. Drawing on this deep dark ground was achieved through a selection of erasers. A broken round rubber worked best as it could be shaped by cutting its edges to produce a range of lines and textures. 8b graphic stick was used to create the modelling of the head, hand, and jacket. An underlying buff colour was printed to come through the highlight areas.

Figure 65. Hermon Green, Carpenter, 2018, Monotone Silkscreen, Fabriano Tiepolo paper. 59.4 x 84.1cm

Screen Positive Technique: Carbon stick swept into the mark resist creates the background. A secondary frame is created by the edges of the photographic printout placed underneath the mark resist for the drawing which the carbon stick exposes. Highlights are created by drawing with a sharpened eraser and scraping away carbon deposits. Finer highlights are created with a scalpel blade removing graphite and thereby enabling light to reach through the mark resist. An 8b graphite stick is drawn into the carbon to enhance shadows.

Figure 66. Yuchen Yang, Artist. 2019, Duotone Silkscreen, Fabriano Rosapina paper. 594x420mm

Screen Positive Technique: 8b sharpened and blunted graphite stick was used to make the drawing on mark resist. The blunted tool was used to create the modelling of the head, arm, and hand while the sharpened tool the detail of the head, hair, earrings, and garments. The background was painted with a loaded brush of vine black ink which sat on the mark resist before congealing to deliver a gestural fluidity in contrast with the static drawn marks. The brush-painted marks were over-printed with blue ink again in contrast with the black and white monotone of the portrait.

Figure 67. Barbara Walker MBE RA, Artist, 2019, Monotone Silkscreen, Fabriano Rosapina paper. 59.4 x 84.1cm

Screen Positive Technique: 8b graphite drawing on mark resist. Softened background textures were included through rubbed carbon powder and graphite from stick shavings collected from sharpening processes These were in contrast to the detailed drawing of the head, hands, and hair and were included to reflect the material making of the graphite drawing. They also created a subtle secondary frame.

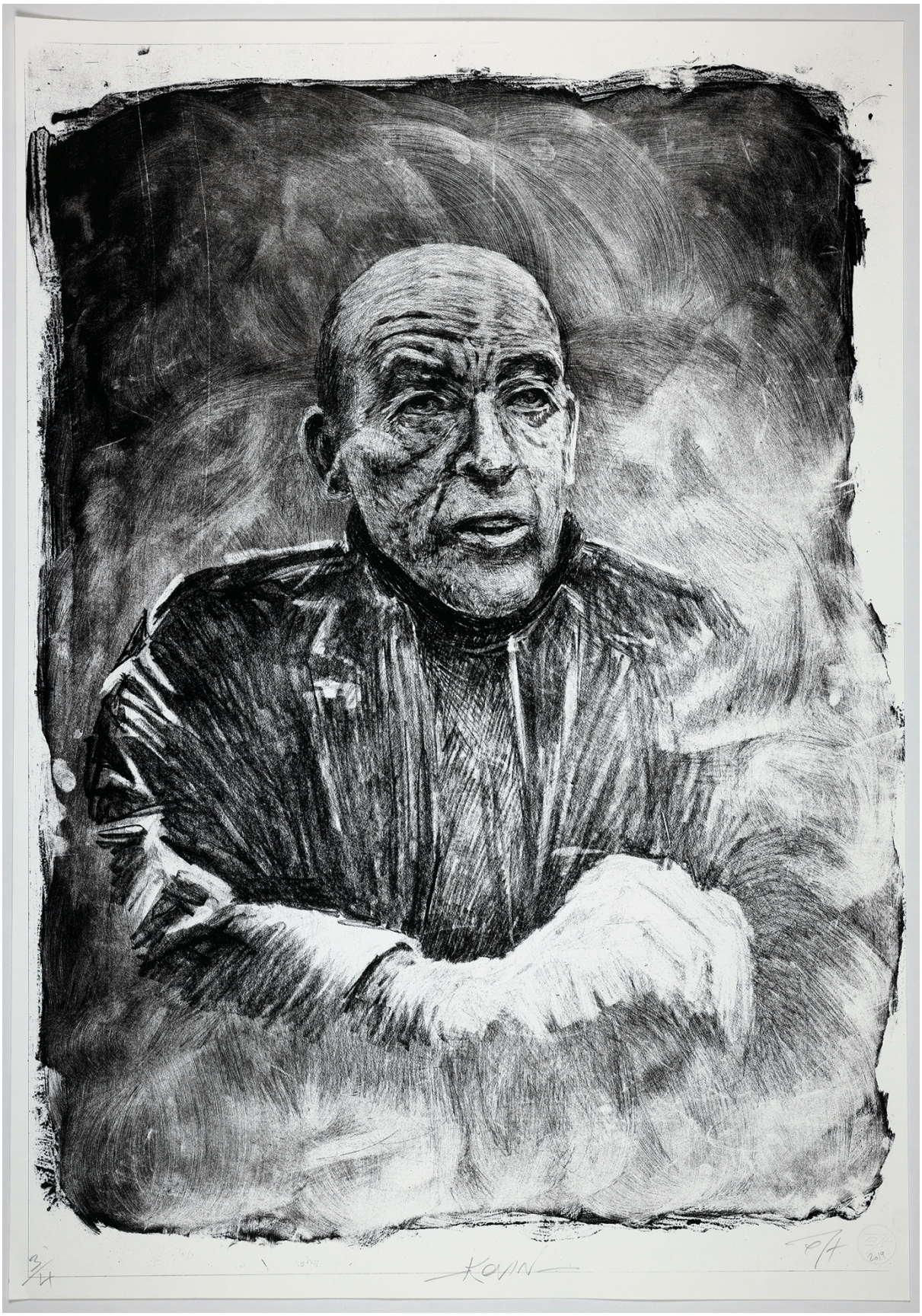


Figure 68. Kevin Atherton, Artist, 2019, Monotone Silkscreen, Fabriano Rosapina. 59.4 x 84.1cm

Screen Positive Technique: A background was created by wiping carbon powder on to the mark resist followed by cotton wool rubbing to create a range of tones. The head and body were drawn with 8b graphite stick for shadow detail and an eraser to bring out the highlights. The rationale for the approach was inspired by the subject's description of one of my earlier portraits as using a 'scraperboard' technique. This could have been interpreted as a rather negative comment on my considered mark-making research and skills. However, I took it as a challenge to be pursued through dramatic but subtle marks and grounds in making Kevin's portrait. I embellished the approach by allowing the lower body to merge into and grow out of the background, rather than be clearly defined as would have been the case in a scraperboard image. The wiped carbon background is very dense and once again provides a secondary frame, but on this occasion a very irregular one that the subject could emerge from.

Figure 69. Ian Sergeant, PhD Researcher, *PhD Passion,* 2019, Two colour Silkscreen, Bread and Butter paper. 84.1 x 118.9cm

Screen Positive Technique: gestural drawing with blunt 8b graphite stick on mark resist. The stick was pressed into the mark resist to create the deep shadows and sharpened to produce the detail of the head, hair and hands. Both blunt and sharp tools were drawn to capture the dynamism of the subject's commitment to the subject of the lecture he was giving. The printed frame of the portrait was made through printing the flat blue colour, which was then over-printed with the dark ink.

Figure 70. Afzal Ahmed, *Carpenter's Peak,* 2019, 3 Colour Silkscreen, Bread and Butter Paper. 84.1 x 118.9

Screen Positive Technique: An 8b Graphite stick and pencil drawing on mark resist to capture the range of textures throughout the portrait. An orange flat colour was printed to create the boundaries of the frame while the background of the monotone portrait was printed in blue and overprinted with a dark ink.

Figure 71. Yuchen Yang, Artist, 2020, Monotone, Silkscreen, 9gsm Gifu paper. 59.4 x 84.1cm

Screen Positive Technique: An 8b sharpened graphite stick on mark resist. The darkness of the hair was built up through drawing thin lines rather than with a blunt stick. The final print was on fine Japanese Gampi paper, with torn edges and hung unframed in a gallery to reflect the isolation the subject was undergoing through the covid 19 pandemic.

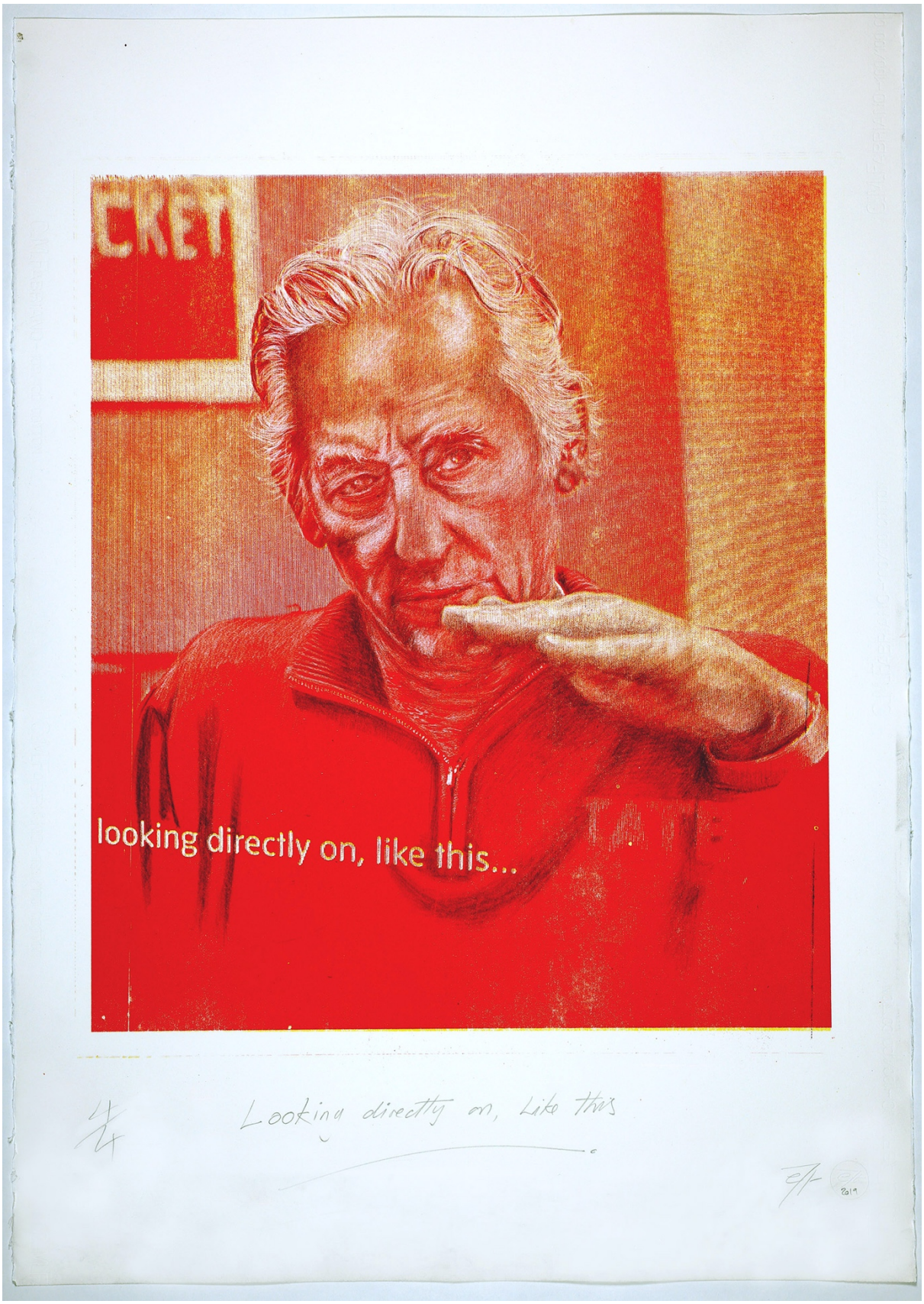


Figure 72. Ed Rushca, Looking Directly on This. 2020, 4 colour Silkscreen, Fabriano Rosapina paper. 59.4 x 84.1cm

Screen Positive Technique: photographic and drawn stencils on mark resist. The original image of the subject was taken from a video interview. I chose to draw with 8b graphite on top of the video raster patterning to be retained through photographic stencils.[9]

5.9 Surface experimentation

My research into commercially available drafting films successfully showed that serigraphic portraits could be made using adopted techniques, materials, and tools. I could have concluded the research at that stage; however, I was inspired to attempt additional bespoke custom-made screen positive surfaces to assess whether the combination of gestural hand drawing and hand-made textured surfaces would deliver even more expressive serigraphic mark-making and further add to meaningful portrayals. These surfaces provide opportunities to investigate less predictable more tangible unique surfaces to draw on and provide the transformation from digital continuous tone images to hand-made interpretations. These marks occur through graphite becoming lodged in gestural scratch marks and crevices. Such surface choices and imposed textures can be selected to enrich or complement marks made to reflect the subject's features or characteristics. Supplementary textures can be made and adopted to give a range of interpretations to portraits rather than only the marks drawn upon uniform drafting film surfaces. These material additions may be perceived by viewers as enhanced mark-making thereby adding to the potential for meaningful interpretations. They add to the body of my research which offers insights into the novel capabilities of silkscreen printmaking and the relationship that exists between the drawn mark and its repeatable counterpart, manifest through processes of serigraphy. These investigations can be selected separately or in combination to make serigraphic portraits by myself or other artists who may wish to extend further on these foundations.

[9] A detailed discussion of the making of this print is available in Appendix 2: Turpie, E. 2021. *'Drawing Ed Ruscha'.* Drawing: Research, Theory, Practice. Vol 5 Number 2. Bristol. Intellect Ltd.

5.9.1 First surface investigation. Sanded surface

The first test was to assess a variety of sanded abrasions on a transparent film. I sourced two freely available polyester films: Melinex and Mylar. They have the properties of being clear and transparent with even flatness and mechanical strength A length of 500-gauge, 125 micron, Melinex film was cut to cover an A1 sheet of paper that had been split into eight equal rectangles by drawn lines. The bottom of each quarter was sanded with one of four sandpaper grades: No 120, No 80, No 320 and Fine Wet and Dry. The top of each quarter was then sanded with the same paper but with water so that wet and dry textures could be compared (Figure 73).

Figure 73. Melinex test sanding sheet, 2020

Once dry, a series of marks were made equally on the length of film with carbon stick, 4B graphite stick, 2B lead pencil, carbon powder, lead shavings, litho stick and 9B lead pencil. See Figure 74 for the range of resultant marks tested.

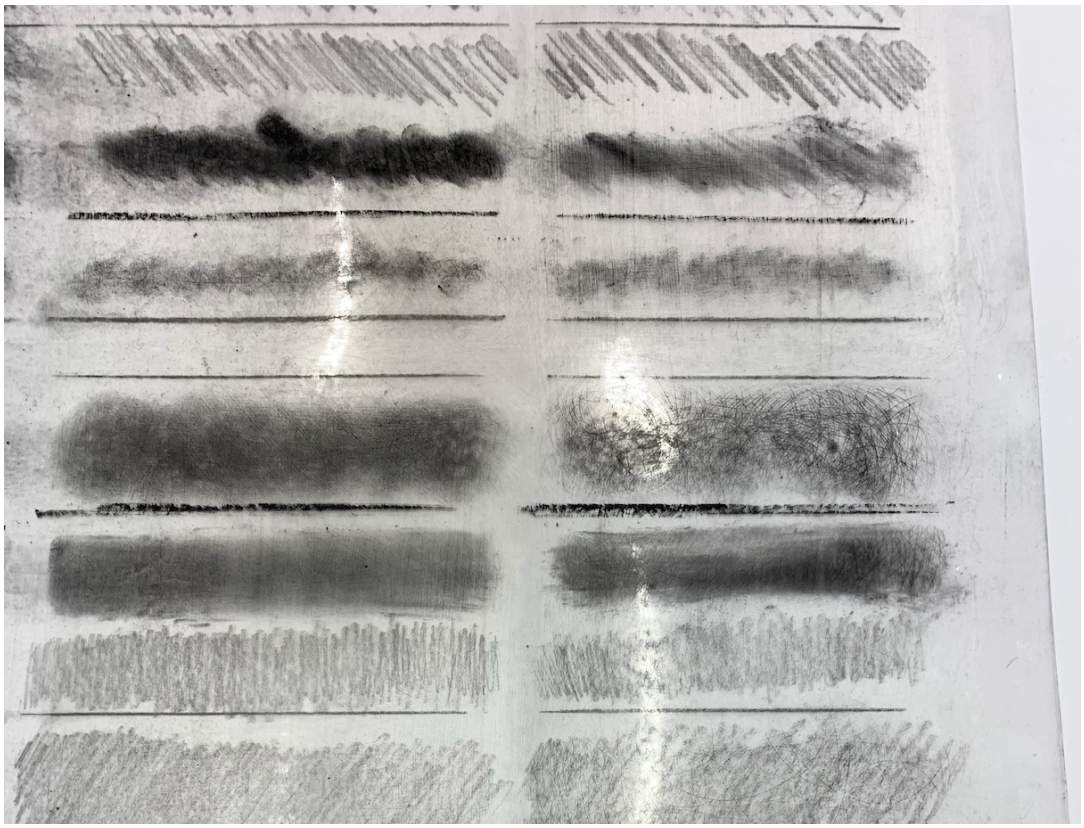


Figure 74. Test marks made on melinex sanded surfaces

The positive was exposed onto a 165 mesh silk screen for a 10-light unit duration. The washed-out screen revealed that the test information across the marks and media had been held in the screen and could be printed for review. Figure 75 shows the result of printing with Mars black ink mixed with retarder and medium and through applying 3 pulls and 2 floods to ensure sufficient coverage on white cartridge paper.

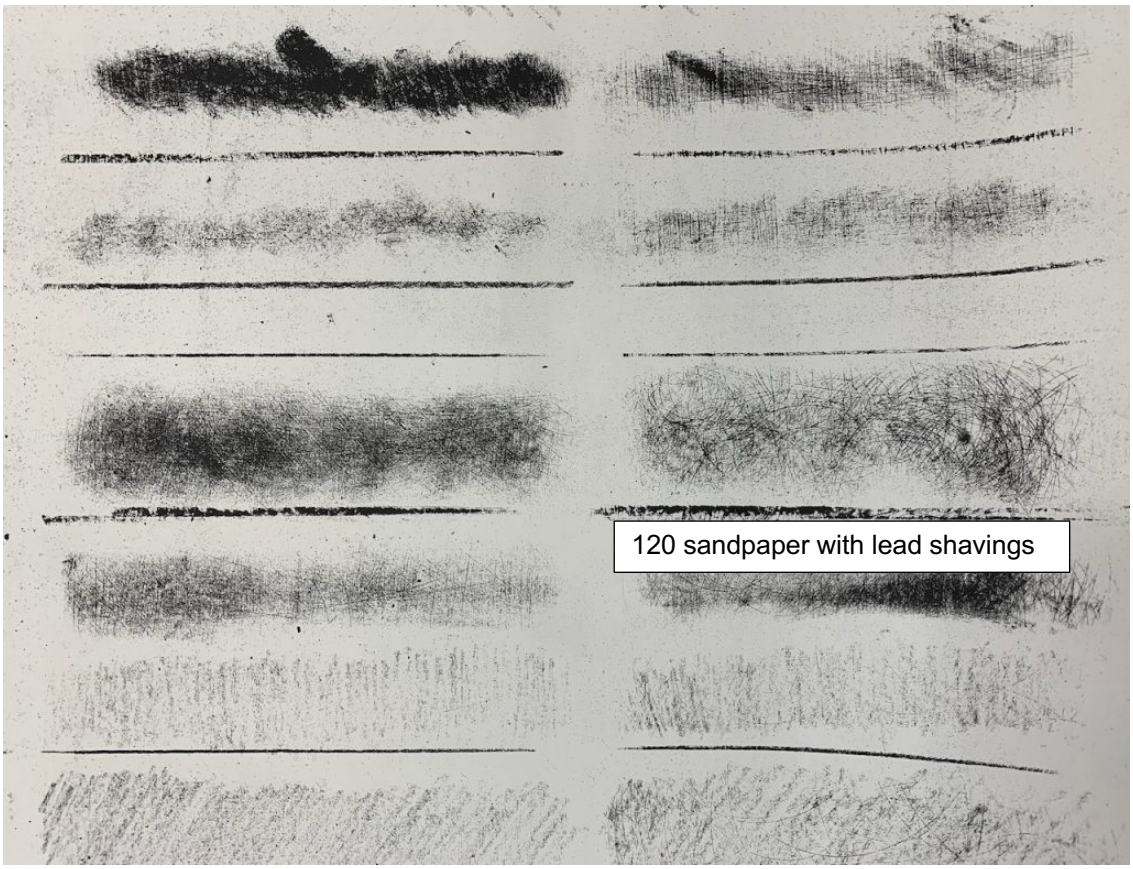


Figure 75. Silkscreen printout from 165mesh of sanded surface mark tests on melinex film. October 2020

On review, the 120 sanded rectangle with the lead shaving rubbing was selected to make a full A1 test drawing. This area had preserved a range of sanded abrasions from thin but deep circular scratches through scrapes, skims and scuffs. To achieve this for a full-size drawing the whole sheet was sanded with circular, horizontal and vertical motions. As I made the sanded marks, I observed them to conserve the scratch motion marks without being over-sanded with the unwanted result of flattening the abrasions. Over-sanding would leave pockets of sand scratches for the graphite to be held within and therefore occlude the exposure light reaching the screen emulsion.

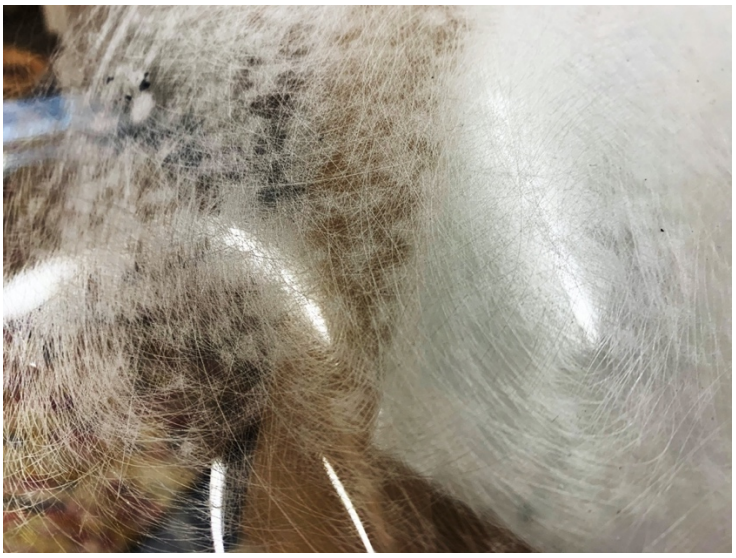


Figure 76. Sandpaper scratches

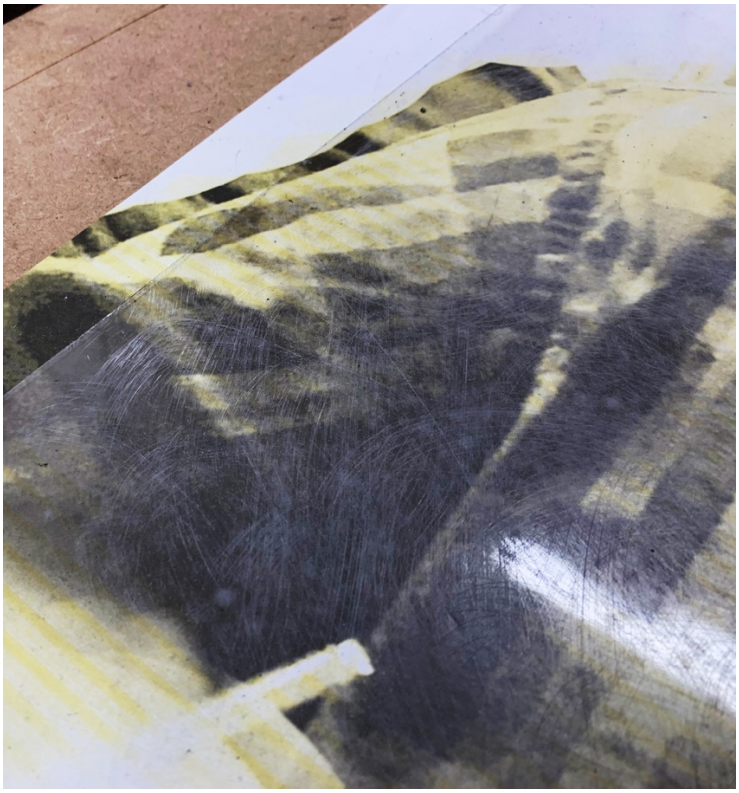


Figure 77. Sandpaper scratches over image for drawing

Once the hand-sanded surface was complete the drawing was begun with a sharpened 8B graphite pencil. The subject was selected for his outwardly engaging character expressed through his face, beard, checked shirt and prominent hand gesture. Perhaps the erratic circular sanded surface indentations would assist in reflecting the vibrant persona. On making the first graphite marks I detected a different physical response to that of the uniform tooth of mark resist. It was very

sensitive as the sanded surface is made up of abrasions of the matrix rather than smoothed teeth. In Figure 76 the circular scratches that disrupt the acrylic surface can be seen as fresh, clean abrasions whilst Figure 77 shows how these grazed ‘pockets’ enable the otherwise slippery pigment to become more stable, sitting within the material substrate rather than loosely clinging to its surface. In Figure 78 the graphite takes hold in the substrate, however, it can gather into small deep black clumps/crumbs of graphite, that have to be blown away lest they create diversionary marks or spots.

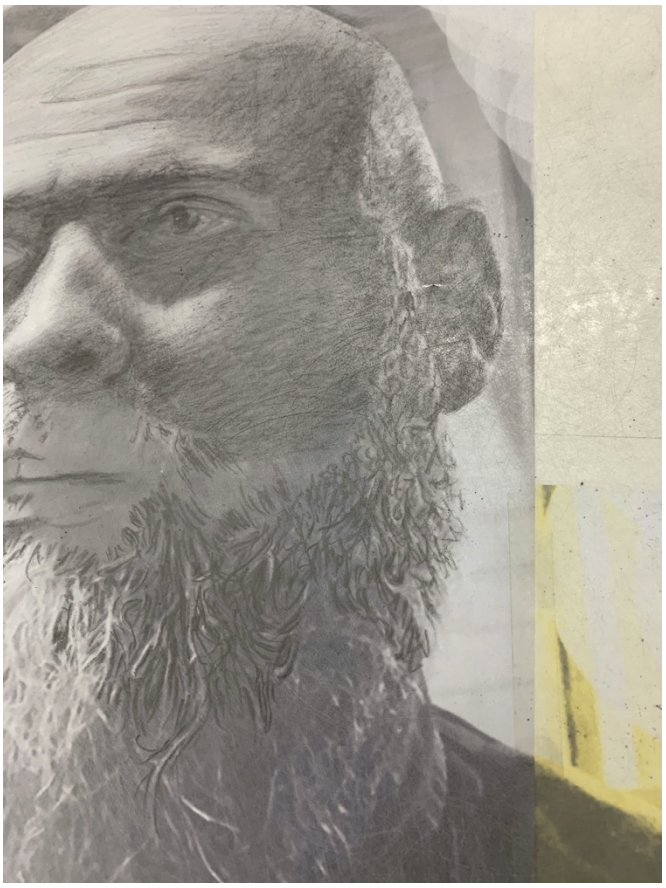


Figure 78. Initial 8B drawing on the sanded surface.

The graphite was built up application, by application taking care to preserve the sanded rough, smooth, fine, and grained gestures. This was particularly important in the highlight areas whereas in the shadows the graphite could be applied with more pressure to create levels of tone and darkness. Proofs on Cartridge, Canaletto, and Fabriano papers were made to review the printed ink marks in comparison with the drawn positive as there is always a difference between the two. The drawn image has a wider tonal range, and the printed marks frequently have greater contrast. This

is borne of the nature of the silk screen mesh and the necessary breaking down of tone into irregular dots to be held in the mesh. This was the case in reviewing the printed image, however, the quality was valuable as the mesh gives tones made of marks similar, but smaller and less uniform than half-tones. The density of ink on the prints on cartridge were varied by the number of pulls on each print: 3, 4 and 5 pulls, each with 2 floods to charge the screen with ink. The results show corresponding increased ink deposits and therefore higher contrast images which were compared and replicated as can be seen in figures 79 and 80.

Figure 79. Drawing marks on sanded melinex film

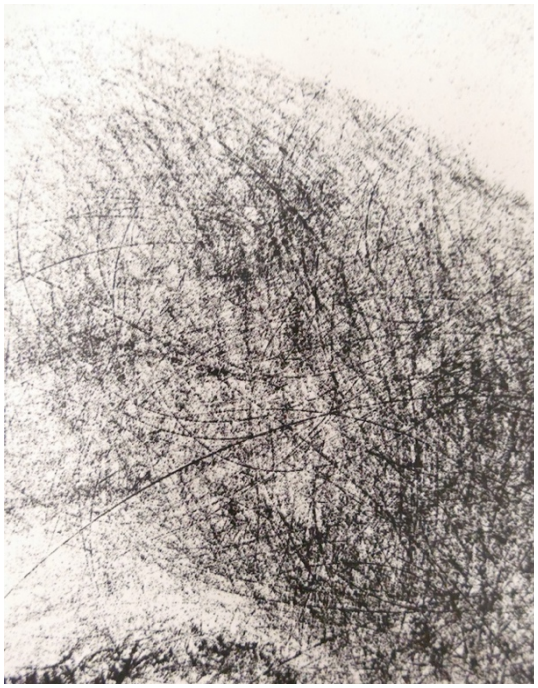


Figure 80. Silkscreen printed drawn marks on melinex film

The 300gsm Canaletto paper has a smooth surface and the definition of the silkscreened printed ink marks is higher than the coarser cartridge. The paper is also larger at 70cmx100cm and gives more space to situate the portrait. This is also true of the 285gsm Fabriano Rosapina which is heavier and offers a more substantial substrate. The Canaletto prints provide detail throughout the printed image in both shadow and highlight areas delivering a breadth of marks of skin surfaces, hair and patterned garment. Perhaps this would not be perceived as dissimilar to a drawing on mark resist, however, on closer inspection, the gestural sanded marks of motion and depth have been retained. These bring a quality to the printed drawing that point

to an inconsistent, handmade, uneven means of representing the subject as opposed to standardised, manufactured grain. While the modelling of the image is created through the drawn marks, the sanded marks do not contribute figuratively to the representation. In fact, some may counter many of the drawn shaping marks, however, they add a vibrant contrast and alternative, less consistent patterning. They reference the materiality of the image and its making. They make evident the temporality of making through the unfamiliar textures and their reception of the drawn marks. The content in the image that has not held the sanded marks is the beard which has been drawn with strong dark impressions and bright highlights exacerbated by scraped indentations into the matrix made with a sharp blade. These marks have obliterated the more subtle sanded surface and created more graphic marks in the final proof. These observations capture the dichotomy of the chaotic, somewhat uncontrolled sanded substrate marks and the controlled portrait mark-making which, together, reach a harmonious coupling whereby the two opposing drawn modes sit comfortably alongside each other.

A final change was made by removing the background to allow the portrait to stand alone on the paper in an attempt to focus the viewer rather than act as a possible distraction. The background was a test with pencil shavings rubbed into the sanded surface which I judged to be similar to the results in the hands and shirt areas but on a flat area with no literal reference, which did not add to the portrait. An element that was retained but has no reliance on the sanded surface is the single line around the image. This is not drawn but is the exposure of the edges of the 120-micron melinex fine film that has left its trace to frame the portrait as shown in Figure 81. This unique, uniform, delicate line is in contrast with every mark on the sheet and a balance to the uncontrolled grounding of scratches that helps situate the drawn print on the paper substrate. It also indicates that the registration of multiple impressions is accurate.

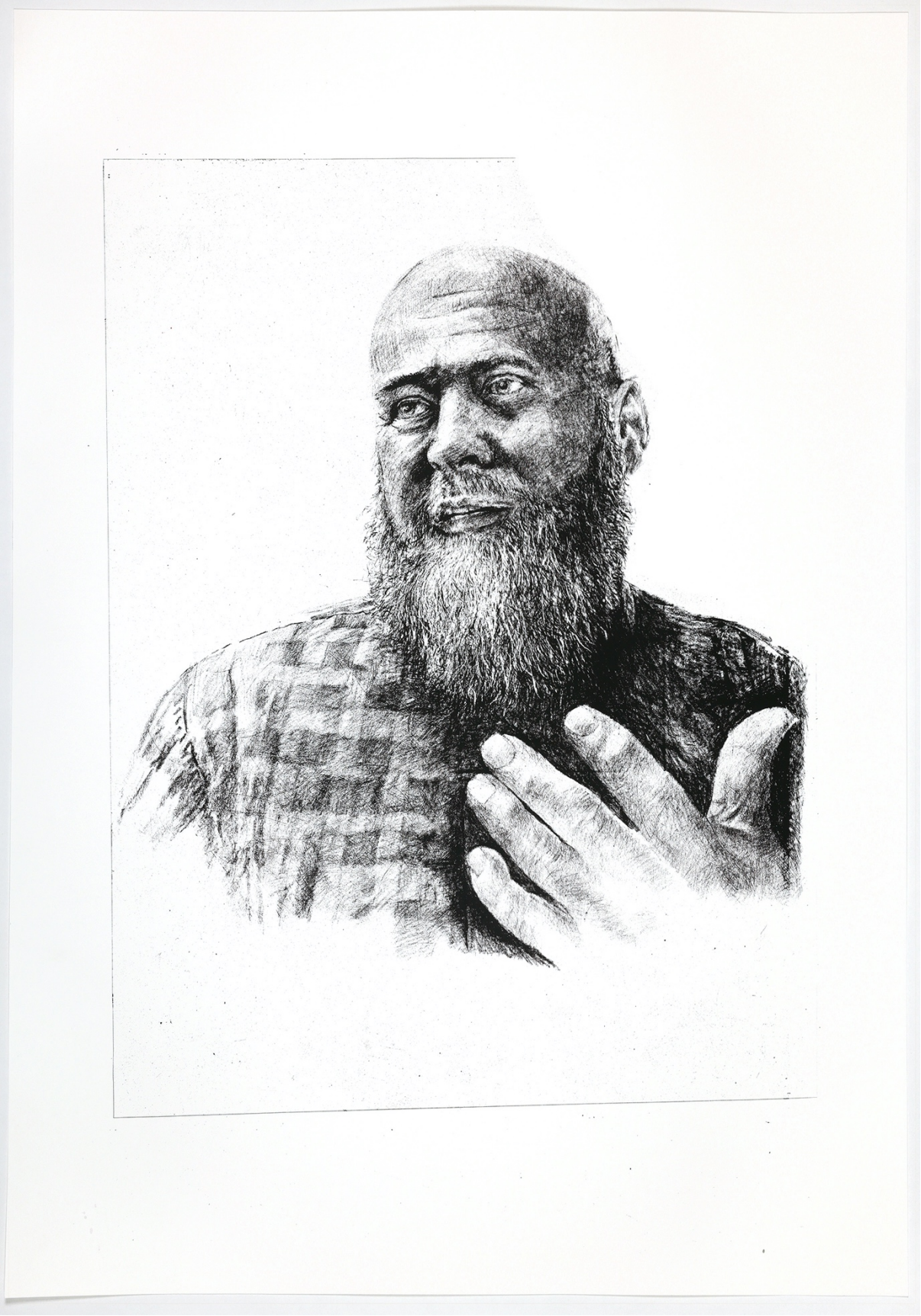


Figure 81. Rashid in the Flow, Rashid Campbell, Charity worker,
Sanded Silkscreen, Canaletto Paper. 594x420mm

Through the documenting and analysis of making this portrait, I am able to make clear the multiple processes undertaken. On reviewing the portrait with the subject, we titled it ‘Rashid in the flow’. This referred to the active engagement reflected in his expression and engaged hand movement. It also remarks on the flowing surface indentations that carry the graphite marks delineating his image and go towards reflecting the focused, flowing character I have experienced, and which he attributes to his engagement with hip-hop music.

5.9.2 Second surface investigation. Carborundum grit pressed into acrylic sheet

Building on the experience and results of the previous experiment I sought to create a less gestural and more detailed patterned surface that could provide additional visual qualities. Senior print technician and stone litho expert, Justin Sanders, assisted me in the preparation of an acrylic sheet by pressing carborundum grit used for lithography stone preparation by rolling it through an intaglio press. This took a number of passes to disrupt the smooth acrylic with enough depth of texture to hold drawn marks. First, the grit was sprinkled on the acrylic sheet, covered with newsprint and rolled through as seen in Figures 82 and 83.

Figure 82. Carborundum grit sprinkled on acrylic sheet by master printmaker Justin Sanders while assisting me.

Figure 83. Testing the impression

The indentations seemed slight, and an additional sheet of cartridge paper was added to increase the downward pressure. Although this enhanced the grain a second sheet of cartridge was laid on top of the first and wound through again to push the grit further into the acrylic. The surface preparation process was intriguing but not as dramatic as the sound of the pressure on the grit ‘crackling’ into the acrylic which is anathema to the usual tranquil intaglio plates and dampened paper passing between roller and press bed. After three passes the ‘acrylic grain’ was assessed to be deep enough to hold mark-making materials so the grit was washed off. In the studio the prepared acrylic sheet was reassessed and felt very fragile to the touch. I rubbed small amounts of graphite shaving gathered from the sharpening of drawing implements, softly into the grain. Tiny amounts of graphite were held in the surface to lay the foundation texture of a drawing.

The grain was of uniform weight across the surface with one exception: the cartridge paper had left an imprint around the edges as in Figure 84. This had the potential to exhibit an element of the surface preparation if it could be retained. The graphite shavings were carefully rubbed over the edged areas to display the imprint as in Figure 85.

Figure 84. Second piece of cartridge paper applied

Figure 85 Graphite shavings bringing forward double cartridge indentations

A subject for the portrait was selected: Caroline Norbury MBE. Caroline and I met in early 2020 when I took several smartphone photographs of her in strategic thought with a view to making a possible future portrait. The subtle grained acrylic surface seemed like it might offer a basis to make her portrait as there would be opportunities for fine detailed and highly contrasting drawn gestural marks. A large-scale black and white continuous tone digital print of her image was prepared and placed under the sheet. The portrait drawing was begun with an 8B graphite pencil for definitive mark-making. For the deep shadows and dark marks of the blouse and hair, swathes of dark charcoal were pressed deeply into the surface with a thick charcoal stick (figures 86-89).

Figure 86. Charcoal stick application

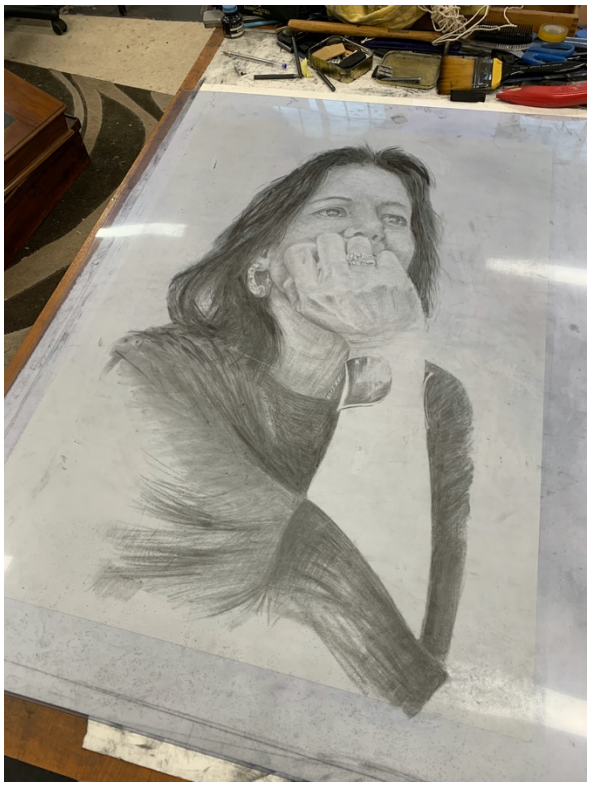


Figure 87. Graphite shaving, graphite and charcoal on grained acrylic

Figure 88. Drawn marks on grained acrylic

Figure 89. Marks on grained acrylic

Further shaving rubbings for the midtones were added as can be seen in figures 90 and 91.

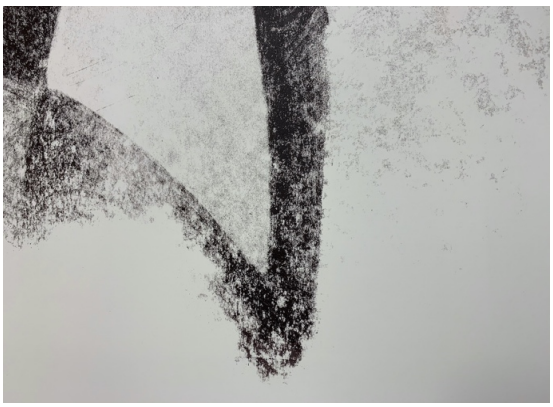


Figure 90. Shaving and charcoal

Figure 91. Shaving and charcoal

Proofing the drawn image confirmed the surface texture generated by the rolled and impregnated carborundum grit on the acrylic sheet had been retained throughout the process and was capable of being screen printed through a 165-thread screen as shown in figures 92-96. It is a subtle texture that can take delicate mark-making alongside dramatic contrasting marks and depth of tone.

Figure 92. Acrylic sheet laid for exposure

Figure 93. Exposed, washed-out, dried, and taped screen

Figure 95. Proof detail of grain and drawn shadow marks

Figure 96. Proof detail of grain and drawn marks

The portrait benefits from the balance between the two, with skin tones contrasting with the hair, garment, and jewellery. The restrained mark-making in the face, neck, arm and hand offer a positive juxtaposition with the bold shadow marking and together with the abstract shaping, create, in my opinion, a unified portrait reflective of the subject's character suggesting a thoughtful and considered outlook. The imprint from the cartridge paper observed at the preparation stage had also been preserved and provided a secondary framing device around the edges of the subject illustrating a reference to the making process and evidence of the making of the portrait. Another example of how additional mark-making, beyond a portrait figuration, can materially add detail and depth and ultimately the combination of all drawn and printed factors can contribute to the meaningfulness of a portrait.

Figure 97. Monotone proof

Reviewing the monotone subject representation, (figure 97) a further addition was contemplated. In contrast to the subtle surface texture and screen-positive drawing

upon it an application of traditional flat bold silkscreen colour was considered. This was a new method applied to understand whether a bold colour would undermine or enhance the drawn portrait. Perhaps my research into Michael Craig-Martin's observation that colour could bring an emotional impact to an artwork (Chapter 4:2022) spurred this experiment. Furthermore, the contrast of silkscreen's traditional hard-edged block colour method with the handmade drawn mark-making would be evident. Rather than a pastel colour for the portrait to 'quietly' sit on, I selected a bright bold magenta. I am not sure why magenta came to mind. From my experience of meeting the subject over many years I felt a bright, bold colour would 'suit' her portrait and the bright process colour of magenta, rather than a red was chosen. A 100-thread screen mesh was selected to provide a full, flat coverage of ink. A rectangle mask large enough to set the portrait upon an A0 paper substrate was taped on the screen and printed with a mix of pigment, medium and retarder to provide an even spread across the expanse of the smooth white 'Bread and Butter' paper. The print-out was successful and delivered a strong flat foundation and 4 prints were made and subsequently overprinted with the portrait screen in black ink.

Figure 98. EJ Turpie. 2020, *Caroline Norbury MBE,* Two colour Silkscreen. 84.1 x 118.9cm.

The resultant print (figure 98) exhibits an extreme contrast of uniform bright colour with the printed portrait drawn on a delicate hand-made surface and the two together bring forward a strong unified printed portrait. Caroline, when offered the choice of the single colour or two colour portrait for her gift, selected the dramatic magenta version.

5.9.3 Third surface investigation. Melinex with printed medium

Unlike the previous investigations where the surface was indented, I made the third investigation to add to the surface. As can be seen in figures 99 and 100 I screen printed a covering of Acrylic Printing Medium over an A1 sheet of melinex transparent film and let it dry to assess the potential for mark-making on the texture. In itself this is an intriguing concept as the medium is usually used to extend printing ink pigment in preparation to be silkscreen printed rather than to be applied as a method of generating a screen-positive surface. Initial findings were encouraging of providing a new surface with a texture being deposited on the film, similar to the screen mesh pattern it had been pushed through.

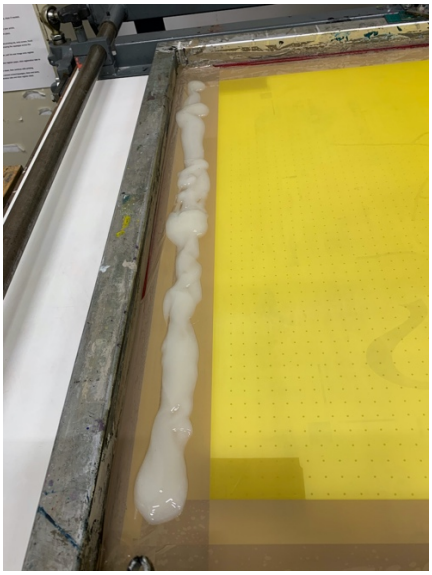


Figure 99. AP Medium spread on taped silkscreen

Figure 100. Wet medium printed on melinex film

The non-porous sheet with liquid covering was left to dry for two days but showed little sign of drying beyond its sticky start. Hanging in a heated screen drying cupboard or passing hair drier heated air over it did not achieve any further

hardening. The Covid-19 pandemic lockdown saw the sheet left untouched in a plan chest for 3 months in the hope it would harden over time. It did not. Rather than give up on the experiment I tried an alternative: to sprinkle a fine carbon powder on what turned out to be an adhesive surface to form an unpredictable matrix capable of occluding UV light from a coated silkscreen.

Figure 101. Powder with scrim

Figure 102. Powder detail

A piece of etching scrim was secured over a carbon powder container with masking tape (figure 101) which allowed small amounts of powder to be dropped and build up across the A1 sheet (figure 102). The powder adhered to the medium and created a non-stick, non-uniform pattern on the surface that offered potential for a screen-positive.

The sticky adhesive surface had been made dry by the powder across the majority of the expanse. However, rather than drawing into the surface another alternative was conceived: to use the matrix as a screen positive to print a ground on a substrate, on which a drawing could be overprinted (Figures 103 and 104).

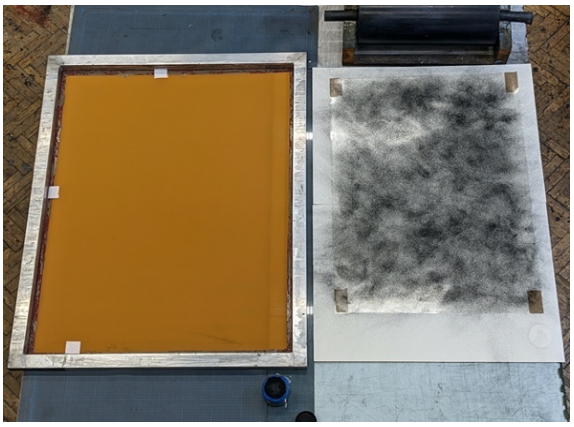


Figure 103. Powdered sheet with screen

Figure 104. Powdered surface screen positive on exposure unit

The powder screen positive was successfully exposed for 11 light units and delivered a screen with the detail of the carbon and medium preparation. It proved to be an unrepeatable process as some of the powder adhered to the screen during the high vacuum pressure procedure. The powdered positive was therefore reduced in detail. The powder residue on the screen was thankfully washed off with the light-sensitive coating. The screen image was proofed using pale blue ink which delivered a ground of colour and pattern I judged to be a substantial background for a printed drawing. I had chosen the blue in a mockup composed in Photoshop™ image editing software with a portrait image of fellow printmaker, Taiba Akhtar as shown in figure 105. Once again, the choice of colour did not have a direct reference to the subject but ‘felt’ appropriate for the envisioned portrait. Still within the Photoshop™ mockup environment white was selected for the main portrait image to rest on the blue ground rather than be harshly imposed upon it by using a darker colour.

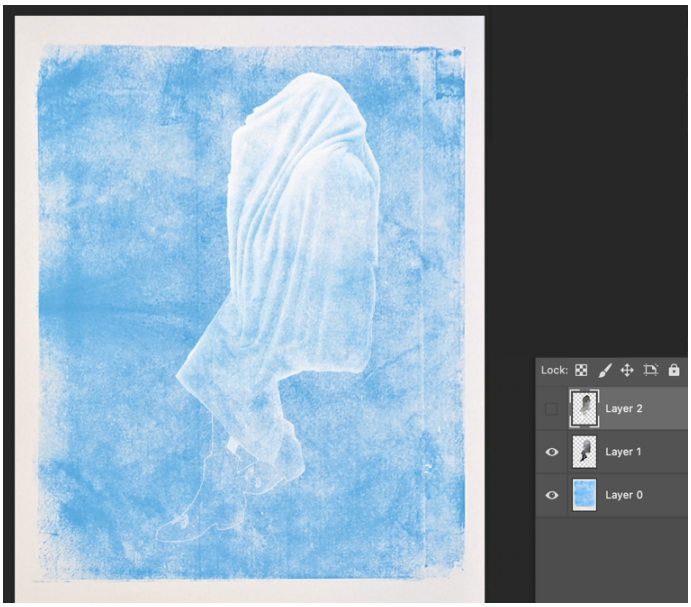


Figure 105. Digital Mock-up with layers

Figure 106. Drawing with litho crayons and sharpie pen on Mark resist

With the knowledge that the result would be printed in white, I made a screen-positive image in black using lithography crayons and Sharpie pens as shown in Figure 106. It required an inversion of drawing practice where the image was drawn in negative. This was achieved by placing an enlarged grayscale continuous tone photographic image under a sheet of mark resist. As the subject and I were working in the same print room and she would see the portrait in the process of being made, I shared the digital mock-up for her agreement to progress. As a printmaker she was enthused by her image being interpreted in this way and consented to my making the portrait. She was also content that the image was not posed and necessarily identifiable. It had been made by a colleague and given to the subject which she shared with me and seemed reflective of her persona in her beloved printroom environment. Once complete the drawing was exposed onto a 165-mesh silkscreen and proofed on A0 white Bread and Butter paper and on newsprint as shown in Figure 107.

Figure 107. Proofed prints on Bread & Butter 84.1 x 118.9, and Newsprint 59.4 x 84.1

I judged the print on white paper to work well with the drawn white image contrasting with the blue powdered background creating an enigmatic portrait that came and went through the ground, rather than being a clear separation between fore and background. More surprisingly, the proof on the newsprint had reverberations of a faded Renaissance fresco with the powdered background and irregular print coverage. A second colour proof was made to compare a darker drawing and lighter powdered background as shown in Figure 108.

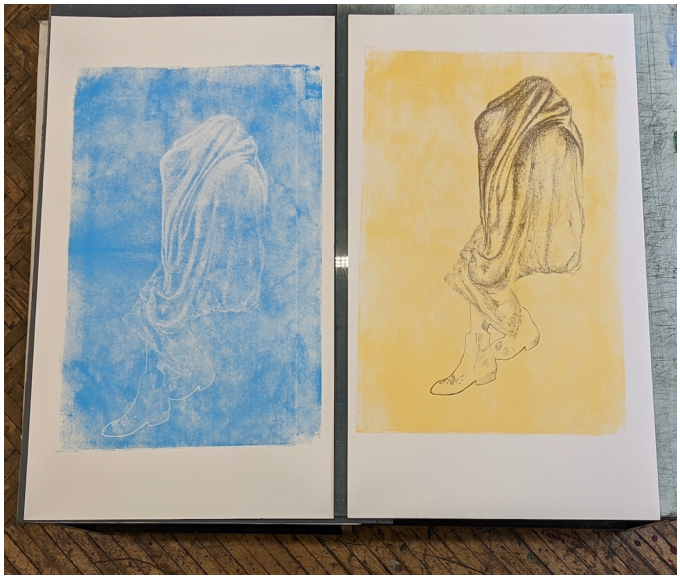


Figure 108. Colour Proofs comparison

As Taiba witnessed the portrait versions being made in the print room, the print on the blue ground was judged by her as seen in Figure 109, to be the most effective. This is a different process of subject engagement under which previous portraits have been made. This is due to the close proximity I and the subject inhabited in the print room and our shared printmaking sensibilities. It is a further investigation of the artist subject relationship with a sharing of artistic decision-making earlier in the process, rather than at the conclusion.

Figure 109. Subject review and approval

5.6.1 Material investigations conclusion

The three surface and screenprint trials have provided evidence that hand-crafted surfaces can provide expressionistic matrices to use as the basis for drawing. The bespoke processes have built upon the investigations into drawing for screen positives on manufactured drafting films, extending the practice by investigating the potential for dedicated drawing surfaces specific to the image being formed. Each serigraphic print has its own bespoke base from which it has enabled and supported drawings that are exhibited through printed ink on paper. The success of each print for me as the artist, as opposed to the final decision by the subject at point of gifting, is determined at the conclusion of the serigraphic process when the screen is lifted from the paper to reveal the result. At this stage, I am in a position to review the combination of the many artistic and material decisions that have been made in the process, from selection of the subject to be portrayed to the pressure of the squeegee pulled across the exposed screen to push the selected ink through its mesh. Artist William Kentridge denotes the importance of this moment by describing the appearance of the print at the end of the process as a separation from the making an image to its final visualisation:

> There's a separation from the gestural mark of your hand to what you get on a sheet of paper… There's something in the drawings going through the process of invisibility under the press and coming out, in your peeling the sheet of paper off the etching plate or lithographic stone or taking it off the silkscreen bed, which is a difference. It is a moment of separation between making and seeing the image, which is important (Hecker, 2010:14).

Kentridge captures well the moment of revelation of what has been made, rather than being embroiled in its making. The separation allows in my research a distanced review of the proofed print and a decision as to whether a successful interpretation has been achieved. If so, a further decision as to whether an edition should be printed can be made. For all the researched portraits I make a very short edition. The first being for the subject, the second for my research documentation and three or four to be available for exhibition purposes. This allows for the artwork to be shared, beyond artist and subject in additional locations, rather than being

restricted by its singularity. For the final edition a paper will be selected appropriate to the print. This will be within the spectrum of A0 heavyweight Tub Satins, through textured Hahnemühle and smooth, medium weight Canaletto and Fabriano to thin Japanese papers that offer a fragility to contrast with the robust silkscreen printed image. These choices are made to enhance the marks printed on the selected paper, enrich the completed portrait and contribute to the making of an informed interpretation of each subject.

My principle aim in this Chapter has been to elucidate the methods investigated in the making of serigraphic portraits. They are made in an early 21st-century Western context and apply technical and creative applications of a 20th-century medium with the purpose of documenting them for the benefit of present and future artists' use of serigraphy. They lay foundations for further developments of the medium and associated media in the making of hybrid works within the context of a perhaps 19th-century concept of fine art where the definition of a work of art was: 'the product of an individual's visual imagination and manual skill' (Wolterstorff, 2015:284). That definition was challenged throughout the 20th century by artists' work from Duchamp's 'Readymades' through to Warhol's printed appropriated images and the conceptual artists who rejected the handmade in favour of the intellectual as if the handmade requires little thought alongside manual skills and visual imagination.

The methods described attempt to integrate the complex multi-layered fusion of disparate elements to form a cohesive response to the individual subject's portrait. The contemporary flux of digital photography, digital transposition, drawing, handmade mark-making and silkscreen printmaking are kept in play throughout the research. In this expanded approach each making act has its own parameters to be tested through each portrait while awaiting the next developing artistic element and material shift to produce the greater whole. Each element is placed in relation to the last, to be retained, enhanced or relinquished as deemed viable or not; it is in this context that I have situated this research. It recalls and makes use of the visual and manual means of art-making from the traditions of printmaking, within the context of modern means of production and consumption, through the vehicle of serigraphy. Knowledge is constantly being attained through reviewing of mark-making, surface creation, ink, paper selection, and serigraphic printmaking. The tacit understanding

accrued from the investigation acts as a guiding sense of how to work in unison with each layering towards a valued portrait. In attempting to describe this process I am aware that some of the decision-making procedures are intangible. As philosopher Polanyi explains, ‘like the blind man who eventually finds what he is looking for by bumping and touching’. I am ‘feeling my way through’, (Polanyi,1958:62). This however is important to recognise while juggling and balancing the disparate elements towards a conclusive response to each portrayal.

By documenting and describing the investigations and their outcomes herein, I endeavour to contribute new knowledge and insights to the community of fine art printmakers. As discussed in Chapter 2, the final assessment of the finished serigraphic portrait will be agreed upon, or not, between myself and the subject. This offers the subject the opportunity to see, understand and review the process of drawing and printmaking I have been engaged in since my discreet smartphone photograph of them. This moment of gifting their finished portrait will be received as valuable and meaningful, or not. They, in that moment, when they witness the material reality of their portrayed image, will judge whether their portrait holds in its drawn and printed marks, a meaningful interpretation.

Chapter 6 Conclusion

In this final Chapter, I conclude the research and the interrogation of early 21st century methods to inform ethical and meaningful fine art serigraphic portraiture. I have sought to answer the question: how might artists contribute meaningful serigraphic portraits in the saturated world of photo-ready handheld digital devices? A meaningful portrait can be described as an interpretation of a subject's persona through a depiction of their active self. It can be achieved through the efficacy of mark and printmaking, mutual acceptance of the completed portrait by myself and the portrayed subject, third-party recognition of the work's likeness and representation of the subject's persona. The subject may confirm the portrait's meaningfulness by sharing it with associates, friends and family and by approving its exhibition. I propose the answer is located in a slower methodology of interpretation through considered handmade marks carrying the labour of their making through silk screen printed outcomes into completed serigraphic portraits gifted to the subject for final approval. In developing this proposition, I have gathered evidence to substantiate it and advance it with new knowledge in the making of drawn serigraphic portraits initiated through discreet smartphone photography combined with the process to accept the completed portrait by its subject. This endeavour intends to benefit my and other portrait and printmaking artist's practice.

Laying the foundations for my research and as discussed in Chapter 1, I investigated and compiled the discreet photographic methods employed by artists, including photographers, to achieve human portrayals. I began with observations of where the portrait photograph sits in our modern 21st-century digital global society and the effects of the exponential growth of images and digital applications. I reference Susan Sontag's observation that the growth of photographic images before the smartphone was invented has led to a 'chronic voyeuristic relation to the world which levels the meaning of all events' (Sontag, 1977:11). I argue this levelling of meaning does not lead to greater societal understanding but to superficial interpretations with less ability to decipher knowledge. In respect of portraiture, the surfeit of facial images leads to a portraiture of idealisation (Altintzoglou, 2019:69) that may be entertaining but creates little insight into the people they portray beyond surface terrains and stereotypical representation. This is pertinent to the artistic rationale

underlying my practice based on discreet photographs of people as I strive to make more meaningful portraits through drawing, mark-making and serigraphic printmaking. This is achieved by spending more making time, rather than less, with less rather than more subjects.

Before expanding on the effects of digital photographic images and my ethical and material practice research, I present a review of artists' use of photographs in their artworks, primarily in the making of portraits. I embarked on this historical review to establish that photographs have been used by artists since the medium was invented. Before the invention of photography, the portrait artist would be charged with achieving a likeness of the subject through their haptic artistic skills. However, the introduction of the camera brought new methods and perspectives that proffered likenesses with additional effects derived from the medium. I present such developments from Julia Margaret Cameron's psychologically challenging 'male heads' (Gage,1997:125) and Dante Gabriel Rossetti's commissioning of a professional photographer to record images of his muse as aide-mémoires for his paintings (Ford, 2004:311) through to contemporary UK drawing artist Barbra Walker and Croatian printmaker Ana Vivoda. Each of the artists uses photographs as reference points in the making of their artworks. They are unapologetic in their adoption of the medium to aid their drawing, painting and printmaking. They see the value of the photographic image as a document of a reality they wish to dwell and build upon rather than accept as a finished object. Increasingly, as photography and photographs have become ubiquitous, they have been adopted by artists to assist in the interpretation of images. In some cases, the photograph becomes the content of the artwork, as in the work of Close (1940-2021) and Celmins (b.1938). As smartphone photographs have become widespread, they are used as reference and starting points for artworks. By collating artists' use of the medium, I have laid the foundations for my answer that meaningful portraits can depict, interpret, and respect a subject's qualities through the labour of mark-making, processes integrating smartphone photographs, drawn serigraphic printmaking, and the sharing of completed portraits with the subject.

Building on the use artists have made of photographs, I have investigated the use many 20th-century documentary and artistic photographers made of discreet

methods of recording their subjects. These include Walker Evans, Dorothea Lange, Helen Levitt, Ben Shan, Paul Strand, Cartier Bresson, Brassai, Diane Arbus and Wickes Hine. Their rationale was they valued opportunities to make work discreetly to enhance documentation of the world they inhabited without disturbing and altering it through their and their camera's presence. I focus on two American photographers to unpack their practice as they chose to use candid and discreet methods to document the society growing around them. Walker Evans (1903-75), 'Subway Portraits' (1938) and 'Passengers' (1938-41) were photographs shot from a secret camera hidden inside his coat and fired from a cable release that ran down his arm to his hand. They captured the life of New York citizens going about their daily lives and invite the viewer to muse on the subject's thoughts and admire the unposed dignity of working people. Fellow American documentary photographer Helen Levitt (1913–2009) wanted to be seen as a celebrant of the reality of people's lives from disadvantaged areas of NYC in the early 1940s. She accepted that candid photographic portraits were a useful method to reflect the lives on the street she was committed to representing without intervening in their lives. I focus upon these discreet methods to build foundations for my proposition that discreet photography can provide the basis for unposed but respectful representations of people. It is through clarification of these methods that photographs can be made that begin the process toward meaningful portraits.

Many Contemporary artists recognised the increasing media phenomenon of photography and engaged with it on their own terms, whether openly or discreetly. Performance artists such as Vito Acconci (b.1940) and Sophie Calle (b.1953) use photography to document their works discreetly without consent. Although Acconci and Calle's work may not have had the overt intention to threaten their subjects, their use of photography to document the following of their subjects is central to their work and may threaten their unknowing subjects. As one reviewer of Calle commented: *''She flirts with opposites: control and freedom, choice and compulsion, intimacy and distance. On one level, her art responds to the surfeit of choice in late capitalist society'* (Jeffries, 2009:n.p.). This observation reflects not only the society the artist inhabits but also her acceptance of the untethered use of the medium of photography. The adoption of discreet photography of people to express their artistic interpretation of the society they live in was applied by artists such as Laurie

Anderson (b.1947) *Fully Automated Nikon* (1973); Nan Goldin (b.1953) *The Ballad of Sexual Dependency* (1985); Philip Lorca DiCorcia's (b.1951) covert recording of *Heads* (2000-01) and Barbara Kruger's *It's a Small World … Unless You Have to Clean It.* (1990). These works were made at a time when consent was not a prominent consideration. Latterly consent to be photographed has become a rightful moral and ethical concern for unknowing subjects and legal action has been taken by them to bring artists to the courts to seek justice in respect of the use of their image. Although these claims were recognised, many artists and their representatives stated that the images were being used for artistic, not commercial purposes and they asserted their individual right to the Fifth Amendment. Not something that could be sustained when works were being sold.

What connects all these examples is a lack of engagement with subjects in the making of the artworks. For particular reasons and as they were partly of a time when consideration of others' possible distress was subject to less scrutiny, the artists do not deem it necessary to engage with their subject beyond taking their image. With the understanding of the use of images in the contemporary digital environment, I am arguing that to achieve consensual awareness of the making of portraits, whether through photography or handmade interpretation, the subject must be informed by the artist even if it is after a discreet act.

In pointing to these artistic photographic practices, I begin to lay a framework for the ethical considerations of my smartphone initiated, drawn serigraphic methods in making meaningful portraits. I explain that to build a portfolio of portrait images for drawn prints, I use smartphone photography to make images of unknowing subjects. I adopt discreet methods to achieve an unposed image of the subject, so they are unaware of the lens. As I describe, human beings, when aware of being photographed unless otherwise directed, generally adopt a pose which automatically creates their favoured, projected visual impression. My intention is to interpret selected subjects through my perception of their active self, unencumbered by a posed veneer. I understand this may be perceived as an unethical position and I unpack such ethical and philosophical questions in Chapter 2.

I describe the ethical considerations I have addressed in the pursuit of making meaningful portraiture that are integral to the successful delivery of completed portraits. In the absence of a code of ethics for artists, I have shown how this can be achieved by conducting oneself through one's practice by not doing harm to the unknowing subject. Falk Hubner explains in his essay *How ethics are everywhere and what this actually means* 'that ethics are not a kind of 'extra that the [artist]researcher needs to pay attention to' (Hübner, 2024:41). All practice research methods particularly so in my own that are carried out in an increasingly visual world permeated with digital imagery and require an understanding and application of ethical practices. In this context, I have shown how I considered, developed and applied ethical processes in the design and pursuance of my research. I recognised that the research has the potential to do harm through discreet photography of subjects. I have striven through the process of making, gifting and approval to be motivated by and act in ways of beneficence to ensure subjects are not harmed, and their rights are fully recognised. Through the research process and methods, I have brought my ethical blind spots into the open and thereby reduced their potential to bring harm to subjects. I have presented the ethical implications of discreet photography to obtain images to initiate drawn and printed portraits. To achieve an ethical framework for the practice I have described the inherent qualities of photographic practice and the integrity required for meaningful portraiture. Through philosophical and moral enquiry, I have uncovered underlying ethical considerations of my practice and unpacked the levels of guilt and shame to be faced in my rationale to make meaningful portraits of people. In exploring these personal and underlying concerns, I have developed a framework of considerations to be applied to attain positive ethical solutions. I have endeavoured to present pertinent solutions from other artists in Chapter 1 while in Chapter 2 "Art and the Ethics of Making Meaningful Portraits," from feminist practitioners' perspectives on engaging with subjects as they strive to reconcile the ethics of engagement and representation. These lessons have shaped my practice and contributed to the code of ethics I have presented and pursued.

Ethics and law are intertwined, and my methods are conceived to do justice to the subject's image and voice. To achieve this ambition, I have worked on the dynamics between myself and the subject to reduce potential power relations between us and

to put us on a level plateau. This is taken to its rightful conclusion by the subject's right to approve or not the portrayal I have made of them. I have codified these methods of ethical engagement to make the balance of completed serigraphic portrait and ethical treatment enhance the opportunity to be meaningful. In the accompanying catalogue of case studies, I have documented and described fifteen portrait-making examples from smartphone initiation to gifting. These studies show the methodology I have applied to each gifting event, which, whilst adhering to the same structural approach, also captures the idiosyncrasies of each portrayal as they are centred on the subject's individual human attributes. They illustrate in detail my motivations to portray each subject and the contexts I have instigated to make the gift of a portrait. They show the range of responses of subjects to the revelation that a portrait has been made of them and through our discussions during the gifting event, the level to which a meaningful portrait they feel able to consent to has been made. In documenting the process, I sought to make available the investigations and learning I have undergone and thereby make available the accrued knowledge to portrait and printmaking artists. However, to understand these responses, further follow-up research at a later date could be carried out by myself or another researcher to assess their accuracy and whether other nuances might be revealed.

Having examined the ethical and philosophical considerations and developed an ethical code of practice that may be adopted by artists, I have delineated in Chapter 3 practical methods and behaviours to achieve formal subject consent. Such methods are developed from the philosophical approach I have taken, but also from reviewing methods of consent applied in press, broadcasting and social science arenas. I have incorporated approaches that embrace legal definitions of ethical behaviour and practical means of consent not traditionally adopted by fine artists. By doing so, I have brought new knowledge to the genre of portraiture and added to the arguments to integrate ethical considerations from the onset of fine art practice. Based on investigations and reviews of consent, I have composed a clause to be included in the University consent forms to address retrospective consent. This procedure is necessary to be invoked when gifting completed portraits to subjects for their acceptance or not. In attempting to enable as much as is possible an opportunity for the subject to make an unprejudiced judgement on whether or not to accept the portrait, I have ensured that I have been 'reasonable' and 'proportional' in

my actions and adhered to commitments of non-malfeasance (to do no harm), and preferably to beneficence (to do some good). At the point of gifting, the subject is able to make a final decision as to whether they retrospectively consent to their portrait having been made and whether it can be made public. This is a moment of sharing when consent can be agreed, or not. To achieve this, a 'Voluntary Participation' clause is included in the retrospective consent form:

> *Participation is entirely voluntary, and non-participation is entirely your choice. All material relating to your participation will be destroyed should you wish.*

This clause situates the subject in the decision-making position as to the viability and acceptance of the portrayal. Each gifting is concluded with three signatures: my own and the subjects on the University approved consent form and a further signature of mine on the first edition of the portrait being gifted. The detailed development of this new procedure can be understood by artists wishing to adopt voluntary and retrospective consent in their avenues of research and practice. I would suggest each adoption will require individual review to assess whether there may be amendments to process and wording. The establishment of clear, robust consent arrangements enhances the opportunity for subjects to consider, participate and decide on their involvement in the future existence of the artefact. In engaging with this process and hearing an explanation of my motivations, the subject may or may not feel that the portrait is a meaningful portrayal. If they do, they will value it as it moves into their possession and be displayed at a place of their choice, invariably in their home within sight of friends and family.

As discussed in Chapter 4, I researched, reviewed and acknowledged the serigraphic work artists have pursued over the last seventy years. This is to be in a position to understand the medium's range of distinct qualities which I build upon. My literature review of silkscreen and serigraphy indicates the majority of texts are technical manuals which can be helpful in the acquisition and application of skills to produce repeatable images. These include cut stencils, flat colour qualities and photographic halftone techniques. However, they do not make critical analysis of the artistic experimentation of the medium which I have gathered in this overview. I have

explored the artistic application of the medium during the rise of the US and British Pop Art movement, European serigraphy 1960-1970 Post Pop Art Serigraphy and 21st-century visual artists adoption. Throughout this period, artists experimented with aesthetic, commercial and digital image techniques responding to the medium and the social and cultural environments they lived through as mass image culture became increasingly prominent through print, advertising, film and TV. As I discussed, this period was followed by a period of 'post-digital printmaking' (Catanese and Geary, 2012:3), which I have built upon by experimenting with analogue and digital techniques, bringing digital smartphone photography together with manual mark-making and silkscreen printmaking to create hybrid serigraphic portraits. I am continuing to build knowledge of the silkscreen medium which has frequently been a focus of artistic discussion, challenge, and raised questions of the reproducibility of art through printing editions of identical multiples. Although printmakers have experimented with hand-made mono prints and short variable editions, the visual presence of artists' handmade drawing and mark-making is notable through its absence in much recent serigraphy. As Rushca commented, while drawing was maintained in the intaglio and lithographic process, it was left behind by artists in the making of silkscreen prints in favour of photomechanical methods. Responding to the introduction of high-quality drafting films, I have explored the potential for the inclusion of handmade gestural drawn marks in the serigraphic process. In addition, by recognising the capabilities of smartphone photography, I have established a basis for making bespoke, meaningful serigraphic portraits in the digital age. This is a rejoinder to the exponential global increase in the immediacy of smartphone portrayal of users and their subjects. In taking this hybrid approach, I slow down the digital portrayal process and bring manual consideration to the interpretation of the subject to be serigraphically printed. By making short editions of prints, I have established a rationale for the drawn portrait to be translated into serigraphic multiples. The singular drawn artefact is mutable and open to change intentionally by the artist or unintentionally through handling, erasure, framing and transportation. By making the drawing into a multiple print, I am fixing the image on the paper and thereby reducing its vulnerability. It is also making it available for sharing and exhibiting in a variety of locations and as the serigraphic prints are in many cases perceived as drawings, the multiples can extend each portrait's meaningfulness. Like selfies, the original digital

portrait photograph was available in many digital places with the potential to be lost in the volume of personal and digital devices, discs, channels and the cloud. But through drawn singular interpretation and subsequent multiple printmaking, the image has been given material presence enhancing its meaningfulness. By situating this research in a recent historical context and learning from it, I seek to add knowledge to the artistic medium of serigraphy in particular, the hybridity employed in making meaningful portraits, which I describe in detail in Chapter 5.

Chapter 5 is my opportunity to present the material practice I have employed, analysed and responded to in attempting to deliver meaningful serigraphic portraits. Through the slow attention to materials, procedures and responses to the mark and print-making process, I bring the unsaid hopes and aspirations I have in my mind's eye for each portrayal to paper. By making each portrait, what was unsaid becomes sayable, what was initially unknown becomes known and in the final act of gifting the drawn serigraphic object can become meaningful. I have gained and applied empirical knowledge of the transformational process to interpret digital photographs into analogue drawn and printed images. A build-up of tacit knowledge is gained through continuous response to and assessment of the complimentary materials being applied in concert to reach a pre-printing, screen-positive image capable of being transferred to a screen for printing. This process of drawing for serigraphic printmaking is labour intensive, analytical and technically complex. As printmaker Marion Arnold, suggests it is 'responsive to the evocative and signifying capacity of the lines, tones and shapes . . . intrinsic to making aesthetic resonance and evocative meaning' (Arnold, 2019:2). Bringing all these motivations and responses together in a considered portrait has the opportunity to make it meaningful.

Undertaken over time a range of portrait-making, mark-making tools and materials have allowed me to gain knowledge of how the making of meaningful serigraphic portraits can be achieved. Portrait drawing for silkscreen printing has focused on developing what I consider to be the most appropriate subjective and tactile drawing tools and techniques for each portrait. Interpretative drawing from a photograph is the first stage of the manual route to the printed outcome. It holds the attribute of temporality 'which presents a veiled depth: one which compliments the visible, aesthetic depth we see created by the formal arrangement of marks, lines, tones,

etc.' (Graham, 2021:23). Interpretive temporality rather than the immediacy of the photograph is likely to be perceived by the spectator and has the prospect of evoking an appreciation of the time employed to disclose a considered interpretation of the active subject. This indication of time spent in the mark-making invariably adds to the subject's perception of the portrait's meaningfulness. Associated and in addition to perceived temporality is the capability of drawing gesturally. Until the introduction of drafting film and photographic stencils, gestural mark-making for screen printing was made directly on screen with oil-based pastels or liquid tusches. With drafting films, it is possible to draw with multiple implements on the film surface and transfer the resultant image photomechanically to the light-sensitive coated silk screen. This enables the serigraphic artist to use their palette of drawing tools to draw dynamically, in detail, at scale and enjoy the mark-making for itself. The many values and motivations of gesture in drawing can now be replicated in silkscreen printmaking. Although available to artists for 30 years, there has been little published research into the qualities of Mark Resist™ and True Grain™ film for serigraphic printmaking so here, too, my research makes a contribution.

The drawing and mark-making skills and techniques to achieve descriptive and expressive outcomes on drafting films I have made for research purposes have now become tacit elements of my artistic practice and have been internalised to be applied to future portrait prints. In applying such knowledge, further responses are made to the demands of tools, materials, and modalities of individual portrait images as they are being made. Regular pauses and critical assessments of the progress of representation, or part thereof, are taken. Quietly, consciously, and subconsciously, an internal dialogue between mark-making and viewing is embraced. As marks are made they are responded to in moments of recognition of representation: that a mark is correct for an image, in part and whole, before the next mark is made. This experience is of interaction with the drawing itself and together with my embodied knowledge of the human faces I have drawn, photographed and printed, allows marks with their own characteristics and gestures to be made. The drawing encapsulates the material improvisation between the selected uniform or bespoke surface, photographic and anticipated serigraphic image, the perceived persona of the subject and the knowledge and memory of the meeting experience it has been drawn from. Over time, the portrait comes into existence with each mark relating to

the last as the temporality of interpretation takes place. The drawn image is transferred to the silkscreen. Inks and paper are selected, and squeegee pressure is applied across the screen, pressing the ink through the exposed mesh onto the waiting paper.

In contrast to the original smartphone digital photographic image, the energy, materiality and physicality of drawing and printmaking deliver marks, creating material shifts from the screen-based digital photograph to the drawn and serigraphic printed portrait embodying the subject's perceived persona. In my eyes and those of the subject achieving this successfully will be a testament to whether the process has been effective and ultimately meaningful. Subsequent viewers may see the portraits as meaningful, and thus, it can become apparent in different contexts and times.

I was motivated to pursue this research as a response to my professional digital media experience of recording contributors for the production of factual television programmes. My frustration was that filmed subjects, although having given formal consent at the point of recording, may not always be fully represented in the final broadcast programme. To counter this experience, my research attempts to reflect and celebrate subjects honestly and with respect through a singular drawn and printed portrait the subject consents to or not after seeing the final portrait, unlike the television modus operandi which does not offer the subject final recourse. The motivation is that the final single life-size portrait can deliver a meaningful interpretation of the subject and be formally approved by them. To understand the questions raised by my motivation, I adopted a practice-based methodology and framework that allows for the investigation of portraiture through the combined printmaking practice of drawing and serigraphy and the robust scholarly study of the historical, technical, ethical parameters of photography, print and portraiture. These concerns continue to excite and challenge me as I have pursued my enthusiasm for practice as 'something which is exciting […] which may be just becoming' (Haseman, 2006:98). I began from a position of curiosity and uncertainty through the recognition of 'hunches' that appear in pursuit of material, textural and reflexive methods to situate the practice and its findings. This 'material practice', which, as Barbara Bolt argues, delivers '"new" knowledge in creative arts research can be seen to emerge

in the involvement with materials, methods, tools, and ideas of practice. […] handling reveals its own kind of tacit knowledge (Bolt, 2004:46). This knowledge and understanding derived through the research are critically reflected upon, described, and captured for the benefit of artists and researchers to build upon.

Through this research and its outcomes, I have aimed to establish a mode of practice in portrait making that contributes to the field of contemporary portraiture and the fine art application of silk screen printmaking: serigraphy. The purpose of delving into these methods and questions, beyond their clarification, is to provide practical, artistic and ethical means of making meaningful portraits in the 21st-century context of exponentially increasing smartphone portraiture. I have striven through my practice to provide critical analysis of portraiture beyond the 'selfie'. My contention is that to achieve 'meaningful' portraits in the contemporary media-saturated environment there are three elements of the artistic process to be considered: unposed photography; artistic labour of interpretative drawn mark and printmaking; portrait gifting, acceptance and consent, or rejection, by the subject. In articulating this research, I seek to offer technical, artistic and ethical contributions that encourage and inspire future serigraphic printmaking towards the potential for the production of meaningful portraiture.

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Appendices

Appendix 1 Subject Consent Form

Birmingham City PhD Research Consent Form

BIRMINGHAM CITY University

Below is the outline of participation in the University PhD Research project.

Study title: The Drawn Serigraph: An Investigation Through Portraiture

Project Summary: This is a long-term PhD research project into the creation of Contemporary Drawn and Printed Portraits that originate from smart phone photographs. The aim of the research is to evaluate the interrelationships between digital photography, analogue drawn marks, silkscreen printmaking and serigraphy that interrogate the boundaries of materiality within the context of contemporary portraiture.

Research participation: Participants are adults working in the arts who generally are known to the artist-researcher. Participants will be photographed, and those photographs are then used as the starting point for an artistic portrait. The portrait will be presented as a limited-edition print to you and followed by an interview by the artist-researcher about your response to the portrait and the project. Participation is entirely voluntary, and non-participation is your choice.

Retrospective consent: For a limited number of participants some of the research portraits may begin from candid smart phone photographs taken without the knowledge of the subject, i.e. yourself. This is to avoid a selfie style or posed image when looking directly at the camera. This approach enables a more natural image to be used to begin the drawn portrait. In this instance when the portrait is complete a finished print will be offered to you. You will be asked if you would like to accept it and if you are content with it. You will also be asked if you are content to sign a consent form recognising your acceptance of your participation in the research and its dissemination. Participation is not presumed and, if retrospective consent is not forthcoming, all research materials and data relating to the participant's portrait will be destroyed.

Right to withdraw: Participation is entirely voluntary, and non-participation is your choice. You may withdraw at a later date and all material relating to your participation will be erased.

Your Data: All of your research data will be stored securely in University digital drives and physical locations.

The drawn serigraph project participant consent form.

Please indicate agreement by ticking 'Y' boxes,
or do not agree by ticking 'N' boxes. Y/N

If you agree with all clauses, please tick here ☐

Consent to participate.

a) You have read and understood this information sheet ☐☐
b) You have had the opportunity to ask questions ☐☐
c) You understand that participation is entirely voluntary ☐☐
d) You understand your right to withdraw and have the right to withdraw at any stage of the study ☐☐

Type of consent. You give consent: (select one option)

1. Before having your photograph taken ☐☐
2. After your photograph has been taken ☐☐
3. Before your Portrait is made ☐☐
4. After receiving your portrait ☐☐

e) Do you wish to remain anonymous or to use a pseudonym? ☐☐
f) You agree that your comments may be audio recorded for the purpose of research accuracy ☐☐

Your data and research dissemination

a) You accept that the printed portrait and the stages of its creation will be used throughout the research and may be included in the final written thesis ☐☐
b) You agree to the portrait being disseminated in formal and informal Situations, including public art venues, conferences, symposia, artist talks, catalogues and publications. ☐☐
c) You accept that the portrait may be used in artistic/research social media channels such as Twitter and Instagram. ☐☐
d) You accept that quotations from our conversations regarding the portrait can be used in the research, the final thesis, agreed artistic/research, future journal papers, publications and monographs. ☐☐

Participant: Signature, date and print name.

Researcher: Signature and date

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Appendix 2 Drawing Ed Ruscha

Drawing: Research, Theory, Practice. Vol 5 Number 2, Intellect Ltd.
Edward Jonathan Turpie https://orcid.org/0000-0002-0104-9186

This project aims to discuss drawing as a method of bridging the void between digital imaging technologies and physical drawing in the fine art domain. It does so by investigating the role of drawing and printing in contemporary portraiture. Drawn and printed silkscreen portraits are made from a synthesis of graphite marks, digital pixels and water-based ink deposited on paper surfaces. The practice-led research described here explores the materiality of the emergent image when drawing is impressed on an electronic media trace. This investigation is timely in the context of the unprecedented impact of digital technologies on contemporary culture that tend to displace the physicality of drawing. By taking an approach to portraiture whereby artist and sitter do not meet in person, the project initiates a portrait of Ed Ruscha using the medium of video images. Digital electronic images held pixel by pixel in smartphone camera and computer hard disks are interpreted into physical drawing environments to make an expressive representation of a human form. Tactile gestural mark-making is contrasted with electronic imaging to create a pensive image where techniques are blended. The process and methodology are described, and the artistic outputs are shared across the globe through digital and analogue communication systems.

Keywords
Drawing, materiality, portraiture, digital, pensive, printmaking, silkscreen, surface

Drawing Ed Ruscha

Central to this project is a drawn and silkscreen printed portrait of the American artist Ed Ruscha (b.1937). Ruscha pioneered ‘cool’ artists’ books and prints including 26 Gasoline Stations (1963) and his defining Standard Station (1963) silkscreen prints. Ruscha’s body of work was recently exhibited as an Artist Room at London’s Tate Modern. Outside the exhibition, a flat screen displayed a short, subtitled video interview. The scenes of Ruscha communicating prompted the photographing of the passing images. On review, one frame stood out as emblematic of Ruscha’s raison d’être: his hand held horizontally as he looked intently across it, with the subtitle: ‘looking directly on, like this’ (Figure 1).

Figure 1: *Ed Ruscha, Artist Rooms*, 2019. Digital photograph. Artist Rooms. Tate Modern, London, UK.

The digital image with its video raster pattern and subtitle encapsulated what has driven Ruscha from analogue 1960s America to the digital media environment of the twenty-first century. The image, with its multiple signifiers (capital letters, metal watch strap, red and zipped jerkin), prompted a reflective look at the role of portraiture in contemporary fine art practice. Traditionally, portraiture is a process initiated from face-to-face meetings with artist and subject being known to each other. In the case of this project no face-to-face session between artist and subject was arranged as the subject's image was in the public domain in the interview displayed for public understanding. Instead, a single smartphone photographic image had been selected from a series made in front of the digital screen of moving video images. The conjunction of video presentation and smartphone recording is a reflection of the complex digital media matrix of contemporary culture. The effect of enhanced digital photographic technologies, including computational photography and manipulation software, in tandem with the mass availability of the smartphone camera has brought about a displacement of physical image-making, including drawing. In addition, portraiture and in particular the genre of the self-portrait is being realigned through universal adoption of the smartphone and the populist DIY genre of the 'selfie'. Alintzoglou (2019 : 66–79) states that 'the selfie is not just a means of alternative communication or self-representation; it is a part of a long and endless transformation of the codes and genres of

portraiture'. He further states that many photographers are returning to analogue photography, initiating a re-skilling of craft processes in the production of tangible outcomes. The contemporary mix of cultural, technological and material challenges brought about by the prevalence of digital imagery provides the rationale to explore the digital through the physicality of drawn and printed states. The project unveils and investigates how a digital image taken from a publicly screened video image may be returned to the physical world of artefacts through manual drawing and printmaking.

There are many pre and post-photographic examples of artists using aids to their image-making. From grids and 'squaring off' transfers to frescoes and canvases, 'pouncing' with pin pricks and small muslin bags of charcoal, to traced outlines cast from the camera obscura and lucida as described in the V&A's description of Drawing Techniques. It is a contested area, with accusations of copying and cheating, but also seen as acceptable methods and inspiration for image-making. In addition to the adoption of photographic methods by visual artists, it has also been a prompt to change visualization itself and concepts of what constitutes art. At the onset of the twentieth century, 'the very uncertainty of photography's status, its increasing technical versatility, and the variety of its worldly functions, combined to make it from the beginning a powerful force of change' (Galassi 1981: 29). Philosophical critique of the relationship of artistic interpretation and photographic representation has elucidated the debate, with questioning of the relative value of style and content. Roland Barthes (1985: 59) addressed the relationship between photography and drawing when distinguishing between the coded drawing and the photograph as a 'message without-code': the denotation of drawing is less pure than photographic denotation, for there is never a drawing without style. Shortly afterwards, Susan Sontag accepted the role of style and in response to the trend in criticism towards content and focus on the intellectual value of art, as opposed to the aesthetic experience, stated 'that "style" itself, rather than being a merely superficial decoration on a substantive, important "content", is an aspect of artistic works that is consistently undervalued and glossed over in appreciation and criticism of art' (Sontag 1966: 15). In this pre-digital environment, the balance of content and style was being expressed by Ruscha and his peers as they were inspired by, included and appropriated photographic images in their artistic endeavours. Chuck Close, Vija Celmins and Andy Warhol all used photographs as source elements of their post-war drawing, painting and printmaking. In the United Kingdom, Richard Hamilton in his exploration of the artistic value of photography observed 'assimilating photography into the domain of paradox,

incorporating it into the philosophical contradictions of art is as much my concern as embracing its alluring potential as media' (Hamilton 1972: 50).

For a range of aesthetic, philosophical or political purposes, artists have returned photographs, whether chemically or electronically produced, to the physical terrains of drawing. At the turn of the millennium, American artist Andrea Bowers sourced documentary photographic scenes of environmental protest as a starting point for her drawings. She decided what 'information' to include and exclude from the drawing of the photographs, thereby reducing the pictorial content to that which she wished to focus upon, leaving the resultant space as blank paper. 'Her act of representation is not determined by an a priori structure but is a product of the artist's ability to apprehend and decipher portions of the image' (Pergam 2015: 33). Her process shows respect for the subject by retaining photographic realism through drawing but breaks its realism in search of a favoured interpretation.

More recently, drawing artist Barbara Walker has reinterpreted fine art and photographic images. Her series 'Vanishing Point' features works drawn on embossed paper with graphite that highlight Black figures from of Old Master paintings. A photopolymer plate is used to create an embossed relief of the overall pictorial space, printed blank, but with physically raised references from the original composition. Walker then re-inserts the black figuration in graphite drawing (Alston 2018). In her mission to make artworks that acknowledge the absence of representation of Black people in fine art painting and in her series 'Shock and Awe' where she uses war reportage photographs, Walker's work illustrates how photographic images can act as source material for drawing and printmaking.

Contemporary artist Dryden Goodwin has also experimented with portraiture and drawing techniques using photographic images. In his works 'Cradle' and 'Searching', he delivers a materially different physical reality to the finished works by scratching and drawing into and onto photographic images. He suggests this process encapsulates more than the photograph or the drawing:

> Each time you make a print of a photograph it is going to be pretty much the same, but each time you make a drawing it is going to be different, so there is something important about the value of that.
>
> (Maslen, M and Southern, J 2014)

In this light, the project discussed in this article uses drawing and print to interpret through inclusion and exclusion of elements of a photographic image and give emphasis through tactile mark-making. The Ruscha image is a single photographic image taken from a stream

of video images which provides a foundation for the layered portrait. Materially, the starting point was a smartphone digital photograph of a single video frame) that up to this point was virtual, ‘seen and worked on in the digital screen, and stored within the computer as data’ (Love2015: 218). The transference of the portrait from the virtual to the physical drawing space required decisions on aesthetics and context, including which visual elements should be retained or eliminated such as the video raster patterning (signifying recording)? The screen manufacturer’s logo, distinct from the screen surface? The gallery logo below the subject’s hand? The subtitle? The typography in the background? The predominantly red-orange colouration? These questions were considerations to be decided upon as the drawing is begun and develops.

To focus on Ruscha’s intent looking his face, eyes, hand and subtitle were judged to be central to drawing a portrait for the silkscreen medium. Initially, the approach followed a method of painting columns of liquid carbon powder mix on mark resist drafting film to create a textured background, out of which the subject was drawn, using an eraser to create a vivid focus for the portrait. The subsequent drawing was printed at scale with black ink on white paper but considered unsuccessful (Figure 2) as it failed to provide the intensity of the subject’s focus. Namely, it was removed from the determined clarity of the subject in the digital image from the video recording. It had not built on, added to, enriched or expanded upon the photographic image through drawn mark-making. It was divested of the very qualities that had determined its selection, which had been replaced with distracting, overly gestural, monochromatic mark-making. The intention of drawing the portrait was to reflect and augment the aspects outlined above, and to create an image beyond the documentary digital image.

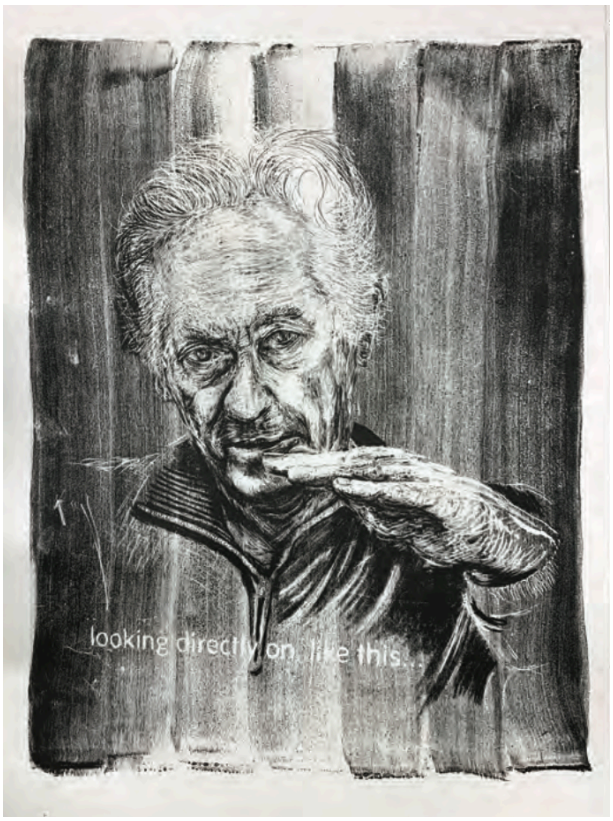

Figure 2: Unsuccessful monochrome drawn portrait, 2019. Silk Screen. 594 cm × 841 cm. Birmingham, UK. © the author.

However wrong-headedly, the portrait background was conceived as a series of vertical painterly brush washes replacing the signifiers in the source image. The enigmatic 'CKET' letters, the video raster and colour were excluded and replaced with seven brush strokes applied to provide a contrasting background to the human element of the portrait. These spontaneous decisions led to the making of a portrait that distracted from the subject's concentrated gaze. The painterly brushed verticals, although of aesthetic interest in themselves, distracted from the subject for no purpose. By rejecting colour for black and white created an image reminiscent of genres far from the pop and modern art eras that Ruscha contributed to and therefore did not reflect his position as an exponent of flat bright silkscreen colour. Applying the eraser drawing technique to the carbon backgrounds created a harshness of the head, the drawn marks providing little subtlety of the facial expression required to express the subject's looking. Consciously or not, the envisaged portrait had already been titled 'Looking directly on, like this…' and the image had to connote an intensity of looking by Ruscha from his eyes across his hand to the unseen object of his focus. The black and white print did not achieve this.

By reducing the portrait to a monochrome image and lacking in drawing finesse, the final print left little to encourage viewers' imaginations. There was a flatness to the image

that expressed nothing of the vitality of the intention. There was no intertwining of drawn marks and digital source. To express Ruscha's artistic contribution, the complexity of the source image and its interpretation required the portrait to exhibit the complexity of the making of the image and give the final artwork presence. The black and white, stark drawn print did not fulfil these perquisites.

This could have been a creative impasse for this drawn portrait project. However, responding to the monochrome drawing and being vulnerable to the process of making, in the making, became 'a driving force to what was thought next' (Kirsh 2014:7). In order to make a portrait interlacing digital and gestural marks, a hybrid approach was conceived: to print the photographic, electronic video image in colour and hand draw the subject to be over-printed in black and white. This approach was envisioned to retain the vibrancy of the source image in contrast with vibrant gestural drawing of the human form. This complimentary proposition was a visually considered response to the dissatisfaction and disappointment left by the initial portrait.

In pursuit of the new-found ambition for the portrait, the photographic video image was printed in crimson, followed by a second layer of process yellow. Slightly off-register, the two colours are visible at the edges of their mass and create an imprecise, but vivid, ground for drawing. The four large letters cropped in a frame and by the top and left-hand edges of the print were kept as a reference to the capital letters employed in many of Ruscha's prints. The vertical and fine repetitive moiré patterning of the video display was retained to provide a texture sufficient to indicate the modern digital source to juxtapose with freehand drawing.

The subject was to be brought to the fore through expressive drawn marks to give depth and demarcate the shadows; a screen positive was drawn with a 9B graphite stick on drafting film laid over the screen-printed image. The drafting film has a fine tooth that retains the versatile qualities of drawn graphite. The unique quality of the film is that drawn marks are held in the surface pockets in their intended forms from the delicate to the forceful. In taking this approach the original electronic video screen image has been interpreted through drawing to be an effective transfer to the physical threaded mesh of the silk screen for mechanical printing.

The drawing process of graphite on *Mark Resist* drafting film is informed by extensive investigations on the surface with multiple tools including soft, hard, thick and thin graphite, lead, carbon, charcoal sticks and pencils, liquid tusches, inks, erasers, scalpels and sandpapers. Research has identified and internalized a toolkit of mark-making techniques to

achieve descriptive and expressive outcomes. In this project the decision was taken to use graphite for the bodily elements of the portrait, as the marks would have material strengths to contrast with the colour-printed image and surface they were to be applied to. Each portrait demands particular mark-making decisions as it is transferred from its digital domain and the envisaged interpretation determines the selection of tool. In the mark-making process, further decisions will be made in response to the image-taking physical form. These may include additional tools to complement each other and add to the textures and characterization of the portrait.

It could be argued that this praxis of informed committed actions (Smith 2003) based on ongoing critical assessments of progress of portrait representation, becomes tacit knowledge. Quietly, consciously and subconsciously an internal dialogue between drawn mark-making and viewing is embraced to capture the character and focus of the subject, not simply delineate. Responding to the materiality of drawn and printed mark-making embraces what Tim Ingold suggests is important in the making process:

> We have things to know only because they have arisen. They have somehow come into existence with the forms they momentarily have, and these forms are held in place thanks to the continual flux of materials across their emergent surfaces.
>
> (Ingold 2016: 60)(

The re-conceived portrait required the print and mark-making relationships to be continuously evaluated. The synthesis of digital pixels, graphite marks and water-based ink deposited on paper surfaces was absorbed, while the materiality of marks was responded to as they are built upon. It is an iterative process, where one iteration is used as the starting point for the next in an evolutionary process in which each step forges the ultimate output (Gormer 2020). Each mark-making stage must react to the previous, as the original virtual image is interpreted to return to the physical domain.

Figure 3: Graphite drawings for silk screen shadows (left) and highlights (right), 2019. 594 cm × 841 cm. Birmingham, UK. © the author.

Once two drawn layers had been printed with their respective black and white inks on the two-coloured silkscreen image, it was considered that the portrait had gained presence. The subtitle was prominent but would benefit from additional drawn drop-shadows. The face demanded further drawn modelling and the shadow of the outstretched hand required definition, as did the anatomy of the neck as it met the zipped jerkin. Beyond the eyes staring intently over the hand, a definitive element is the subject's flowing white hair indicating his age, but the hairstyle is from an earlier era and is smartly retained, which gestural drawn marks would enhance Figure 3). Using drawing to accentuate qualities inherent in the image provides a closer modelling, shaping and emphases. The physical gestural drawn marks contain the materiality of their making, as well as their own material physicality, in contrast to the digital background they are printed on and ultimately displace.

A further positive was drawn to provide a layer of highlights. The final combined five layered portrait achieved potency worthy of the subject. The colouration referenced Ruscha's defining use of silkscreen and bright colour. While the video raster located it within a contemporary media context, the gestural hand drawing defined the subject from the digital, mechanical means of representation. This conjoining of modes of making and representation created a pensive image in which the layered drawn and printed media are blended and 'exchange their peculiarities' (Ranciére 2011:125). Each selected, drawn and printed layer contributed to the totality of the portrait project, providing complementarities within the

whole that is both of the original image and drawn anew. The single image has become the site for regimes of expression of digital photographic and electronic pixels, mechanical print and hand drawing. The intense process of drawing for print has brought a considered artwork into being that is contrary to the fleeting digital imagery of the original video screen. By adopting and applying drawn techniques in a manner responsive to the demands of the developing portrait, the image from the virtual environment has been returned through craft and drawing to the physical environment (Figure 4).

Figure 4: *Ed Ruscha:* '*Looking directly on, like this…*', 2019. Drawn and printed Silkscreen. 594 cm × 841 cm. Birmingham, UK. © the author.

In conclusion, the described process is an exploration of the materiality of an emergent image when drawing is impressed on a digital media trace. Within the fine art domain, it recognizes the discreet qualities of digital imaging technologies and physical

mark-making that can complement each other in the returning of a digital image to the physical realm. In doing so and in contrast to the unrelenting flow of screen-based digital imagery, it suggests drawing can be reinstated into contemporary portraiture through handmade physical and material techniques, intrinsic to drawn mark-making.

Postscript

An important constituent of the practice methodology is to share a completed portrait with the subject. Satisfied that the portrait artistically and positively represents the subject, the artist wished to gift the first edition to him. Ed Ruscha is based in Los Angeles. Through a process of investigation and generous introductions, an e-mail including a jpg of the print reached his studio director, who printed it for him and suggested sending an edition of the print direct to the artist. A print was couriered with a letter of explanation of the motivation to make and share the portrait. Later, the studio director confirmed that the portrait had arrived and 'actually Ed has sent you a post card. He was appreciative'. The card arrived in the post with a hand-written message with customary Ruscha capital letters: 'THANK YOU FOR THE SILKSCREEN DEPICTION. YOU HAVE GOT ME FROZEN IN THE MOMENT', signed in contrasting handwriting. A most humbling approval.

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Appendix 3 Gestural drawing for serigraphy

IMPACT Printmaking Journal | Issue Two| Autumn 2020

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ABSTRACT

This article aims to examine and respond to the challenge of retaining the vivacity of gestural drawing when translating into the language and techniques of silkscreen printmaking. The interdependent relationships and transitions between the selected

media, methodology and the underlying philosophical, phenomenological and lived experience of the practice are discussed. The techniques and materials employed to achieve responsive gestural drawn marks to be retained through the silkscreen exposure and print process are presented. The print appearing to the printmaker at the end of the process demarcates the making of an image for print to that of the completed printed image in its own artistic

terms. A single serigraphic portrait is the vehicle for the exploration which began at a lecture at Birmingham School of Art in November 2019, given by Ian Sergeant on: 'Visual Representations of Black British Masculinity.'

LANGUAGE OF SILKSCREEN

This article aims to explore the challenges of retaining the vivacity of gestural drawing when translating these drawings into the language of silkscreen printmaking. William Kentridge offers a valuable context to this investigation by describing the appearance of the print at the end of the process as a separation from the process of making an image:

> *There's a separation from the gestural mark of your hand to what you get on a sheet of paper... There's something in the drawings going through the process of invisibility under the press and coming out, in your peeling the sheet of paper off the etching plate or lithographic stone or taking it off the silkscreen bed, which is a difference. It is a moment of separation between making and seeing the image, which is important.* Hecker (2010:14)

The successful moment of transformation from drawn image to final print on paper is a moment of satisfaction for printmakers who have pursued the ambitions and intricacies of image-making within the specific constraints of the medium. This research investigates the detailed steps of such a process. The example that follows is in the field of portraiture, outlining the process of the depiction of an individual in the act of expressing themselves and their ideas.

Figure 1: Ian Sergeant presentation: Visual Representations of Black British Masculinity. Smartphone digital image printed out as a photocopy. Photo E. J. Turpie, 2019

Figure 2. Graphite stick. 2019. Photo E. J. Turpie

his current thinking on the representation of Black British Masculinity in November 2019 at the Birmingham School of Art. In the audience, I used a smart phone camera to document Sergeant's expressive presentation as he passed in and out of the projector beam. With Sergeant's agreement, one dynamic profile image was selected as a basis for a silkscreen printed portrait which I would make.

This article details a methodology of printed portraiture: working from a small digital photographic image translated through gestural drawing to a large-scale silkscreen print. The purpose of the drawn gestural interpretation is to capture and reflect the expressive nature of the subject's commitment to his thesis. The portrait is a celebration of the subject's vigorous presentation of the central role of Black representation and continuous contribution to contemporary art and culture.

FROM DIGITAL TO GESTURAL

My process of translating a digital photograph to a drawing started by enlarging the image and printing it out in sections of plain paper to be used as a guide for tracing on to drafting film. This printout is the first moment that the photographic image becomes a material object. Up to this point the image is still virtual, 'seen and worked on in the digital screen, and stored within the computer as data' (Love 2015:218) As Paul Thirkell suggests, the transformation from data to an analogue fine-art print 'is a highly subjective exercise and requires a craft-like knowledge and mastery of the process to achieve a desired result' (Thirkell, 2005:5) Research into the ability of digital and computer technology to reproduce hand-drawn marks has indicated that although technically accurate, it may not meet artist's subjective sensibility for tangible material and tactile qualities of marks on paper (Parraman:2003)

Similarly the screenprint may not fully accurately reproduce the subtlety of the hand-drawn mark on paper. However, printed marks using drafting film can produce unique serigraphic qualities. Since the introduction of drafting film for silkscreen stencils, the application of drawn marks, with at times other techniques, have been

used by artist printmakers. This chimes with Richard Hamilton's observations that silkscreen printmaking 'demands the participation of the artist both during the printing process and the making of stencils.' (Hamilton, 2001:283)

My personal toolkit for drawing for serigraphy involves a careful selection of drawing implements and surfaces. In this case, a soft 9b graphite stick was used to make the drawing on transparent mark-resist film, which has a textured surface capable of holding drawn graphite marks. (Fig.2 Graphite stick 2019). It could be argued that having control of committed actions (Smith, 2003) based on ongoing critical assessments of the progress of representation, is tacit knowledge. Quietly, consciously and subconsciously, an internal dialogue is formed between the act of mark-making and the visual output, as Tim Ingold explains:

We have things to know only because they have arisen. They have somehow come into existence with the forms they momentarily have, and these forms are held in place thanks to the continual flux of materials across their emergent surfaces.

Ingold (2019:60)

The materiality of graphite has the potential to create marks which are more abstract than literal, which can be used to embody the subject's energy and commitment. Using an ongoing responsive approach to the surface and the drawn marks, I used a sharpened graphite stick to make delicate marks which were used to delineate the forehead, eyes, cheeks, nose and mouth. In contrast, tonal planes and abstract expanses hinted at deep shadows and figurative references. The facial profile was drawn to reflect the light that Sergeant looks towards. Gestural marks for his head and body were drawn with the rounded butt of the stick pushed hard into the film, leaving deep graphite deposits. If these marks appeared insufficient to prevent the exposure light reaching the silkscreen emulsion[1], the marks would be intensified to ensure a density sufficient to occlude the light transmission to the screen. (Fig.3 Graphite mark deposits. 2019)

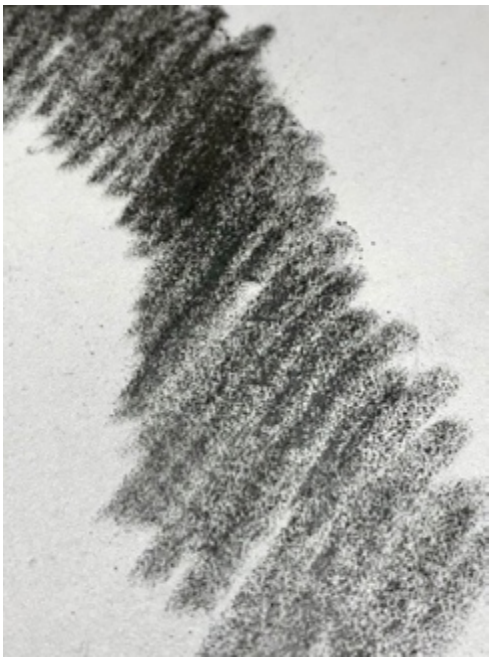

Figure 3. Graphite mark deposits. 2019. Drawing and photo E. J. Turpie

To express movement, the subject's hands were drawn with differing pressures and tonal values, taking the right side of the image into deep shadow and the left highlighted in the projector beam. I made marks with purpose, even though they might give the appearance of being free, effortless or even thoughtless. My drawing is not a static portrait of a subject posing for an artist, but of a subject in action. Rather than staring out at the artist or the viewer, inviting engagement, Sergeant

is depicted in profile. His individual performativity as a committed presenter is reflected through his body position, upwards gaze and positioning of hands. The viewer is invited to appreciate this passionate presentation.

The broadly drawn gestures of the lower body are left to taper off and enable the figure to float on the background, unrestrained by a frame edge, unlike the photographic image that inspired it (Fig 4. Graphite whole unanchored portrait).

Figure 4. Graphite whole unanchored portrait by E. J. Turpie. Graphite drawing 2019. 59 x 84cm

At the printing stage, an alternative composition was created by a cutting off the lower body by the base line of the frame, in order to see whether it might provide stability and an anchor for the portrait. (Fig 5. Printed anchored portrait).

Figure 5. Ian Sergeant Anchored Print (2020) by E. J. Turpie. Two colour Serigraphic Print. 68 x 101 cm

The compositional and framing options were discussed with the subject when he viewed the prints in the Birmingham School of Art, (11th December 2019). Sergeant thought the depiction of his floating body suggested a sense of liminality, which he felt appropriate to his research methodology. Sculptor Alison Wilding attests to this quality of drawing to float and depart from confines: 'The thing I like about drawings is that they can float. You don't think about gravity. They do something really different. That is the freedom and pleasure of drawing for me' (Heong Gallery, 2020).

In pursuing the portrait, I made gestural marks to encourage the viewer's identification with the subject. Throughout the mark-making process, each mark posed the question as to whether it was correct for the image, in part and on the whole, before the next mark was made. This experience was one of embodiment, where the interaction with the drawing was a phenomenon in of itself (Montarou, 2014). The drawing shows the results of an improvisation between the original photographic and anticipated serigraphic image, and between the known persona of the subject and the memory of his physical reality. David Edgar describes his drawing research into voids and landscapes:

> *Phenomenologically speaking, each suggestive mark that I make projects my embodied knowledge and memory of the observed world. Each mark has its own personality, mood and rhythm. A drawing evolves as the marks continue against and over each other over time. A mark made activates against another mark made.* Edgar (2019:10)

A drawing may stand on its own terms as a unique single artwork. However, the serigraphic printmaker must pay attention to parameters of the medium with restrictions such as screen exposure time, thickness of emulsion, concentration of inks, value of screen mesh, pressure of squeegee pulls, and paper texture and qualities. Marion Arnold explains the complex creative drawing translation for print process:

> *Printmaking requires commitment to a prolonged process of image realisation and time-consuming, labour intensive analytical and technically complex procedures. Responsive to the evocative and signifying capacity of the lines, tones, and shapes intrinsic to drawings, artist printmakers face the challenge of translating a drawing (the source language) into a final graphic state with aesthetic resonance and evocative meaning, delivered by ink imprinted on paper.* Arnold (2019:2)

RETAINING DRAWN GESTURE

A wide range of mark-making for silkscreen was made possible through the development of True Grain film by Kip Gresham in the 1990's.
He recalls: 'My aim was to make a transparent drafting material that paralleled the surface of a litho stone... [where] chalk / crayon / graphite marks have an attack and decay; that is, the mark has a beginning, middle and an end. It has tonal variation.'

(Gresham, 2020). Mark Resist drafting film (Cadisch Screen Printing Supplies) has similar, if not as subtle, continuous tone capabilities as True Grain however, it can ‘take many different marks... that can hold back the light’ (Fortune, 2020).

By adopting this drawing practice to create figurative imagery, material values can be made with different levels of impressions of graphite on film.

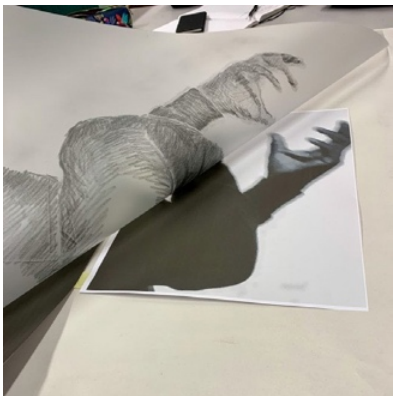

Figure 6. Drawn hands on mark resist film. Photo by E. J. Turpie

(Fig 6. Hands drawn on mark resist) The marks may be initially less gestural and lacking direct connection with that of pencil, crayon or charcoal on paper, however, learning the material latitudes of graphite on mark resist establishes a means to understanding how to make more responsive printed gestural marks. (Fig 7. Gestural drawn hands)

Figure 7. Gestural drawn hands. Detail of Serigraphic Print

PROOFING

Although prints can be made on a huge variety of substrates, this research prioritizes paper and I elected to use smooth, bright white ‘Bread and Butter’ paper from John Purcell Paper supplies. From my previous research into printing portraits of people of African and Afro Caribbean heritage, the ink was created from a pre-mix of Mars Black with small amounts of Crimson. In this case an additional portion of yellow ink was added to give additional warmth. The ink was swatched to assess if the hue had warmth radiating from the blacks.

Akin to the embodied experience of the processes of making the drawn image, each element of preparation and printing is dependent on the application of precise

learned printmaking knowledge, complemented and carried out in conjunction with responses to visual and tactile signals on the day of making the print itself.

THE SERIGRAPHIC PRINT

The proofed print shows a composition which places the body to the lower-left of the image, creating a dynamic relationship with the expanse of space above and to the right. Although the head is in profile and tilted away from the viewer, the likeness of the subject is apparent. The dramatic gesticulation of his hands is rendered with dynamic marks that suggest movement, in contrast with the clarity of the head, implying steadiness. In contrast with the bright white paper, the range of the marks, colour and gravity of ink contributes to an illusion of the substantial presence of the image. The balance of the body in shadow and the highlighted profile and hands encourages an affirmative representation of the subject's expressive persona. (Fig 8. Monotone portrait printed on white bread and butter paper)

THE ADDITION OF A FLAT COLOUR BACKGROUND

In order to extend the print beyond a monotone image, I explored printing a flat colour background. Although the perceived colour in the original projection setting was white, the colour as displayed on the phone screen appeared a light green. Cultural, emotional and psychological interpretations of colour alongside the memory of the lived experience of the subject inform the choosing of a colour. My subjective decision is intended to provide a flat ground to overprint the dark gestural drawing to bring together the visual polarities. I decided on a light turquoise blue, and mixed blue and yellow with white pigment to ensure a depth of opacity.

Figure 8. Monotone Portrait of Ian Sergeant (2020) by E. J. Turpie. Screenprint on white bread and butter paper. 68 x 101 cm

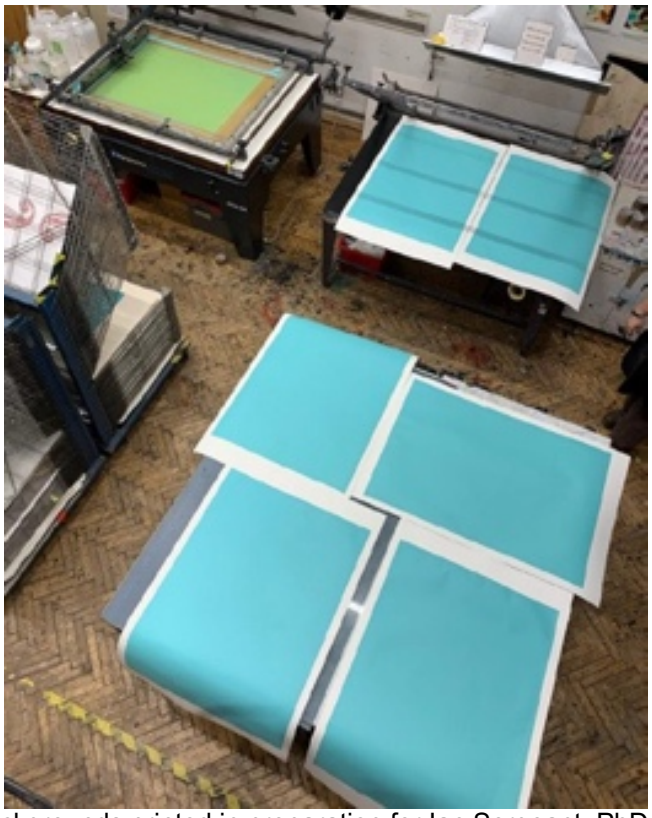

Figure 9. Flat colour backgrounds printed in preparation for Ian Sergeant, PhD Passion by E J Turpie. Screenprint on paper, 68 x 101 cm

Silkscreen printing flat saturated unblemished colour demands uniformity, and leaves no evidence of the human hand in the final print. (Fig 9. 6 Flat blue, prints) I hoped that the consistent flat printed colour would contrast with the gestural drawn marks. Any perceived imperfection could detract from this. Serigraphy brings together the fine art printmaking of the gestural marks with the flat blue of industrial print processes (Saff, D. and Sacilotto, D.1978:291). (Fig 10. Monotone portrait printed on blue and white)

Figure 10. Ian Sergeant, PhD Passion (2019) by E J Turpie. Two colour Serigraphic Print placed next to single colour serigraphic print. 68 x 101 cm

Figure 11. Ian Sergeant. PhD Passion. 2019. Two colour Serigraphic Print. 68 x 101 cm

The final stage was to invite Sergeant to the studio to view the final work and to receive his approval. He enthusiastically accepted the print, which was duly dated, signed and numbered: No 1.

POSTSCRIPT

Since this paper was written in January 2020, the world has changed. Coronavirus has altered the way human beings relate to each other physically and mentally. The death of George Floyd and the concurrent rise of the Black Lives Matter movement has brought awareness of the level of racism pervading societies to the fore. The making of the portrait described in this paper was an acknowledgement of Ian Sergeant's passion for his subject and his commitment to wider representation of Black cultural contribution. My portrait will be included in future physical exhibitions as a large-scale print introducing a series of weekly lockdown drawn portraits of subjects from the Black community. Currently, these have been made public through my research blog and Instagram platform. This will be an early artistic contribution to the long and overdue changes that BLM has brought forward. This paper, my prints and associated research will keep reflecting on the context of current issues, striving for a post COVID, anti-racist future.