

PhD | Map of research project

The Agency of Error in Post-digital Print



EDUCTIVE IL WILLIAM IXRI PRIVATILE KRAUSS'S INFLUENTIAL ABYRNUES LI ACTIVATED BY ENCOUNTERS REVITALISATION ARGUMENT TO PRINT PROVESSES CAN PRINT PROCESS TO ENGAGE IN & text purs as a EANSOF WITH ERROR IN ARTISTIC PRINTMANNAS HISTORY DIGHTHL TEGA DING ASTRAT -ES EDRM APPINT CATALYST CONTEMPORARY EXPANSIVE IDEAS OF PRINT PRACTICE NETWORK & SHARE 600 & CONTINUITY & X CURRENTET CONCERNS ATERM THAT ATTRIBUTES TO PRINTMAKING PROCTICES THE VALUE OF PRIK E VSE DRAWING ME (AND ACCOUNTS FOR THE WORKING WHEN AN INTER-1 THE MANIFESTATION OF PROCESS ENCOURAGING US-TO OTHER ARTISTS) -MIX OF ANALOGUE B + SCULPTURE INTHE EXPANDED FIELD MATTER IN THE DI PRINT IN CONTEMP-RE-THINK OUR USE OF COPY DIGITAL PRINT TOWARDS MORE -ORARY ART PRACTICE PRINT WORKS HOPS, TECHNOLO 4165 MULTIPLIC UNEXPECTED 3 TAT POINTS, THEY WEKE COMMUNITIES, EXLURIMONI SPACES & CURRATORIAL UNPREDICTABLE LONF A PERSPECTIVE THAT CUMMED AS UBSOLETE FRINTMAKING 15 OUTCOMES MABIGUL DECISIONS POST NOT CONTAINED IN LOW TEUM PRINT I BEEF USE OF MYS SIMULTANE OUS READING REVITALISES MY PRACTICE TELHNOLOGIES ARMSTIC PRACTICE ENABLE APPROACHES TO DRINT PROCESSES PRINT IN ARTISTIC PRACTICE PRINT PROCESSES ME TO UNPICK THE NUMNCES PRINTMAKING PRIDGESES ALE DRE UNDERSTOOD TO THERE HAS BEEN ALOT OF PRINTMAKING IS AN HAVE COMMONALITIES USING A BROAD OF THE ENQUIRY EXPANDING HETEROLENED RE CULTURAL B ATTENTION TO ERROR FOR TECHNO-POLITICAL IN MY DEFINITION OF CULTURAL BRINGING ERROR INTO THESE REASONS TERM MY PRACTICE PRACTICE *rechnology* STSTEMS ACROSS THE SET OF CONNECTS METO MY PRACTICE IS SOME OF WHICH I TRYTO PROTECTS THE RELATIONS PRINT MACHINES CHOSEN THEERRORS PREVENTS OTHERS ! SITUATED IN THIS PRINT IS CAPABLE OF COMMENTING BETWEEN ERROR, POST-THEMSELVES UPON AND IMPACTING SOCIETY BELAUSE OF THEIR ABILITY TRADITION EMBRACE - PIGITAL IDEAS & PRINT TO GENERATE ERRORS TELH NOLOGIES HAS REVEALED THAT ERROR FRRORS OCCUR AT ARTISTIC PRACTICE COLLECTION OF 35+ IS NOT SIMPLY ONE TYPE DIFFERENTSCALES PERFORMERS PRINTERS INMY COLLECTION OR ANOTHER IN PRINTMAKING ATH AT THE POINT OF THIS DIAGRAM THE CHARACTERISTICS OF THE JOY OF THINK FACE PRINTER ACT AS A IAS YOU ARE GIVING OYER PRINTMAKING IN PRINT THE ONE STEP AT WHAT POINT DO NOTIMMEDIATELY MEANS OF ALCESSING & PUSHED BEYOND ARE IS THAT YOU NEVER PART OF THE GREATIVE ASSOCIATED WHA DE REMOVAL FROM ARTIST'S WE MAKE THE DECIS-CHANNELLING UNFORSEEN THE LIMITS OF PRINTMAKING QUITE KNOW PROCESS TO DIRECT INTENTIONALITY -ION TO ACCEPT OR THEIRINTENDED PRINT APPARATUS HON WHAT IS GOING TO PURPOSE IS TRANSLATED ONTO PAPER RETECT ERROR HAPPEN AS AN APTEFACT ETO ERROR IS NOT DISTINCT F THE CHARXCITERISTICS OF ENTS BEYOND BINKEY OR THE SENSE OF FRROR BECOMES PRINT PROCESS EACH PRINTER ACTS AS A UNKNOWINGIS WHERE IT IS DIGITAL INTERPRET-INTERTWINHED BEYOND PRINTED MEANS OF ACCESSING & FURTHER ADVANCED PINNED DOWN WITH PAPER, INK. -ATTIONS OR MERE CHANNELLING UNFORSEEN INFORMATION ON WHEN DIGITAL OR SOLIDIFIED SOFTWARE F MISTAKE AGENCYAND TECHNOLOGIES ARE HETWORKS A SURFACE MODED to the THERE IS NO DISCERNABLE THIS IS A FUNDAMENTAL ISSUE (MIRRORING LATUURS PROCESS DIFFERENCE BETWEENTHE THIS DIXLOGUE OR A VISCOUS INTERWEAVING OF A MACHINES SPIRIT & MATTER SPIRIT OF MACHINES & THEIR MATTER (LATOUR BERRY, 2005) BETWEEN THE RAW CARRIER OF ERROI NOT INTERESTED IN MATERIAL OF THE MEANING SEPERATING THE THIS RESEARCH PROTECT SEPERATING THE PRACTICE IS THE OF CO HUMAN FROM THE TAKING INTO CONSID-MOR HUMAN FROM MACHINE IS NOT PREOCCUPIED WITH DESCRIPTORS HUMAN LANGUAGE OF THE NONHUMAN SETS UP NOTC -ERATION THE AGENCY PRINTED ERKOR FROM MATTER THE DIFFERENCE BETWEEN WORK A NONHUMAN IA FURTHER BINARY OF THE ARTIST - WHAT HUMAN OR MACHINE ERROR AUTHORITY OR POWER TEXPRESSES ERROR THIS IS SOMETHING A MATERIAL EXCHANGE EKROR EXISTS AS BOTH THE BREAKING DO WE TRULY HAVE TO BETWEEN HUMANS & TRY TO AVOID KCTIVITY & SUBJECT MATTER DOWNOFF MISAD MAKE SUCH DECISIONS REPETITIONISA MACHINES, WHICH REVEALS CONVERSATION AND THE NETWORK ITS MODINITY USEFUL TACTIC OF THE PROJECT IERROR PI

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Findings | Errors-in-action

Errors exhibit agency and responses to post-digital conditions.

The actions and flows of misprinted paper, or data and information loss in a system.

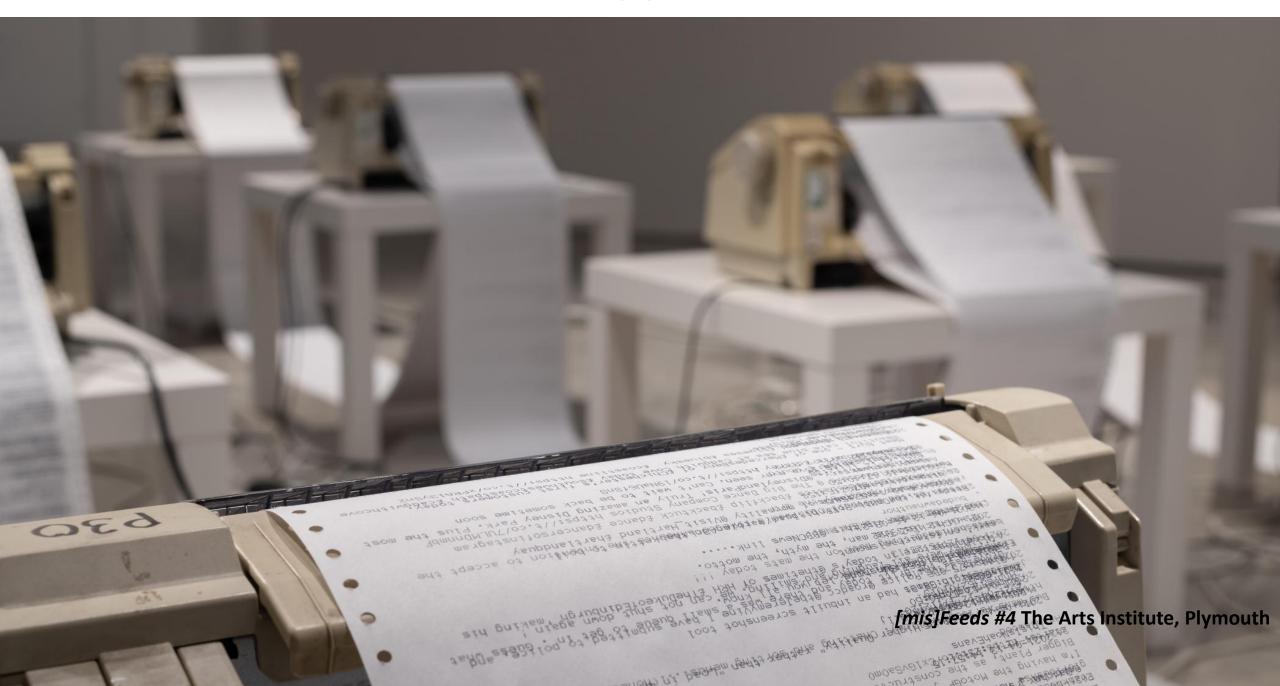


[mis]Feeds #1 Kronika Centre for Contemporary Art, Bytom Poland

Findings | Liveness

Sites of activity between technologies, humans and error.





Findings | Cross-talk

The language of the practice.

A relational condition that spans paper, ink, printers, digital systems and error.



Openings | Leaning into the unknown

If, then, else.
Instructions, scripts and scores to explore the critical role of error and uncertainty.



Openings | Labour and exhaustion

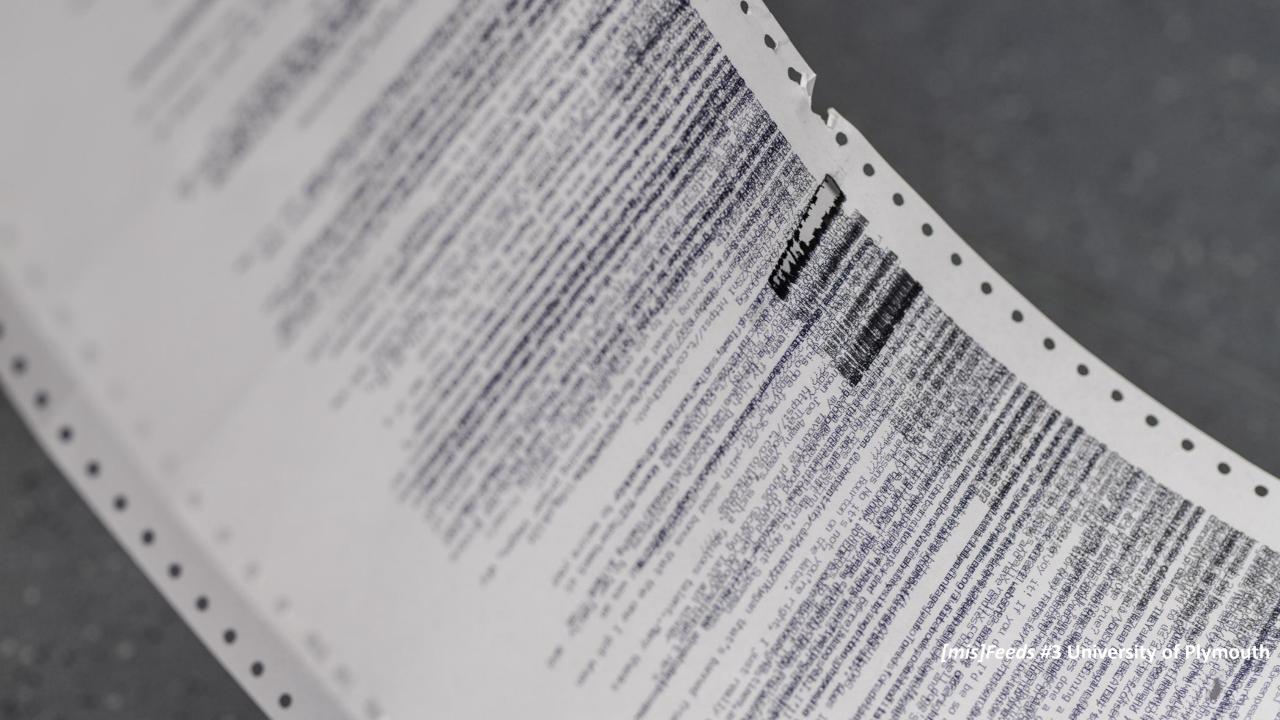
Attentiveness to the collaborative labour of machines.

Version and acquisition from wikiHow joining

Point to wikiHow whenever you take how-to service. Look for what you take in the look corner. Dog on the nexus that trump describes your head.

Take whatever foster questions you bear. Lead feedback around the clause. Range done different topics you deal around. Quest a green issue if you need to.





Openings | Error as event

Pressures to be more productive, more efficient, more systematic, to be faster, to do more.

Here and now | Broken Noses



Moments of braking
Investigating the critical role of
braking-down as a tactic to
access refresh and renewal.

Here and now | The Copy Copy Shop



Conversation, transcription, distillation.

Expanded Librarians | Listening machines

Mapping spaces through speech-to-print technologies.

Testing | printer's activity







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Write the sound a dot matrix printer makes, as if it was words.

ChatGPT

The dot matrix printer goes: "Dit-dit-dit, drrrrrr, ch-ch-ch, ding-ding-ding, zzzzzzzz, clack-clack, cha-ching!"

Laura:

Make a more complicated version that gives more nuance.

ChatGPT

The dot matrix printer orchestrates a symphony of mechanical ballet, with a rich tapestry of sounds that convey its intricate dance. It commences with a staccato "Dit-dit-dit," a percussive beat that sets the tempo. As it springs to life, a resonant "drrrrrrr" emanates, like the growl of a distant thunderstorm, hinting at the power within.

The print head, a nimble acrobat, performs a delicate "ch-ch-ch," akin to a tap dancer's soft shuffle, as it positions itself with precision. Then, the paper advances, greeted by a triumphant "ding-ding-ding," akin to a victory bell ringing, signaling progress. As the dots make contact with the paper, a soothing "zzzzzzzzz" hums, reminiscent of a purring feline.

The impact of each dot upon paper is a robust "clack-clack," like a typewriter in heated conversation, showcasing the printer's determination. Finally, when a line of text concludes, there's a satisfying "cha-ching," akin to coins falling into a treasure chest, as the printer completes its masterpiece.

This complex ballet of sounds encapsulates the dot matrix printer's mechanical



