Tacita Dean has attributed to analogue photography an ability to replicate the breath and wobbles of a life force. For her, analogue photography provides continuity with a subject: the images result from the shadows cast by things in the world, onto celluloid, in a 'continuous signal – a continuum and a line'.[1] She suggests that it is analogue photography's origin in drawing – 'marks upon a support' that account for this continuity. While it is through the lens that Tacita Dean implements 'cutting out and isolating a fragment of reality to save it from eternal disappearance',[2] she remains committed to drawing to realise subjects connected to water or vapour, such as her recent *Adding to clouds more clouds* (2016) made with spray chalk and white gouache on slate.

Still Life (2009) is a suite of six photographs made in the studio of the Italian artist Giorgio Morandi that document a surface scarred by multiple pencil lines, insistently inscribed in circular patterns, and accented with numerals and pinholes. Always drawn to the seemingly incidental, Dean discovered this to be the sheet of paper on which Morandi calculated the positions of his still life arrangements. These 'found drawings' are unselfconscious, functional, drawings. By contrast, Dean's is a highly conscious, considered act; in the photographs her presence is felt, manifested as shadows of the artist as she leans over her subject, altering, for each frame, her viewpoint and her proximity. Through Dean's treatment these inscriptions transmit an alternative message about Morandi, much as Man Ray's *Dust Breeding* (1920) exposed the minutia of Duchamp's *Large Glass* (1915–23).[3] Dean gets so close that all sense of scale is lost and every mark and blemish is visible, just as *Dust Breeding* is a panorama, an indeterminate wasteland. As Michael Newman has suggested, what we see is 'a palimpsest of the traces of positions of objects that are now absent – like the circumscription of the shadow in the story from Pliny. In a fascinating essay titled 'Tacita Dean's Narratives of Inscription', Newman goes on to suggest: 'The drawn marks on Morandi's sheets are indexes (signs caused by or in direct proximity to their referents) not just of the hand of the artist that made them, but also of the now absent objects'.[4]

Dean seeks subjects that resonate with her sensibility, adopting André Breton's term 'objective chance' to describe the way in which she stumbles upon characters and situations that speak to her own life experience, to her unspoken desires and drives. Her discovery of Morandi's 'working drawings' prompted two formally different treatments: a 16mm film of slow-panning footage, and the suite of photographs just described. Dean has written that 'the drawn line is always raw, on permanent view'.[5] In 'Still Life' she seems to present an imprint of Morandi's line, the continuous signal that she seeks through the implementation of celluloid.

In his quest to visualise the unseen and the invisible, Dove Allouche avoids lens-based photography and instead employs a combination of drawing and historical photographic procedures that, in their failings, suggest an alternative way to view the past and present. Like Dean, Allouche begins with a discovery – something existing in the world, but generally inaccessible and invisible. Talbot saw his invention as a way to save the draughtsman from the painstaking labour of sketching from nature. Steering a careful path around representation, Allouche reclaims drawing as an instrument of discovery and combines obsolete and cutting-edge processes that enable him to achieve direct transpositions of his unconventional subjects.

Allouche's earlier work used found photographs of obscure subjects as their starting point. His labour-intensive process involved the accretion of graphite, pressed into the grain of the paper, to build an image which has its own physicality, distant from the actuality of the source photograph. Lately Allouche has been making work in which the form and content are yet more congruent. In the archive of the French National Museum of Natural History he discovered a mould that was devouring the gelatin coating of archival photographs. As the spores spread across the photograph, the image was gradually eroded and its clarity degraded. But out of this destruction grew another image – that of the multicellular filaments of a living organism. Impossible to detect with the naked eye, it was necessary to use the lens of the camera to capture and enlarge the fungus at different stages of its growth. Bisecting the image with a grid in order to accurately transcribe the forms, Allouche adopted the automatic and unthinking eye of the camera whilst employing fugitive materials used in the early days of photography – silver oxide and ethanol – which is combined with graphite and ink pigment to create his series of *Spore* drawings (2014). Allouche has said:

> As I took back drawing, I abandoned ink and graphite pencil for metallic powders, lamp-blacks and ethanol. The question of representation became secondary: the subject substitutes itself during the elaboration of an emulsion sensitive to the air, making the drawing evolve through evaporation and oxidation.[6]

Josh Brand makes works that are presented in series, using a range of photographic techniques that refer to the origins of photography as a device to make a basic recording of the world. His techniques are driven by his desire to capture the mystery and beauty of both natural and man-made environments, and the subjects of his photographs are deliberately enigmatic and elusive.

Brand's exhibition titles provide clues to recurring themes in his work: 'Peace Being' (2015), 'Face' (2014) and 'Nature' (2012). Brand explains: 'The title for my show Nature came, partly, from Ralph Waldo Emerson's essay 'Nature' — in connection with his psychedelic sense of self, this confusion or expansion of one's perception with/into the whole world'. His title 'Peace Being' makes a connection to light, narrative, space and mortality, between a hallucinatory state and his memory of a visit to Henri Matisse's Chapelle du Rosaire de Vence in France.

Like Dean, Brand relies on chance encounters that have a personal resonance and also produces his own marks - through drawing with light, ink, cutting - processes that are to hand. Both forms of visual information are recorded through countless snapshots and in the studio Brand combines them with transparent, reflective layers. These compositions are produced as unique silver gelatin or Cibachrome prints. *Ohio Untitled* (2011) is part of another series that are snapshots of life in Brooklyn and use extreme framing to abstract and reduce the image to lines and shadows. Although

they portray life outside the studio, these works look more like fleeting apparitions of light and shade. Since there are no spatial co-ordinates in the image, they feel as dream-like as the works he makes through the manipulation of materials. Brand talks about images 'flowing through different technologies – starting out as a projected light drawing, drawing a form as a kind of photogram, then photocopying and scanning and printing that thing so it shifted forms'.[7]

Draw and Other Space (2011) is a double-exposed photograph of a drawing made by burning a match on wet paper. Brand conceived the hole in the centre as a conduit to another kind of space which 'rhymes with pictures I've made of the moon or other circular spaces – the shells of drums, puncture holes, lenses or lamps, eyes or round stones [….] seeing your consciousness as nature, being whole with it'.[8] *Skull Ohio (colour)*, (2011) is a unique Cibachrome print which emphasises the spherical eye socket: 'This is one of the first pictures I took of this skull that I'm still photographing now, almost every day lately. Getting into the old see-saw of photography's strong tie to or mirroring of mortality'.[9]

'Portraits of Robots', is an ongoing series that Thomas Zummer began in 2000 and that allows for rumination around the subject of portraiture and of robots. In the early days of photography portraiture was its most popular genre, seemingly capturing the likeness of a living person for posterity, a notion that Zummer critiques. The robot presents the perfect subject:

> There is nothing fanciful, nothing fictional in the subjects of my 'portraits' - they are all (minimally) functional robots. I became very interested in what you might call the cultural disposition of the form of robots. Why would they take this form? Why do they present to us these 'faceless faces' without reference or an index to actual machine or real human?[10]

Rosalind E. Krauss has argued that photo-realism 'demands that the work be viewed as a deliberate short-circuiting of issues of style. Countermanding the artist's possible formal intervention in creating the work is the overwhelming physical presence of the original object, fixed in this trace of the cast'.[11] This sense of an 'overwhelming physical presence' is exaggerated by Zummer's subject, and he has asserted: 'They are arrested, apprehended, in what the artificial intelligence people call an uncanny valley[….] robots are neither too intimate and close to us, nor are they completely remote'.[12] Zummer suggests that we have faith in the verity of the eye and hand of the artist – and of a similar kind in the photographic apparatus – and yet, we all know that the hand and the eye frames and edits, as the camera does, and these edits are invisible […] there is always another invisible story […] about the making of a work of art, which disappears, when that work appears.

The portraits of robots are produced rapidly. Zummer works with a white paper ground, graphite powder of varying hues, and erasers of different grades, while he simultaneously edits the source photograph. The subject – the robot – is thus drawn from darkness into light, at a comparable duration to the action of the camera in early photography.[13] The graphite is not fixed and in the flesh these drawings possess a materiality which endows his non-human subject with an intense human presence. These hand-drawn robots take us back to these humanly constructed machines. Zummer has suggested that with such a 'secondary iteration —a drawing of a photograph— the drawn image cannot support the indexical claim that purports to secure the relation of truth to reference via the link to the privileged technics of the photographic'.[14]

Zummer is fascinated with the translation or mistranslation that occurs between media. His varied artworks and his writing revolve around such questions as: Where does the original image reside? Of what is it constituted? Every process of technology leaves its mark, has its effect, on the image; it is integral to its nature.

Margarita Gluzberg is also interested in the instrumentality of the camera, and of the projector. Her *Consumystic* series (begun in 2011) is made using analogue photography, graphite and projection and investigates the manner in which information is reactivated by media. It was through light – in this case candlelight – that Rainer Maria Rilke made a connection between the wavy line which is the coronal suture of the skull and the grooves on a phonograph. Rilke's observation, made in 1919, caused him to speculate '…. What variety of lines, occurring anywhere, could one not put under the needle and try out? Is there any contour that one could not, in a sense, complete in this way and then experience it as it makes itself felt, thus transformed, in another field of sense?'[15] Reading Rilke's account of this experience in Friedrich Kittler's important book 'Gramophone, Film, Typewriter' inspired Gluzberg to investigate the potential of light as the bearer of images – to use light to produce, rather than simply reproduce through imprinting, visual forms.

Gluzberg subverts the mechanics of an analogue camera, recasting it as a drawing machine; in a reversal of image capture, light (in the form of a slide projector) and a silvery graphite screen produce the image. Using a Nikon F3 camera, Gluzberg snaps shop displays and shoppers – images of consumption. Her subject matter is related to that of Eugéne Atget who photographed the streets of Paris in the closing decade of the nineteenth century and early decades of the twentieth, anticipating their demise in the march of commerce. Shot at night, or in the early hours, Atget's streets are deserted, with the reflections in the windows of the shops, cafés and bars activating the scenes, standing in for the populace. Gluzberg similarly exploits the abstracting potential of reflected light, adopting an automatic procedure in which she takes double and triple exposures by reloading the film multiple times. As she explains: 'As the frame is broken down the imagery becomes abstracted and the medium seems to transition from photography to drawing. Continuity emerges, a sense of movement, without boundary[…]Taking a line for a walk is achieved through photography'.[16] From the continuous roll of celluloid Gluzberg selects sections to place in slide mounts which are projected onto screens coated with layers of graphite to simulate photographic emulsion. The beam of the projector is required for the images to appear. As described by Gluzberg: 'The drawing becomes an abstract sheet – the silver screen – and is activated by a drawing made in the camera'.[17]

Girl (2016) is the latest site-specific work in this series that Gluzberg has made for 'Double Take'. Architectural forms are dissolved and morph into a succession of circular lines that suggest a dancing figure, whilst the distorted imagery fuses with the folds in the graphite screen. The three projector stands have human dimensions and they throw an embodied image onto the graphite screens that hang from ceiling to floor and protrude into the space in shallow relief. The pleated screen allows for slippage between image and support, which continues as the viewer walks around the work, creating a phantasmagoric spectacle.

Matt Saunders is interested in appropriating images to resurrect them, to make them live in new ways. His work addresses the visceral and atmospheric qualities involved in building a character or narrative in cinema. Saunders brings these concerns to the material treatment of his image production, using ink on transparent plastic to create film negatives that connects with his passion for cinema and using the developing process to add another layer of reality to the resulting prints or animated frames.

His most recent series is based on photographs related to the work and home of the German architect Hans Poelzig, who designed film sets and grand film theatres in the 1920s. The resulting photo drawings capture his conflicting encounters with his sources; one a distressed silver gelatin print that he holds in his hand, and the other documentary content in books. Speaking about his process of drawing his own negatives Saunders says: 'My constant fixation on ink on plastic is all about the wonderful way that material works: you can draw a mark but there's space for material to reassert itself'.[18] These negatives are developed as photograms and the developer is applied with brushes, rags, and sticks , his gestures mediated by the photographic process. While accidents play a role, this stage of the process is not random, as he explains: 'I'm working in series and trying to draw a particular quality out of the space (the image) with the chemical drawing[…] The image for me is always material, whether the light of cathode tubes or light bounced off a screen or emulsion in a polaroid[…]'. The work continues his impulse to 'suture image with form in a kind of insistent materiality for the seemingly immaterial.'[19]

Saunders uses repetition – in particular, in his animations - so that his material manipulations become embodied and the accumulating stills or frames form a disjointed narrative. He exploits conditions in the darkroom to embrace contingency: 'making work in the darkroom means I decide what is exposed – I like the physicality of working in the darkroom, with the chemicals in a huge tray – thinking with the whole body as determining which part of the sheet to expose'.[20] In the process, as Saunders describes, the images 'get alienated from themselves, hopefully giving a jolt towards a different life or prompting different looking'.[21]

Kate Macfarlane

Notes

[1] Dean, T. (2012) *Artists Statement – Tacita Dean, Analogue*. In Kearney, F. and Packer, M. (eds.) *Motion Capture: Drawing and the Moving Image*. Cork: Lewis Glucksman Gallery. p.65

[2] Royoux, J. (2006) *Cosmograms of the Present Tense*. In *Contemporary Artists: Tacita Dean*, London & New York: Phaidon. p.61

[3] See Rosalind Krauss on this in *Notes on the Index, Part 1*. In Harrison, C. and Wood, P. (eds.) (2003) *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell Publishing. p.997-8

[4] Newman, M. (2013) *Drawing Time: Tacita Dean's Narratives of Inscription* [Online]. Available: https://enclavereview.files.wordpress.com/2013/08/newman-tacita-dean.pdf [7 April 2016]

[5] Krcma, E. (2014) 'Tacita Dean and Still Life.' First published in *Art History* vol. 37, issue 5, pp.960-977

[6] Allouche, D. (2013) *Code Couleur, no. 16*. Paris : Centre Pompidou. p.32

[7] Email to author, September 2015

[8] Ibid.

[9] Ibid.

[10] In Macfarlane, K. (ed.) (2016) *Double Take: Drawing and Photography Research Papers*. London: Drawing Room.

[11] Krauss, R. (2003) *Notes on the Index, Part 1*. See note 3. p.999

[12] See footnote 10. p.31

[13] This is an extension of the aura that Walter Benjamin writes about having existed in early portrait photography in which, due to exigencies of the new medium, long exposures were necessary and the portrait was drawn gradually from darkness into light. Benjamin, W. (1972) 'A short history of photography'. *Screen*, vol. 13, no. 1, pp.5-26

[14] See footnote 10. p. 30

[15] Kittler, F. A. (1986) *Gramophone, Film, Typewriter*. Stanford: Stanford University Press. p.41

[16] Margarita Gluzberg, Idea sharing forum, Drawing Room, February 2013

[17] Ibid.

[18] *Matt Saunders in Conversation with Kate Macfarlane*, summer 2015. In Macfarlane, K. (ed.) (2016) *Double Take: Drawing and Photography Research Papers.* London: Drawing Room. p.25

[19] Ibid.,p.23-24

[20] Conversation with author December 2013

[21] See footnote 18