

DRAWING ROOM

DOUBLE TAKE

Double Take : Drawing and Photography
Research Papers

Contents

Double Take Introduction	p.4
Double Take at Drawing Room	p.12
Tacita Dean: The Studio of Giorgio Morandi	p.20
Matt Saunders in conversation	p.22
A Matter of Shadows: Thomas Zummer in conversation	p.26
Mea Culpa of a Sceptic: New Work by Dove Allouche	p.36
List of Works	p.42
Artist Biographies	p.44
Artists' Reading Lists	p.46
Bibliography	p.50



Margarita Gluzberg
Girl, 2016 (detail)
35mm slide projection/graphite/metal

Double Take Introduction

Drawing and photography are often considered the most direct media with which to engage with the world. They share fascinating parallels: the blank sheet of paper and the photosensitive surface, graphite marks and silver emulsion, the sense of an invisible apparatus (the camera and pencil), the engagement with surface, light, negative and positive, the trace and the indexical. *Double Take* is a parallel exhibition staged simultaneously at Drawing Room and Photographers' Gallery, which seeks to explore the multifarious ways in which photography and drawing have been combined and extended into new arenas in modern and contemporary practices.

One account of the origin of drawing is that it began in the casting of light upon a man, in a dark cave, to create a shadow.^[1] This man, a soldier, was about to depart, and his lover drew around this shadow, in order to preserve something of him. Philosopher and artist Thomas Zummer suggests that two distinct features of this story – the finite phenomenon of the shadow and the use of a trace to render it permanent – cement it to the media of both drawing and of photography. It is the momentary casting of a shadow upon a paper support that creates a photograph, whilst a trace marks the page with the action of drawing, in some instances standing in for a now-absent subject.

In 1833 the scientist William Henry Fox Talbot invented a chemical concoction that would fix the images that were refracted through the lens of the camera lucida onto paper. This was the birth of the photograph, which Talbot described as 'drawing with light' or 'the art of fixing a shadow'.^[2] For Talbot, photography was the 'pencil of nature', a technology enabling nature to draw itself, relieving the artist of this arduous task.^[3] Talbot also took items from the real world such as leaves and lace, placing them on his chemically treated paper to make what he called 'photogenic drawings' (the first known 'photograms').^[4] Talbot's photograms, and the cyanotypes that Anna Atkins produced in the 1840s and 1850s, are some of the earliest forms of automatic drawings; the imprint of things taken from the world and placed on the chemically treated surface materialised without the intermediary of the artist's conscious mark-making.

Geoffrey Batchen has written of Atkins' work: 'Here object and image, reality and representation, come face to face, literally touching each other. Indeed the production of a photogram requires reality and representation to begin as a single, merged entity'.^[5] He goes on to suggest that:

[...] the contact print then, like the digital image, represents a visible convolution of the binary relationship of absence/presence, nature/culture, real/representation, inside/outside, time/space, that seemingly constitutes the very possibility of photographing of any kind. So with Atkins' prints we witness not just the beginning of photography, but also that same collapse of oppositional terms (original/reproduction) that I have already identified with electronic reproduction.^[6]

Whilst the cyanotype process used by Atkins produced a vibrantly blue print that defied the idea of verisimilitude, both she and Talbot were concerned with this procedure as a means of directly

representing the world. Yet, Talbot was anxious to associate his discovery with the prestige of drawing and fine art. He described the photograph in aesthetic terms as 'a succession or variety of stronger lights thrown upon one part of the paper, and of deeper shadows in another'.^[7]

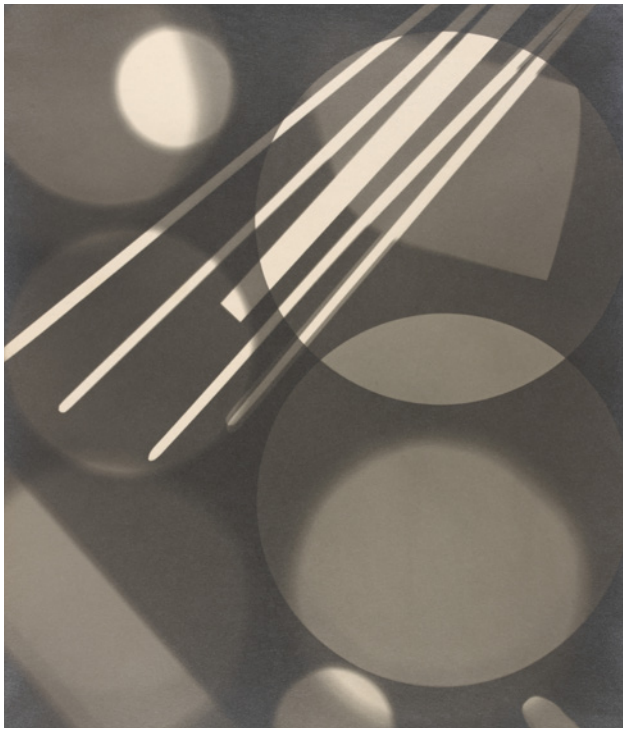
Talbot's scientific discovery, its varied and innovative applications and its dissemination through his publishing were highly significant for fine art. Numerous modern artists developed his innovation, including László Moholy Nagy, Marcel Duchamp and Man Ray, who in 1922 proposed that the rayograms published in his portfolio *Champs Délicieux (Delicious Fields)* were a form of automatic writing.^[8] Such experiments freed drawing from its enslavement to representation, ushering in new artistic procedures that challenged authorial intentionality, exploited strategies to mediate the subjectivity of the artist, such as repetition, seriality and the exploitation of chance and accident. Drawing and photography have subsequently played a major role in revolutionising developments in modern and contemporary art.

As the story of the soldier's shadow in the cave suggests, drawings and analogue photography invoke an indexical relationship to their subject. A drawn mark is a trace that has a physical, material presence, even when it is in the business of representing; and an analogue photograph is the result of a physical imprint transferred by light reflection onto a sensitive surface.^[9] Both are the index of an event – of an occurrence – which is now in the past, whether this is the trace left by the hand or the impression on the photosensitive surface. Yet as Peter Geimer has suggested:

If such self-production [as photography] seemed to enable representational indexicality – that is, a fidelity to the source of representation – that exceeded that of earlier media, it by the same token emphasised the extent to which these new images necessarily operated beyond the thoughts and intentions of authors, at least as the latter had been traditionally conceived.^[10]

As suggested by Karel Císař, the histories of drawing and photography are split between a trajectory that privileges the production of a static images and one that conveys contingent states.^[14] The artists in this exhibition could be seen to straddle these two trajectories, fusing strategies from these traditionally polar positions. In the twentieth century, the dynamic medium of photography came to the aid of the more staid mediums of drawing, painting and sculpture, and brought to fine art an exploration of the fourth dimension of time. The exhibition *Graphology: drawing from automation and automatism* (Drawing Room, 2012), curated by Edwin Carels, investigated the genealogy of automated drawing, suggesting that the discipline of drawing was liberated through the production of optical toys, animation and cinema. These new conventions severed drawing from its long-standing dependency on the exquisite touch of the artist.^[15]

Drawing and photography historically share the constrained support of paper, producing images that are important for an experience of temporality. Susan Sontag states that: 'Precisely by slicing out this moment and freezing it, all photographs testify to



Curtis Moffat
Abstract Composition, c.1925
 Photogram

time's relentless melt.^[11] For Sontag, photographs offer a way 'to contact or lay claim to another reality'.^[12] In *Camera Lucida* (1980) Roland Barthes asserts that:

The Photograph belongs to that class of laminated objects whose two leaves cannot be separated without destroying them both: the windowpane and the landscape [...] Whatever it grants to vision and whatever its manner, a photograph is always invisible: it is not it that we see.^[13]

Drawings, however, as marks upon a support, invoke a temporality tied to the unique substrate that carries the image or visual material, and the unfolding of time takes place within its limited confines.

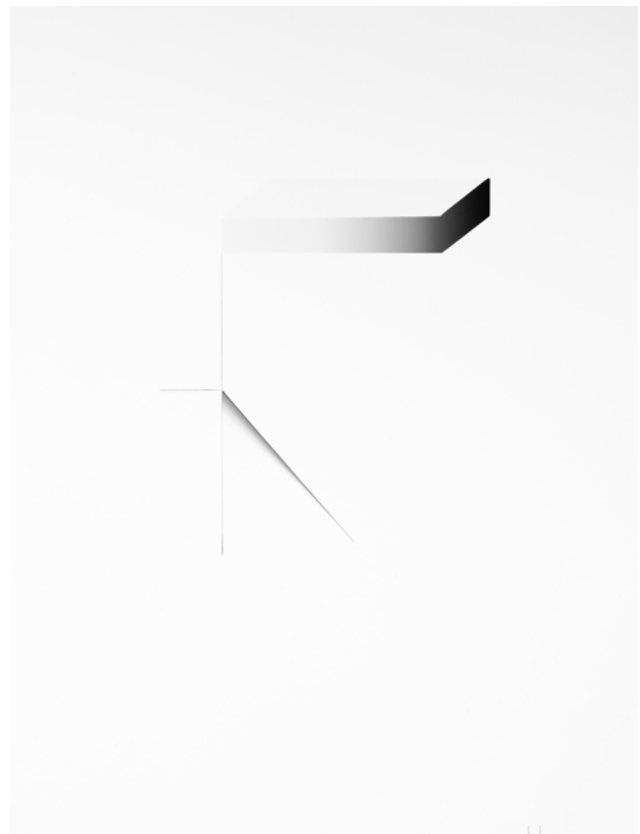
The title of the exhibition *Double Take* suggests that the selected works have been generated by a doubling of media, that of drawing and photography, both in their conception and in their fabrication. The artists exploit the rich potential of each medium, whilst challenging and sometimes transgressing its parameters in a search for forms to express their concerns. We might consider that the following characteristics of drawing distinguish it from photography: the act of drawing involves fine motor movements of the hand and the machinations of cognition; the line (commonly used since the 1960s by artists as an independent entity, freed from any obligation to represent); and the laying down of marks, typically but not exclusively in graphite, charcoal and ink, upon a two-dimensional support. Today, more than ever, recourse to the lens of the camera lays claims to fleeting and marginalised imagery, whilst visual material that is obscure and inaccessible can be captured through easier access to high-definition technologies. The darkroom, with its enlargers, developing trays and chemicals, continues to invite accident and chance, whilst digital technologies produce self-generating imagery and expose hitherto invisible matter.

Double Take artists and works

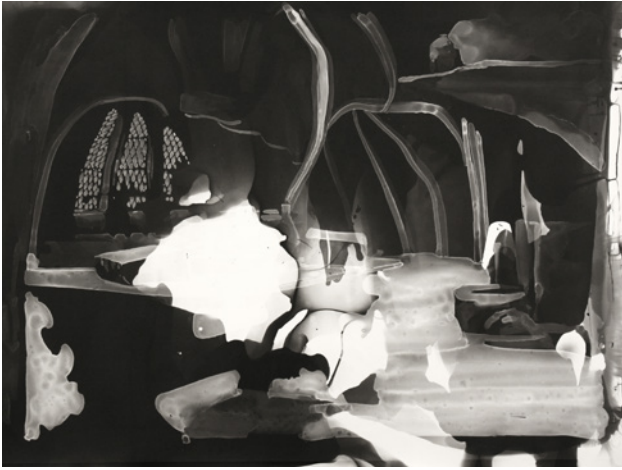
Double Take at The Photographers' Gallery includes work by twelve modern and contemporary artists; at Drawing Room it includes a substantial body of work by six contemporary artists, including new works by Margarita Gluzberg and Matt Saunders.

In 1920 **László Moholy-Nagy** (1895–1946, Hungary) wrote: 'In photography we possess an extraordinary instrument for reproduction. But photography is much more than that. Today it is a fair way to bringing (optically) something entirely new into the world.'^[16] Moholy-Nagy suggested that photography is 'the most completely dematerialised medium which the new vision commands.'^[17] Moholy-Nagy's *View from the Berlin Radio Tower in Winter* 1928-30, is an aerial perspective that abstracts the subject, and his photogram of 1922 (silver gelatin copy ca. 1930) is an example of his experiments with 'optical formalism'. Photograms by his contemporary **Curtis Moffat** (b.1887-1949, USA) who collaborated with Man Ray, offer more fragmented compositions that evoke contingent states.

Jiří Thýn (b.1977, Czech Republic) continues to explore the creative potential of the photogram in his series of *Drawings by Light* (2010) while **Běla Kolářová** (1923–2010, Czech Republic) began experimenting with photography in the 1950s. Like Moholy-Nagy, Duchamp and Man Ray, she translated movement – such as the circular motion of a record player, in her *Radiogram of a Circle* series of photograms of 1963. In 1961 she began making 'artificial negatives' by pressing organic matter, such as hair or domestic materials, into paraffin-coated sheets of celluloid that served as photographic negatives. The optical effects that can be achieved through the manipulation of studio materials are



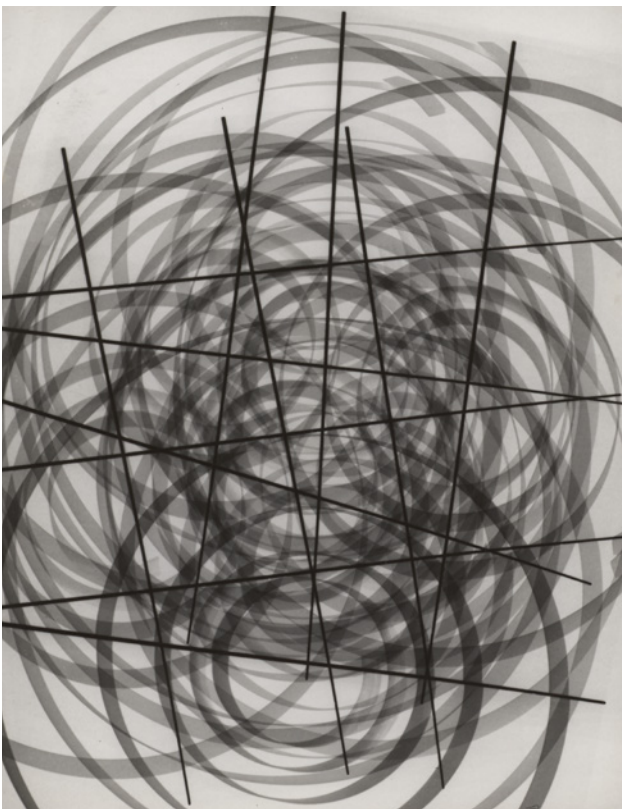
Jiří Thýn
Untitled (drawing by light), 2010
 Black and white photogram on baryta paper



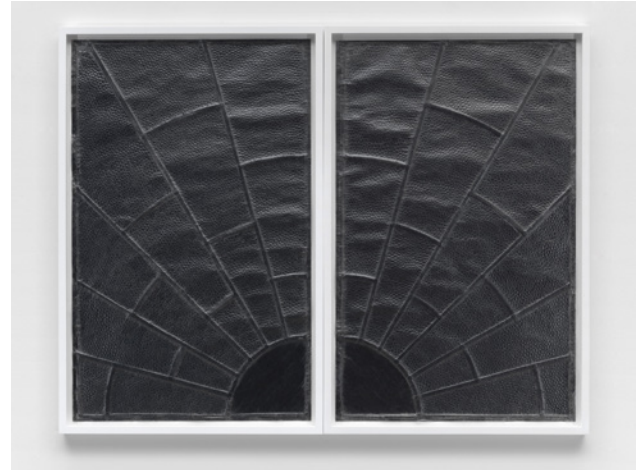
Matt Saunders
Haus Poelzig, 2016
 Silver gelatin print on fibre-based paper

exploited by **Matt Saunders** (b.1975, USA). Drawing with ink on transparent plastic he makes his own negatives, which are laid onto photographic paper (as with a photogram), and in the developing process a range of materials and drawing implements are employed to create a rich network of textures and marks. The result is mysterious and auratic, an effect he actively seeks in a bid to reactivate his found images of destroyed movie theatres of the 1920s.

Anna Barriball (b.1972, UK) has endeavoured to make materials perform counter to their nature since her student days; she pushes her paper support to its limit, testing its capacity as a sculptural material. Through the accumulation of



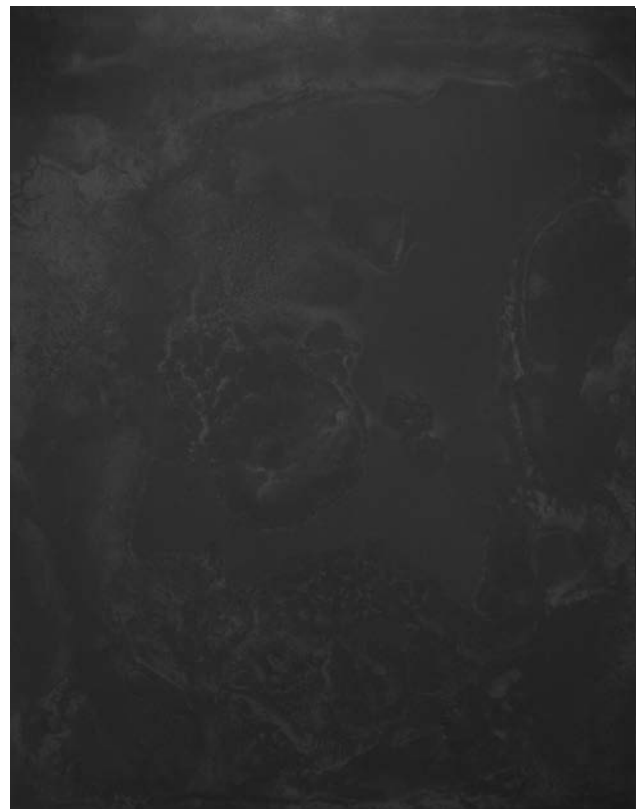
Béla Kolářová
Untitled, ca.1968-1969
 Photogram, silver bromide photograph



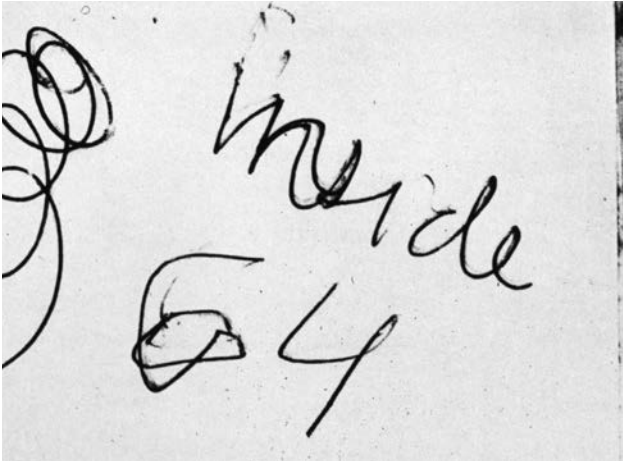
Anna Barriball
Sunrise/Sunset V, 2008
 Pencil on paper

graphite *Sunrise/Sunset V*, (2008) forms a negative imprint of her subject, a reclaimed window with a sun motif. With comparable motives, **Dove Allouche** (b.1972, France) has used fugitive and volatile materials associated with historical forms of photography to draw his *Spores* (2014). The subject of his series is a fungus that devours the silver gelatin coating of archival prints; by drawing the growing mould spores in silver oxide and ethanol, Allouche closes the gap between content and form.

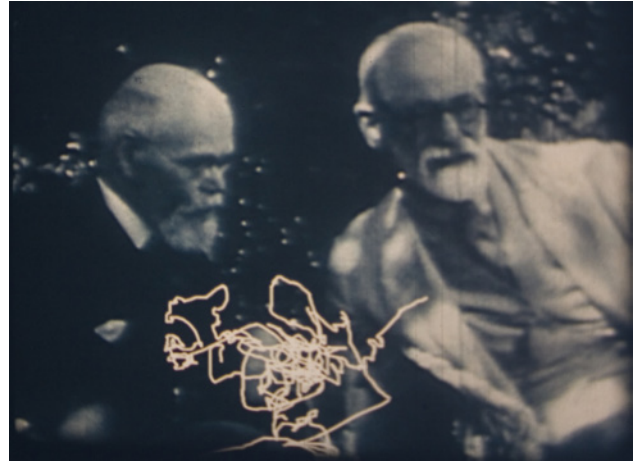
Tacita Dean's (b.1965, UK) *Still Life I-VI* (2009) is a grid of six photographs of 'found drawings' by the Italian artist Giorgio Morandi. The lines were made subconsciously, since they were drawn for purely functional reasons, to aid the placement of his still



Dove Allouche
Spores 2, 2014
 Lead pencil, silver oxide, ethanol and ink pigment on paper



Nancy Hellebrand
inside 64 (detail) 1989/2016 From the series 'handwriting'
 Archival inkjet print



Pierre Bismuth
Following the Right Hand of Sigmund Freud, 2009
 16mm, black and white, silent, 1 min. 30 sec

life objects. Dean's close-up photography crops the edge of the paper, transporting this dormant, overlooked sheet of paper into a field of urgent lines that expose the obsessive drive at the heart of Morandi's artmaking. The fibre-based prints are left unframed, simply pinned to the wall, to reflect the unassuming nature of their source.

The scrawled lines in Nancy Hellebrand (b.1944, USA) *handwriting* (1989/2016) do not have the insistence and coherence of Morandi's lines but they share their sense of almost unconscious execution. In the 1980s Hellebrand started to photograph the letters of condolence she received after her father died; she enlarged the script, and altered its orientation. The series of marks and squiggles are transformed from signs, which are necessarily physically absent, into raw, indecipherable marks, present on the page.

In Pierre Bismuth's (b. 1963, France) 16mm film *Following the Right Hand of Sigmund Freud* (2009) we see accumulating scribbles superimposed over a film of Freud in conversation. Here, abstract light drawings trace Freud's gesticulating hands as he shares his ideas, giving graphic form to his seemingly unconscious movements. *First Time Skating* (2008-09) by Jolana Havelková (b.1966, Czech Republic) is a grid of photographs that present the surface of ice scarred by skating blades. Enlarged and segmented, like Morandi's sheets, the marks resemble Ed Ruscha's *Busted Glass* series of 2007 in their careful trompe l'oeil rendition of shallow space. These photographs display an indexical relationship to incised ice whilst Lisa Junghanß's (b.1971, Germany) photographic series *Hautskizze* (Skin Sketch) (2011) display a relationship to imprints in skin left by creases in garments. Enlarged and shot in black-and-white, we are presented with an ambiguous field of marks.





Richard Forster

Three verticals at approx 30 second intervals - 21 Jan 2009, 11.42 - 11.43am - Saltburn-by-the-sea, 2010

Graphite on card, three part

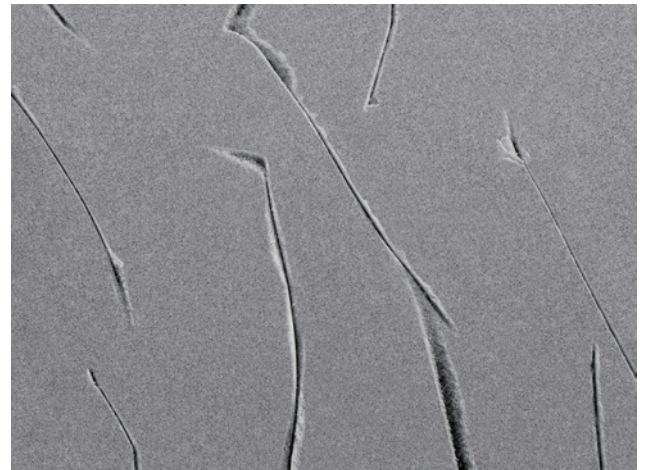
Photograph: John McKenzie



Lisa Junghanf

Hautskizze_1, 2010

Inkjet print



Jolana Havelková

First Time Skating, 2008–2009

Series of 10 prints. Pigment Print on Hahnemühle Paper

Previous page: Tacita Dean

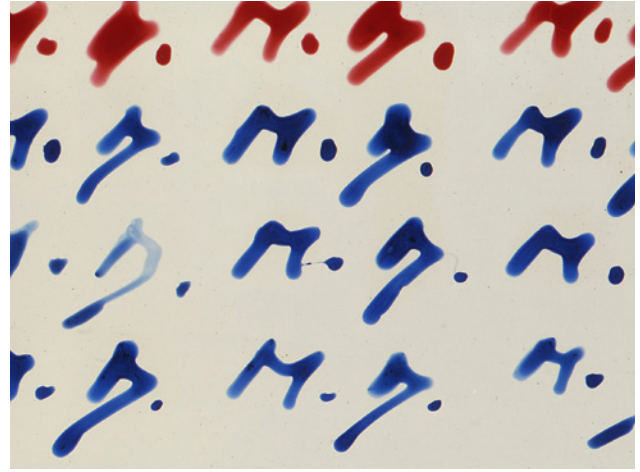
Still Life V (detail), 2009

Fibre-based photograph, mounted on paper



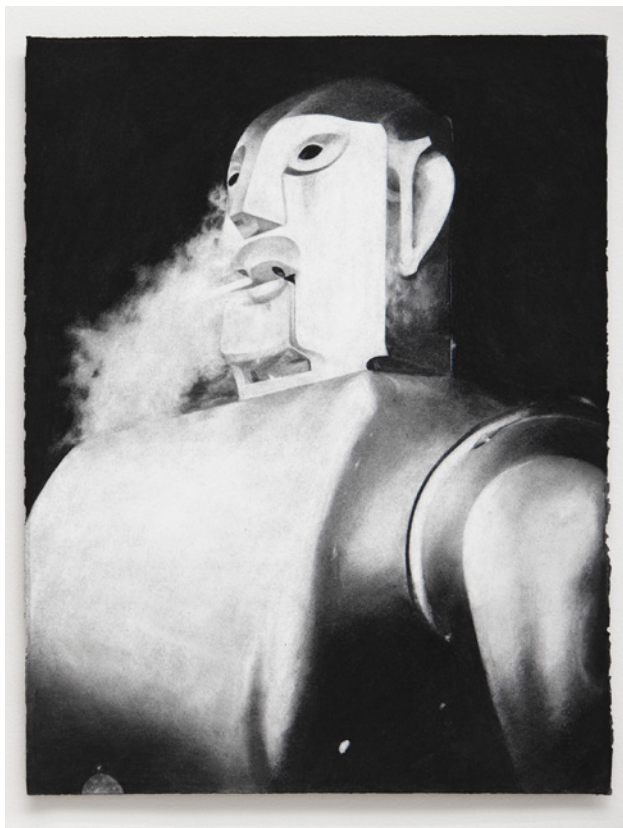
Paul Chiappe
Untitled 2012, i, 2012
 Pencil drawing and acrylic on paper

Paul Chiappe's (b.1984, UK) *Untitled 2012 i-xiii* (2012) is a series of photo-realist drawings of a found class photograph that stay true to the scale of his source. Through the collusion of hand and mind, the photograph is transformed into a malevolent image, as figures mysteriously appear and disappear. **Richard Forster's** (b.1970, UK) *Three verticals at approx 30 second intervals - 21 Jan 2009, 11.42 - 11.43am - Saltburn-by-the-sea* (2010) is a series of drawings copied from photographs taken by Forster using a predetermined rule; the artist sets up his camera and clicks the shutter as the sea enters the frame, an automated procedure that performs a reversal of conventional in-camera framing. His repetitious procedure and its presentation as a triptych echoes that



Marcel Broodthaers
Signatures, 1971
 35 mm slides and projector

of the tide. **Thomas Zummer** (b.USA) employs charcoal on paper to render his *Portraits of Robots*, their transfer from photographs to drawings bringing to bear what Rosalind Krauss has described as the capacity of photo-realism to transmit an 'overwhelming physical presence of the original object, fixed in this trace of the cast'.^[18] Zummer selects these non-human subjects made in our own image to question our consumption of images, and our belief in their veracity. **Margarita Gluzberg** (b.1968, Russia) shares this interest in the nature of an image and the manner in which it is altered as it passes through different media, using light to actualise her abstracted forms of consumption. *Girl* (2016), a site-specific installation made for *Double Take* at Drawing Room, is composed of visual material captured by Gluzberg as she moves through the city, her medium of celluloid freed from its frame-by-frame disposition through repeated reloading into the camera. Her forms pass through the media of drawing, photography, and projection, each transforming the original data as they do so.



Thomas Zummer
Study for A Portrait of 'Elektro,' Smoking (No. 2) 1939, 2005
 Graphite, carbon, erasure on paper

Marcel Broodthaers' (1924–76, Belgium) practice revolved around a critique of the institutions of art in a bid to liberate ideas and artefacts from oppressive and restrictive categorisation. Starting out as a poet, the syntax and the physical fact of language necessarily entered his artworks. In *h,b,l,f,k* (1974) we see a grid made up of the words 'Le Cinema', 'La Photographie', 'Le Dessin' and 'Le Peinture' juxtaposed with coloured squares. *No Photographs Allowed* (1974) is a triptych of grainy silver gelatin contact prints of signs issuing this decree; *Signatures* (1971) is an endlessly repeated slide show, each slide an image of the artist's signature, which has the effect of emptying out this sign of authenticity, and washing it up in a series of graphic marks. In his use of language in his artworks, Broodthaers refers us away from the actuality of the work, to point us to an absence, to what the work is not. **Josh Brand** (b.1980, USA) does this in quite a different way, using a cut-and-paste technique to create pictures that refer to mental states and inchoate sensations. In his unique photographic prints he deploys handmade techniques to explore the instance of their production. *Untitled* (2013) is made through layering different images and found materials such as transparent plastic which enables him to capture the chance play of light in his silver gelatin print.

Conclusion

Talbot's invention of paper negatives from which multiple impressions could be printed as paper positives lends itself, in the words of Sontag, to 'collecting' the world 'in mere images of truth' rather than experiencing it anew each time. The works in *Double Take* tend to resist photography's capacities to fix an image in time^[19], to create an illusion of reality, and to be infinitely reproduced. The traits of drawing are called upon to bolster this resistance: its productive potential; its capacity, through line, to register movement; its inherently unique nature; its access to the touch of the artist, even if the author avoids gestural inflection; and the physical manipulation of materials. Key are the complex mental processes called into play in the act of drawing: as Zummer suggests, 'the hand thinks'. In the act of drawing there is tacit recognition of the body's position in space relative to objects and things in the world. The artists revel in the shared physical characteristics of drawing and photographic processes, such as the silver quality of both graphite and of silver gelatin prints, and a capacity to leave a trail of the production process.

In *Double Take* shadow and trace invoke contingent states, 'time's relentless melt', manifestations of the imperceptible, and the inchoate. Roland Barthes talked about the photograph as 'That-has-been.'^[20] The works in this exhibition suggest that, in combination, the operations of drawing, and of photography, have the potential to offer 'that-to-come', a space where the real and the imaginary can actively coexist.



Josh Brand
Draw and Other Space, 2011
Unique machine c-print

Notes

^[1] *A Matter Of Shadows: Thomas Zummer and Kate Macfarlane in Conversation*. In Macfarlane, K. (ed.) (2016) *Double Take: Drawing and Photography Research Papers*. London: Drawing Room. p.27. The origin of this story is in Pliny (1952) *Natural History: Books XXXIII-XXXV*. London: Harvard University Press. p.373

^[2] Talbot, W. H. F. (1839) *Some Account of the Art of Photogenic Drawing, or the Process by which Natural Objects may be made to Delineate Themselves Without the Aid of the Artist's Pencil*. London: Rand J E Taylor. p.6

^[3] William Henry Fox Talbot wrote *The Pencil of Nature* between 1844 and 1846. It was one of the first books to be illustrated with photographs.

^[4] Talbot began to make his photogenic drawings around 1840; Anna Atkins (1799-1871) began to make cyanotypes of British algae within the same decade. Geoffrey Batchen compares Atkins cyanotypes to the pure code of digital prints. See his essay *Photogenics*, in Wells, L. (ed.) (2003) *The Photography Reader*. London and New York: Routledge. pp.228-239

^[5] See footnote 4, p.236

^[6] *Ibid.*

^[7] Bermingham, A. (2000) *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art*. London: Paul Mellon. p.236

^[8] *Lightning Sketches*. In Carels, E. (2012) & Macfarlane, K. (eds.) *Graphology: drawing from automatism and automation*. London: Drawing Room, Ghent: ARA. MER, Antwerp: M HKA. p.19-21

^[9] For a discussion of the significance of indexical signs in postmodern artistic production see Rosalind Krauss 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. pp.994-999

^[10] Geimer, P. (2011) "Self-Generated" Images. In Khalip, J. and Mitchell, R. (eds.) *Releasing the Image from Literature to New Media*. Stanford: California University Press. p.11

^[11] Sontag, S. (1979) *On Photography*. London: Penguin. p.16

^[12] *Ibid.*

^[13] Barthes, R. (2000) *Camera Lucida*. London: Vintage. p.6

^[14] Karel Cisař, Idea Sharing Forum, Drawing Room, 2013

^[15] see footnote 8

^[16] Moholy-Nagy, L. (2003) *A New Instrument of Vision*. In Wells, L. (ed.) (2003) *The Photography Reader*. London and New York: Routledge. p.92

^[17] *Ibid.*

^[18] See footnote 9. p.999

^[19] See footnote 11

^[20] Barthes, R. (2000) *Camera Lucida*. London: Vintage. p.77. The sentence reads: "The name of Photography's *noeme* will therefore be: "That-has-been", or again: the Intractable."



Tacita Dean
Still Life I, 2009
Fibre-based photograph, mounted on paper

Double Take at Drawing Room

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.

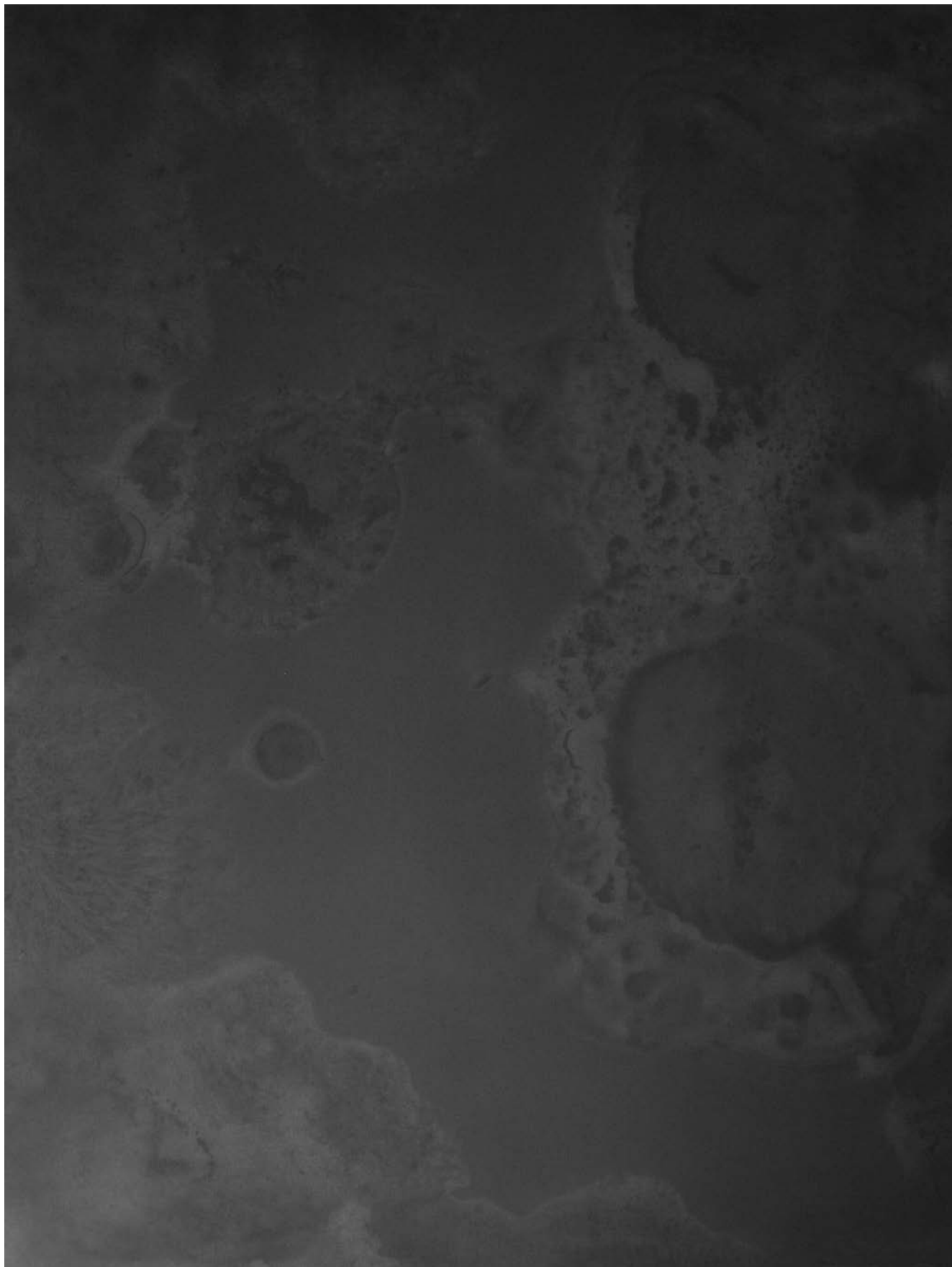
Allouche's earlier work used found photographs of obscure subjects as their starting point. His labour-intensive process involved the accretion of graphite, pressed into the grain of the paper, to build an image which has its own physicality, distant from the actuality of the source photograph. Lately 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



Dove Allouche
Spores 4 (detail), 2014
Lead pencil, silver oxide, ethanol and ink pigment on paper



Josh Brand
Untitled, 2013
Unique silver gelatin print

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

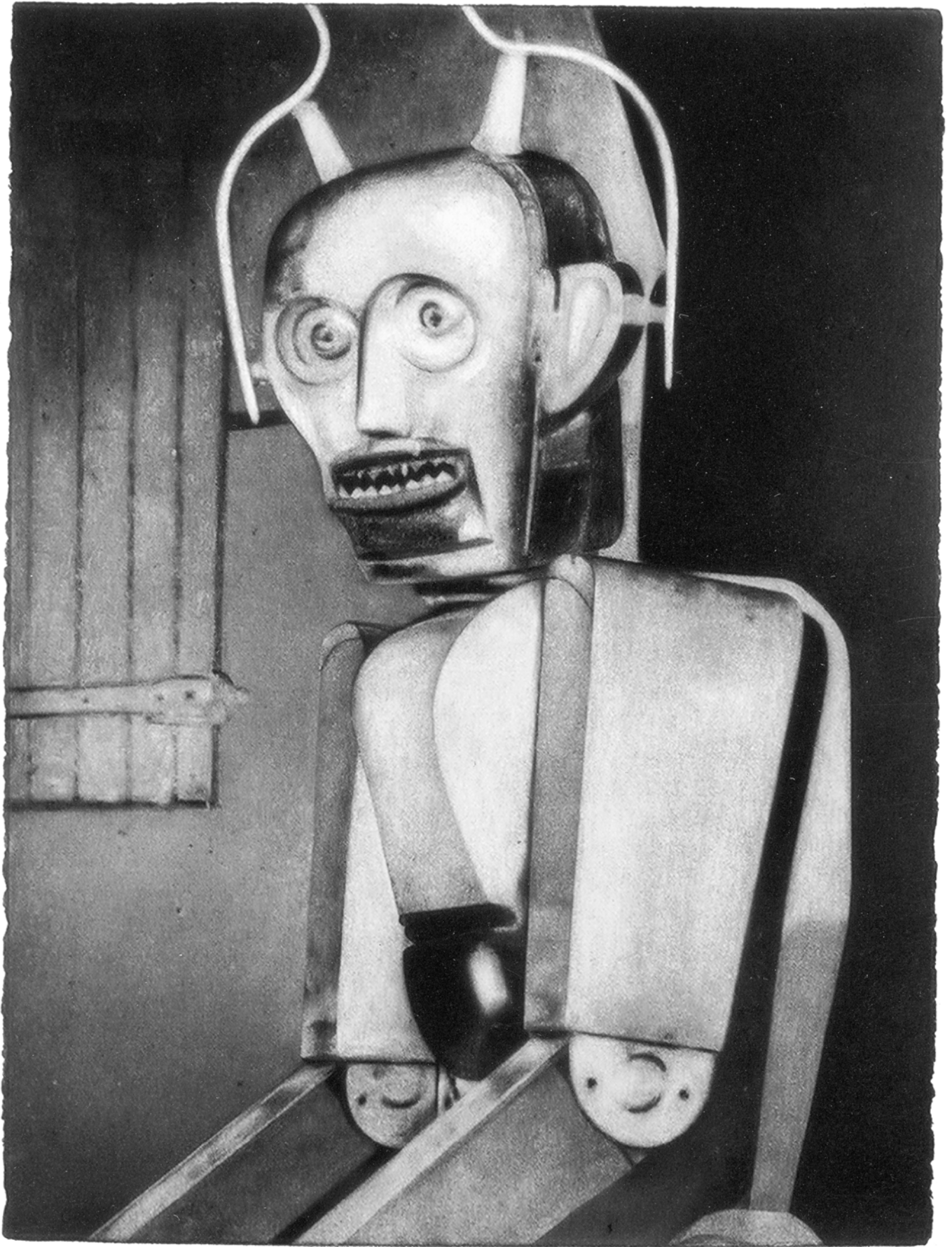
of truth to reference via the link to the privileged technics of the photographic'.^[14]

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 Eugène 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.



Thomas Zimmer
Study for a Portrait of 'Marsalus' France, 1951, 1999
Graphite, carbon, erasure on paper



Margarita Gluzberg
Girl, 2016
35mm slide projection/graphite/metal



Matt Saunders
Haus Poelzig, 2016
Silver gelatin print on fibre-based paper

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

The Studio of Giorgio Morandi

Tacita Dean

At a certain point, standing in the tiny studio of Giorgio Morandi, re-installed recently in the old apartment in Bologna where he lived with his sisters for fifty years, I knew I had to make a decision. His objects were everywhere, grouped on the tables and under the chairs and gathered together on the floor. They were as recognisable to me as if they had belonged in the outhouses of my own family, and aged with us into comfortable familiarity: face powder boxes, conical flasks, vases of cotton flowers, gas lamps and oil cans, pots, jars and bottles, and containers whose function we no longer recognise. Were they of his time or had he scoured the flea markets himself looking for them? We have only ever known them with dust. Giorgio Morandi was the painter who could paint dust.

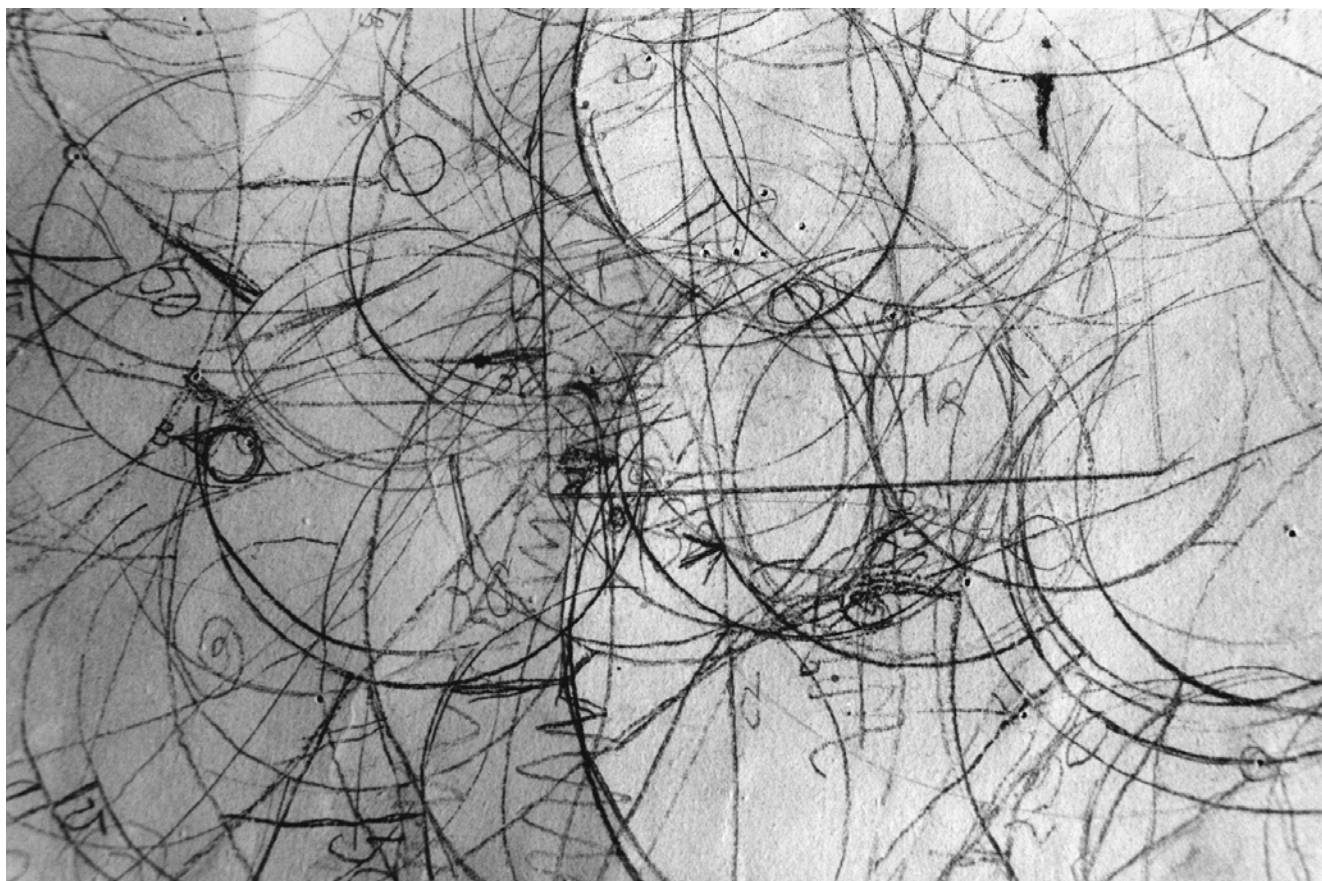
And then there were his interventions, like the cartons rewrapped in brown paper and the reflections whitewashed out on the bottles and the Erlenmeyer flasks, the artificial flower arrangements and the odd flourish to remake a dull vessel. It seems Morandi liked to paint what he saw. He did not choose, as I had always imagined, simply not to paint anything about an object that he did not deem necessary, but instead transformed them beforehand, making them the objects he wanted to see. It was not about denying detail because the detail he liked, he kept. The miraculous opacity of his painted objects is already there in the objects themselves. His was a double artifice. There, amongst the copper pans and the enameled jugs, I understood clearly what the Fluxus artist,

Robert Filliou meant when he said, 'Art is what makes life more interesting than art.'

Giorgio Morandi's compositions were far from arbitrary. The space between his objects was rigorously and mathematically worked out. Set squares, rulers and a knotted string hang on the studio wall. The table surface and the lining paper are covered with intricate markings and measurements, often initialed or marked with a letter when, you assume, a decision was finalised. They are like found drawings, unintentional but remarkable.

Only when the light was identical to how it had been the day he set up a composition, did Morandi allow himself to continue painting. On other days, he would sit on the corner of his monastic bed, where there is a pronounced dip, and etch. He would draw at night by electric light. His brushes, that lie tied up in bundles, have been worked down to tufts, and in one instance, to a single hair. Was it parsimony or did he require them bald? Was it because his stroke was a non-frontal gesture that approached from the side? His room was set-up for a left-handed man but no one particularly remarked this about the painter.

Amidst his objects, which still held the aura of their depiction, I came at last to a decision as to how I could treat them. I filmed them singly, one by one, centred in my frame, and did as Morandi would never have done: made their composition random.



Tacita Dean

Still Life III, 2010

Fibre-based photograph, mounted on paper



Matt Saunders and Kate Macfarlane in conversation, summer 2015

Kate Macfarlane: How are these photo-drawings, as you describe them, made?

Matt Saunders: The first were made as stills for the multi-channelled video work *Poelzig/The Intricate Alps*, which I showed at Marian Goodman, New York, in 2015. There is a drawing of the interior, made on transparent plastic and in negative using brush and ink. I put this directly on top of the photo paper to shine the light through it (it's a photogram, essentially). Then I put it in an empty tray and apply the developer with brushes, rags, sticks, my hands, or just tipping with gravity. It's not random – I'm working in series and trying to draw a particular quality out of the space (the image) with the chemical drawing. With a few, I drew with the fixer first, essentially messing up the process. But I didn't do many like this, because I found these white or pinkish marks felt more foreign or applied, less integral with the picture.

KM: You said that the imagery comes from Hans Poelzig's Great Theatre? Can you talk about your fascination for Poelzig?

MS: I've been interested in Poelzig for a long time: fascinated by his strange stylistic journey – from Deutscher Werkbund (essentially inspired by the Arts & Crafts movement) to heavy Expressionism to classic Modernism; and he swings from the most far-out and impracticable to simple, humble pragmatism. Most of all is his relationship to film: his embrace of the medium and establishment of an office next to the Babelsberg studios in Berlin; seeing the potential of architecture *in* film (and I like to think architecture *as* film, though that's certainly taking it further than he did); and, of course, his status as a the main designer of the old, grand Berlin movie palaces. It was a time when film spectatorship was being invented, and he had a powerful vision for the kind of social and perceptual space that could be. But of course those buildings for the most part don't survive – just in images. There is something obvious and auratic about that.

Just over a year ago Poelzig's family sold off some of the piles of sketchbooks and sheaves of uncatalogued drawings. I spent a week at the viewing poring over every page and scrap of paper. It was wonderful! I was really moved by the sketchbooks (lots of figure studies and film stars) but especially the incredible quickness and fluidity of his drawing – extremely abstract and lightning-fast, then snapping suddenly into precision. The auction was big enough (and over-looked enough) that I was able to get a few things, especially a folder of 34 working drawings from the furniture workshop on site on the set of *The Golem* (1915). I am obsessed with these drawings and they really formed the basis for the three-channel video I made for Marian Goodman. Much of the abstraction in the video is actually loose interpretation of

passages of Poelzig. I set out to look again at his theatre interiors for a kind of counterpoint to that – the kind of structure that grew out of drawings like that.

KM: Why you have chosen to reimagine this theatre through the process you have described?

MS: Well, the process carries over from my studio practice in general – the ways of working all influence each other. The closest relatives to these theatres are the Asta Landscapes and one work from a couple of years' back that was also a theatre, *Asta Theater* (2011-13). It is an interior of a movie theatre that was part of Asta Nielsen's chain of theatres. I was looking at her expanded business – not just the acting, but the quite frankly feminist business dealings of production and distribution that she set up to have autonomy. The landscape is quite sentimental. It was based on a photo I found of the site where her ashes are scattered. So of course they're invisible. In trying to remake the photo completely there was a kind of close looking that felt right for that. And then the open-ended developing (which I had been doing on a larger scale with the painting portraits) brought in a quality of liquidity and flashes of 'light' that created something a bit auratic, and I didn't mind the hint of spirit photography. That felt right, too, for these lost theatres.

That's half of it. The other half was knowing how they'd work in the animation. All the other drawing in the animation sits close to the surface, passing quickly on a plane in front of the viewfinder. It's got the space of moving images but not quite of a lens. I described how I wanted the structure of the architecture to play off of the interference of the developing, and I was hoping that in the animation this would create a dynamic of surface and deeper space.

KM: How do you feel about showing the stills, as opposed to the film? Which is the more effective in your opinion, in terms of what you wanted to achieve through working with this material?

MS: I'm not really sure. The animation is a much 'bigger' work – more complex and complete as a whole – and I like how the theatre passages fit within that whole work, though I'm not sure, if you pulled them out in isolation, if they would have the same resonance or counter-point function. That's why I've been looking again at the stills. They pass so quickly in the animation, and serve such a purpose, that other qualities are lost. So I do really appreciate giving the viewer time to look into them, letting their quickness be frozen. I don't feel that way about other parts of the animation. As single images the theatres are much more complex and, yeah, they just do something different as stills.

Matt Saunders

Haus Poelzig, 2016

Silver gelatin print on fibre-based board



Matt Saunders

Reverdy/King Hu, 2014

Installation in 5 parts: 4 HD animated films on 4 screens; 1 silver gelatin print on fibre-based board

KM: What is your relationship with the image in your work? You are fascinated by film noir and other genres, with actors and with theatres, and you have reworked and repeated related imagery, but much of your work is also completely abstract.

MS: There are so many ways to start to answer that question, and I'll never have one answer. The image for me is always material, whether it is the light of cathode tubes, light bounced off a screen or emulsion in a Polaroid. If I've felt conflicted about drawing and painting (or, perhaps, if there are seeming convolutions I put into it) it's due to the impulse to both trace the image by hand, and also to suture image with form in a kind of insistent materiality for the seemingly immaterial. When there is repetition it's partially about the way things move: how a picture becomes embodied over and over in different ways. I think my work has gotten much more insistent about a balance of these qualities. The painting is not a means to render an image, it's its own image. I try to find ways that materials push against process, embracing uncontrollability, but also working backwards, unpicking what I have done, or working 'blind' in the darkroom. They get alienated from themselves, hopefully giving a jolt towards different life or prompting different looking. That's where the abstraction has come in.

I think the first abstract works I showed were at the Renaissance Society. That show (*Parallel Plot*, 2010) unpacked this space between photography and painting, and I wanted the emphasis

not to be lost on the subjects in the pictures. So the sources and subjects were intentionally broadly eclectic, though interwoven. I put three big abstract pictures at the beginning of the show, which I thought of as the images of the materials themselves, giving now-recognisable picture to hold on to. I sprayed paint inside a plastic bag, made a simple wash of ink, and used these to make photo prints. That thought really went on hold for a couple of years, and it was only when I was making work for Tate Liverpool in 2013 that I gave it a lot of room again, and by then the materials had gotten much more dense and layered. I was doing what you describe: just setting out working with stuff, literally just moving it around, trying to push it, control it, undermine it, and finding pictures in that process which (I hope) got life through being moved into a different scale, different medium. The place where abstraction has really come to roost has been in the animations. Maybe this is because motion is an even greater transformer than the relatively simple move into photography. Maybe it is because abstract moving images have a less burdened history than large abstract paintings. Certainly it's because animations are very much about drawing for me – a kind of ongoing open-ended activity, quick and spontaneous (whereas many of the photo prints are more 'constructed' over time, like painting, though I don't put much stock in that divide). The abstract experiments have always been very private, close to my hand and like sketching. It's also because the moving image is in dialogue with the process of making the abstract marks, many of which are very grounded in big and small

motions: I'll set up a long (four or five metre) scroll of paper and move quickly down and along it, later cutting it up and working minutely on smaller sheets, so there's a kind of dilation of scale.

KM: With the abstract works, I like the idea that you're starting out with the different materials and that out of their manipulation, as you describe, an image forms. I have to admit that I struggle to read images in them – but I like the sense of moving between what feels like a surface materiality (the weave of the canvas, splashes, and so on) and a sense of depth attained in the developing process.

MS: That's the image I mean. Many of them are based on specific things – in the ones I've made for animations, it's often trying to render a movement or timing, a kind of abstraction of a camera motion, for example. So no, I don't see images of things in them either. But – YES – exactly: I'm going for a kind of tense space between surface and depth, between raw (indexical even) materials and kind of transformed, disembodied... I'm not even sure what noun to finish that with. Maybe it's too much to call that an image?

KM: As you make these works do you decipher familiarity / imagery in the semi-accidental marks that appear, and then enter and amplify the world you have created?

MS: That sounds a little more surreal than I mean. I'm not so much finding images as the result of accidents, as deliberately overshooting image or intention: overthrow, pull it back, overthrow. What is a descriptive mark that is too loose to describe what it was meant to delineate? 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 the material to assert itself back. To control something, there's a lot of coaxing it out, shepherding it while it dries, and I like that kind of dilation of time. It can be a fast and slow drawing at once. I think the animation, too, gives me a much wider license for approximation, which can become its own compelling form. Does that make sense? In the abstract pictures you asked about, there is a certain amount of just trying without knowing, but there is also often an intention for a type of image or type of spatial dynamic, but rather than weaving it in tiny strokes, you can push layers of materials against each other, let them mess with each other, while wet or while dry, and get someplace *with* the materials.

KM: Can you tell me about the new work you're making for Double Take?

MS: I've been drawing (and getting into) the rooms of Poelzig's private home based on a cache of photos I got last year in Berlin. They were a pile of press photos he'd had taken for use in representing his house in architectural publications. I like the tension between these two: the cracked and aged silver gelatin print that's actually in my hand versus the image culled from architecture books, a badly reproduced image of the documentation of a lost space. In particular, I'm fascinated by a veined marble fireplace in his sitting room, which is the drawing equivalent of 'photogenic'.

KM: Do you feel that the silver gelatin prints that you have acquired bring you closer to the dense materiality of Poelzig's apartment and by extension closer to the person himself? Is your process an attempt to physically inhabit his world such that it can be reimagined through your series of photo drawings?

MS: I'm not sure about closeness to the person himself, I'm not sure that's possible; but certainly focusing on these spaces through their photographic documentation, which I'm holding in my hand, underscores the play between depth and surface: how we experience the surface of an image and the interior of it in a potentially slippery relationship. One thing I think I am trying to inhabit is very abstract, which is the connection between the architect's hand and these realized spaces. Going back-and-forth between his own home and his designs for cinema and theatre halls, I'm obviously peering into these rooms for some relation to them.

KM: When we discussed how to hang these works in the exhibition, you mentioned a desire to resist any sense of a grid; does this mean that each work is autonomous, rather than sequential?

Any works with kinship have a potentially sequential relationship, even if it's not strictly fixed. I'm interested in a sequencing that has momentum, which I suppose here means directionality and places to tip in or tip out, whereas a grid might square that off, make it too balanced and closed. I'm always trying to think of distance as time. And I want to respect the powerful presence of the empty spaces, the gaps.



Fig. 1 Thomas Zummer

Drawing of an Edit, 2010-2016

Drawing of a Print of an Interstitial Frame of a Digital Copy of a 16mm Film,
Carbon, graphite, pure pigment, chalk, colour pencil, erasure on paper

A Matter of Shadows

Thomas Zimmer and Kate Macfarlane

in conversation at Drawing Room, 14 July 2016^[1]

KM: To begin, what are your thoughts about the myth that the story of drawing in the Western world began with a woman drawing around the shadow of a departing soldier? Or is this the beginning of the plastic arts?

TZ: I guess the common point is that we begin with shadows. The account of the young girl drawing the outline of a departing soldier is from Pliny the Elder's *Historia Naturalis*.^[2] It is very interesting because things that are pertinent to both drawing and photography can be discerned in this story; the first is the play of shadows, and second is the matter of disappearance or of a kind of displacement, that something – an original or referent perhaps – goes elsewhere, leaving behind only a trace or impression. In Pliny's account, the young woman's beloved visits before he departs for a war. As he is sleeping, she draws the outline of his shadow on the wall; in the morning he departs, and when he doesn't come back she is beside herself with grief. Her father, a potter named Butades, in an attempt to give some solace to his daughter, fills in the outline with clay, making a kind of *bas-relief*. So the story is that the outline of a shadow is the origin not only of drawing but of sculpture as well. Again, shadows, appearance, and disappearance are bound together in many ways.

We have a kind of fidelity, a faith and belief in the verity of the eye and hand of a draughtsman or a painter, one who skilfully represents what is not present. And we have a similar kind of faith in the technical apparatus, the photographic or cinematic *dispositif*, even as we might carry a healthy scepticism as well. A photograph can lie;^[3] it can misinform, deceive, or advance an evidentiary claim for something that was never true or extant at all. What also disappears, of course, is what's cut, everything outside the frame: the exterior, context, or off-screen space. In my own instance, I am aware of this especially when I draw from an archival photograph, for example, and it's simply a matter of omitting the things you don't want to include in the drawing in the process. This tampers with, reframes or restrains the image. There is a kind of faithfulness to the image, in a way, but if there are people, for example, I tend to 'edit' them out, whereas other kinds of surfaces, errors or technical glitches – a tear, a break, a scar, an occlusion, in the photograph – I draw. When it's a matter of drawing from the photographs that I myself take, rather than from archival photos, there is a kind of doubled edit. There is an in-camera framing, but there is also the selection or definition of a section – perhaps the most unlikely section of a photograph – and I draw that. At times there are surprises. So there is a complex editing process here as well. It is both cognitive and somatic at the same time. Almost all of this process, and these things, are invisible in the final work.

KM: So, your edits are invisible, you mean?

TZ: Yes, if you look at the image you 'see the image', you 'see the object', even if you don't know what an image is. In most cases one does not perceive certain transformations, subsequent iterations, or an edit, but only a terminus, a margin or edge of an image. I do have a fondness for drawing things that one doesn't usually, or is not supposed to, see. *Drawing of an Edit*, for example, is a drawing of a print of a frame-capture of an interstitial 'frame', the simulated

frame-interval of interlaced video image, of a transferred 16mm film. It was fairly difficult to 'catch' this moment, and so render it as an artefact; it usually passes by invisibly, apprehended only in motion. [Fig 1]

KM: And the viewer believes it?

TZ: Well, you believe it to an extent. There is some scepticism in certain cases. One has the latitude to consider a drawing as having a certain register of truth, even in the case of something like caricature. How is it that something so distorted, deformed, and drawn away from, as, let's say, a graphic image of a political figure, can be read as more poignant, more true, more caustic than any photograph? So even with the kind of infelicity and distortion that one can effect with drawing, much more easily than with photography, the faith in a 'truth' of the image is carried along.



Fig. 2 Hippolyte Bayard (1801-1887).

Fictional self-portrait, 'photogenic drawing,' circa 1840.

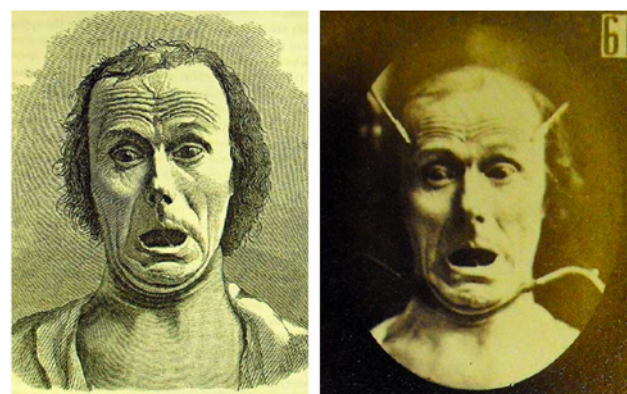


Fig. 3 Engraving, included in Charles Darwin's *The Expression of Emotions in Man and Animals*, after a photograph in Duchenne's *Mécanisme*, used by permission. The medical apparatus in the photograph was omitted from the engraving at Darwin's instruction.



Fig. 4 Bronze Sculpture showing the phases of the flight of birds, based on chronophotographs, Étienne-Jules Marey, 1887

There is a complex order of belief and disbelief, appearance and disappearance, in both processes. Hippolyte Bayard's 'portrait' of himself as a corpse, circa 1840, inscribed the possibilities of fiction or deceit into the register of photography at the same moment that its indexical relation to the world was being established and its truth rendered. [Fig. 2] The linking of truth to an image was not at all simple, immediate, or unproblematic, and took rather a long time. Charles Darwin's use of photography as scientific evidence was criticised as obscure, illegible, and irresolute compared to the clarity and exactitude ascribed to drawing, engraving and the like.^[4] Photography captures shadows, which occluded or compromised the object being presented or examined. In a drawing one might simply not draw the defacing shadows. [Fig. 3]

KM: So when you are drawing, you are looking at the photograph and editing it there and then on the spot. What kind of thought processes do you have as you edit? Does it compare to your thought processes when you edit images using digital technology?

TZ: There are complicities and resistances, lacunae and collusions between analogue and digital, and between thinking and acting. Certain things are different with the digital: you can quite readily effect tonal gradations, changes in resolution, colour balance, all sorts of things. Omitting something – a person or background, is more difficult, and more easily accomplished in drawing. As for the process of drawing: for me, it is all a matter of *thinking* and certainly one can do that immediately, somatically, with the hand and body, as well as with a kind of haptic/cognitive reflection. So, the hand thinks; but again, not by itself. It is a matter of a tacit recognition of the body's disposition in space, relative to objects and things in the world, to a range of intercessionary technologies, and to the very human sense of their relations. In drawing, that disposition also produces a kind of reflexivity or feedback. I don't use a projection device or grid or any means other than the very simplest kind of life drawing, so for me there is a constant regard: look at it, draw it, look, draw. That feedback between the hand and the eye is absolutely crucial.^[5]

So drawing, and even photography, works in that manner. How does one ascribe the attribute of 'genius' to a photograph or to a photographer? It's a very interesting argument: is photography an art form or not? Its definition tends to resolve into a kind of apperception of the moment: that the genius of a photographer is, through a technical intercession, an ability to capture the *perfect moment*. Again, a kind of foundational myth, I think, because with digital cameras, unless you are using very high-end technologies, you seek an image, you wait for something to

happen, you frame it perfectly well, and you push the button at what you presume is the perfect moment: and what happens? There is a discernible delay or lag. And so one cannot have done anything but miss the perfect moment, undoing the presumed act of synthetic judgement, or biological/technical hybridity, casting a shadow on that whole foundational myth. A similar belatedness is also inherent in analogue processes. At a certain point there is a complete withdrawal of all that is human from the activity of a photosensitive surface or sensor.

KM: Which is why now cameras are equipped with automatic multiple takes?

TZ: It's why the whole idea of bracketing has been automated, pluralizing the photographic act, creating a field of probabilities. There is another rather strange instance of projection and plurality, of the casting of shadows as much as light, and all that is entailed. While the chronophotographic experiments of Etienne-Jules Marey, Georges Demeney, Eadweard Muybridge, Ottomar Anschütz and others sought to record the substantive transformations of physical bodies in motion, their effect was to evacuate precisely the body they sought to fix, capturing in the static accretions of images *something* which is less a record of the patterns of matter in motion than a spectral image of rhythm and movement which rendered bodies transparent, ghostly, and evocative. Shortly after the publication of Marey's *Le vol des oiseaux* (*The Flight of Birds*, 1890), he also produced a number of exceedingly strange objects – cast bronze sculptural works derived from the chronophotography of birds. [Fig. 4] There is something quite uncanny in a sculpture which represents successive phases of the motion of a bird in flight, and which does so by embedding each *body* into the next, so that there is a material occlusion of what is, after all, the same bird, occupying a number of (the same) places at once. Once again, time has disappeared with the parsing of bodies that had been rendered salient, bodies rendered singular and given over to a persistent duration and fixity. Lacking the surplus residue of photography's indexical relation to the real, these strange hybrid objects are inert, immobile, and derivative. But perhaps they are no stranger than other mediations, such as drawings, paintings, or photographs of photographs, merely less naturalised and familiar.

KM: But in making your drawings, what you seem to be seeking is the something that might be missing. In a sense, just as in a photograph, you can't gather everything that happened in that scene. There is always something missing.

TZ: Always.

KM: You use a photo-realist mode of drawing

TZ: In most of them...

KM: ...in doing that, you are actually endeavouring to miss information. There are things missing, you can't quite see exactly how robots exist in space, for example, but you know. There is a sense that they definitely are very real things existing in space, but that is actually achieved by missing information. Do you see what I mean?

TZ: Yes, I think so, and I think that there are two answers to the question. There is always much more in a photograph than one

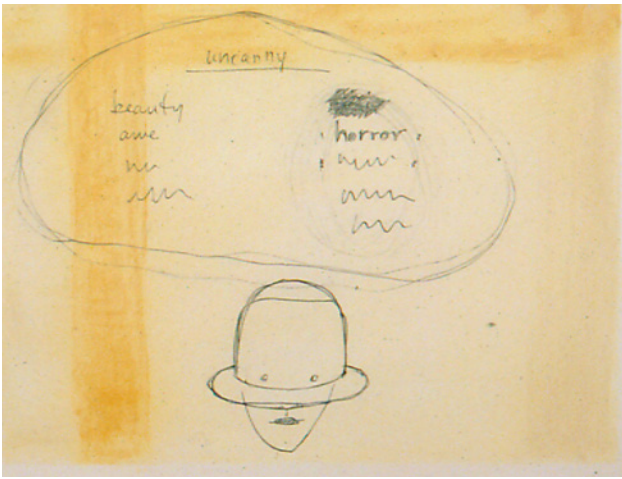


Fig. 5 Thomas Zummer
Drawing of a Found Definition of the Uncanny, 2000
 Carbon, graphite, pure pigment, erasure on paper

can ever see, as Giorgio Agamben reminds us.^[6] And also, there is much more missing in media than a mere interval; whatever contiguities and contingencies that may have defined an event are evacuated in the enframing 'cut' – they are elsewhere, absent and inaccessible, replaced by conventions of reading, consumption, interpretation that are in themselves contingent, and which represent interests and biases that define the present image through its necessarily absent referent.

KM: So are you trying to alter the way that people are accustomed to looking at photographs?

TZ: No, not so much to alter it... perhaps to expose it as an opening, a place to consider the relations between drawing, photography and images. I am very interested in what an image is (I am fairly well convinced that nobody knows). In particular, I am interested in the strange process of the image that passes through multiple iterations and multiple media. For instance, if you have something, whatever it is that happens in front of an aperture, whatever pro-filmic event, that is somehow captured, on a sensor or a chemically sensitive surface, and from that a file or negative, or a series of prints is produced. If you print ten photographs in an edition the 'same image', and yet they are discrete and separate objects – each may have small minor infelicities, disparate registers of decay, different instantiations, temporalities, deployments, and materialities. How is this so? They are discrete and they are separate objects, yet we say that it is the same image. What is it that passes through these iterations? What is the image that we talk about? It appears to be the same thing on every iteration and that is fairly difficult to dismiss. But then, if you make a photograph of a photograph, or a photocopy of a photograph of a photograph, or a digital print in a book or publication of the photograph, or a photograph of a drawing of a photograph, and so on and so on, the question of the consonance or identity of the image also becomes philosophically nonsensical. Whatever this thing – an image – is, as it passes through these various media, in a transmission is for the most part invisible; one can look at a photograph of a photograph *ad seriam* and really not be able to discern any constitutive difference. On the other hand, there is also always a kind of abeyance or evacuation of information and an accretion of noise; there may be some minor, or in some cases a major, infelicity in that technical reproduction.

So, the second part of my answer is: I do play with the way people are accustomed to looking at photographs. When one chooses to not draw something that is there, a nick or a torn corner in an archival photograph for example, or a photograph is so badly decayed or decomposed that it is actually faded away, and so to restore to a kind of visible tonal range that which you can barely see, I will do that sort of thing, and I find that very interesting. This is not just constrained to the digital register. *Drawing of a Found Definition of the Uncanny* is literally that: a small anonymous found drawing that I blew-up to a different scale, painstakingly reproducing the 'image' of the lines of ballpoint ink, the browned acidic paper, the hand of the artist disappearing completely into the hand of an anonymous, absent, other. In a sense fulfilling the definition of 'uncanny'. [Fig. 5]

KM: So, in doing that, you are drawing attention to the original carrier of the image?

TZ: Yes, precisely. By putting something in such close relation, to draw a photograph, is to make this strange resonance salient. I hope to preserve both. For example, one of the first drawings you have seen is *Drawing of an Electrostatic Photocopy of a Lightbulb*. The process is very simple: a common incandescent light bulb is put onto the scanning bed of a photocopier machine, the light is turned out and it is 'copied' in the dark room; the scanning beam moving through the lightbulb, producing this lovely interference pattern. [Fig. 6]

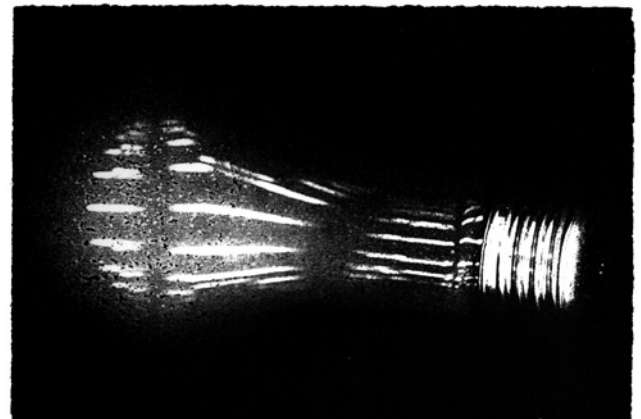


Fig. 6 Thomas Zummer
Drawing of an Electrostatic Photocopy of a Lightbulb, No.1, 1998
 Carbon, graphite, erasure on paper

KM: It is straightforward, but it's not something you would normally do or expect to do.

TZ: The thing that's really ridiculous is: why would one make a drawing of *that*? Why (re)turn from the electrostatic photocopy technique back to the laborious articulation of the hand? The photocopy is sufficient. It is related to another question: why draw? Why draw anything at all? A pot of flowers, a blade of grass, a grain of sand; but also why not a raster line, a digital glitch, a mistake of one sort or another? I am very interested in photographic errors. What is at stake in drawing a photographic error – the kind of thing that is usually not conveyed in drawing? What is the ostensible subject of such a practice? The kind of thing that

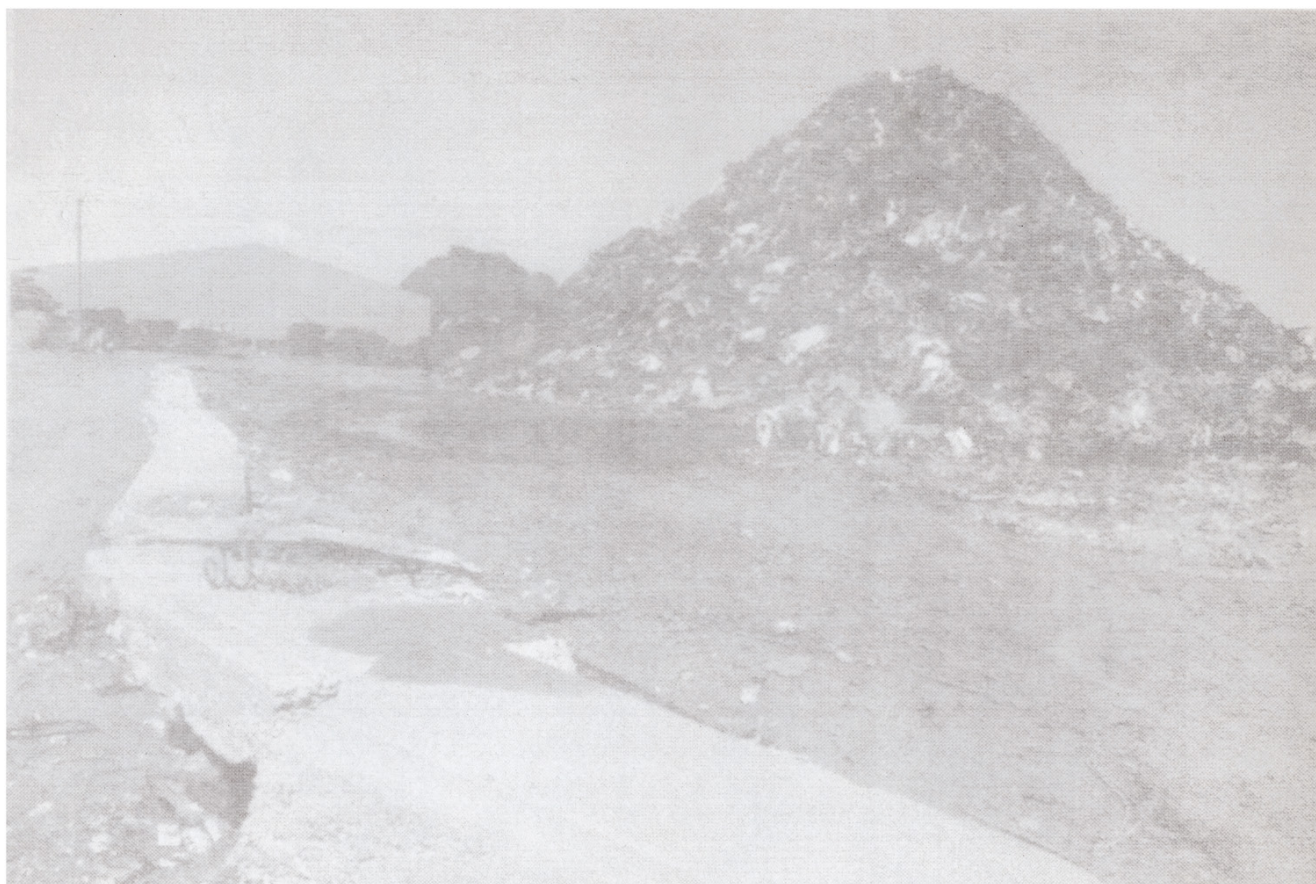


Fig. 8 Thomas Zummer
Drawing of a Fading Photographic Print (No.1), 2009. Carbon, graphite, erasure on paper

is forgotten, ignored, dismissed or unnoticed [Fig. 7]. So, on the one hand I will attempt to fix certain errors, for example: an image photographed, unfixed, fading away, whose extant evidentiary trace is a drawing (the photograph has completely disappeared). [Fig. 8] What I have done is to have drawn the faded image at a certain time in the trajectory of its disappearance; there are two such drawings, based on two photographs, none fixed and both fading away; I drew these as exactly as I was capable; the original photographs have now faded away completely; nothing remains, there is no other trace of that image.

KM: So you draw in order to fix the image? Or to make it visible?

TZ: To make it visible, perhaps, but in a certain way. The best way to describe it would be to problematise the image. We have such a habitual grasp of an image, commonplace and unthought. What I'm adding in a way, I hope, is another aspect of the term apprehension, that there is a kind of anxiety about the image inscribed into grasping it as well. I try to problematise the image, or the all too-easy and habitual consumption of image, to open the possibility of a space to think images. It is rather complicated. Drawing intervenes and problematises this configuration. Whatever we might have thought an image is, in this 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.^[7]

KM: You make images in all of your work.

TZ: Yes, I do make images; sometimes I tamper with them. Sometimes, I make the images again slightly differently. I made

three different drawings of three different photocopies of a light bulb, for example. So, the play of repetition and difference, the play of multiplicities is also inscribed into the process of drawing, as much as it is something that one finds in looking at things. It is the issue of technical reproducibility that Walter Benjamin wrote about, as early as 1934. And it is a very pragmatic, material, issue. When was the first time you saw the *Mona Lisa*? Probably in a magazine, or a reproduction in an art history book. When one then goes to see the 'real thing' – the auratic, originary presence – for the first time, it is often disappointing; the work seems a bit more remote, a bit darker, a bit smaller than what we thought; the room is crowded, people are in the way, there are distractions and reflections. So that's also a part of the invisibility, a part of what disappears and reappears. What Benjamin called its *massenweise*, a plural and mass-like distribution of the technical reproductions of an image, that circulate even when the original image is lost, destroyed, absent or never was the case; a strange 'democratization' of the image, iterable and innumerable image/copies holding place for the absent, latent, potential image/original.^[8]

There is a philosophical aspect to images that I am very engaged with. I do think that one can draw not just artistically, but even philosophically. In a recent interview I was asked: 'Do you think differently when you write as a philosopher, than the way you think when you make a drawing?' It is one of these really annoying questions you hope never to have to entertain. But I seriously considered it, and I realised that I actually don't make a distinction. For me, they are both ways of thinking, different, but imbricated in each other to an inextricable degree; they have kind of a profound relation to each other, and I don't see them as separate.



Fig. 7 Thomas Zimmer
Drawing of a Digital Transcription Error, No.2, 2010
 Carbon, graphite, erasure on paper

KM: Can you talk a bit more then about the robot series? At what point did you chance upon these images and why? I mean they are very definitely a series; a lot of your other works are quite singular.

TZ: There are a couple of series – the *Portraits of Robots* are one project among many. I had thought the series was concluded at a count of 60, but the truth is that I have continued to stumble across more information, other images, other things, and so I have decided to continue to go on with it a bit more, how long I am not sure. It is a bit arbitrary to assign a terminus for it, so we will see where it goes.^[9]

KM: In that sense, its duration, its expansion, is determined by these things existing in the world.

TZ: Oh yes, that's true. The conceit is that I include only actual robots, no Hollywood costumes, no props, CGI, Japanese toys, or fanciful sculptures, but robots that were made to actually do something, or prove something. The way I came upon them was neither by chance nor on purpose, but as a consequence of something else I was doing. I was writing a long essay on robotics, on the cultural history of robotics, and doing a lot of research into the science and engineering of robots. I kept coming across these strange things, almost human, but never convincingly so, almost machine-like, but never entirely, neither one nor the other. Robots are arrested, apprehended, in what the artificial intelligence people call an uncanny valley. You can put it into philosophical terms, from Heidegger, for example: robots occupy the fluid space of the play between *Vorstellung* and *Darstellung*, between proximity and placement and representation; robots are neither too close to us nor are they completely remote. When you look at a robot and it has eyebrows, ears, lips, nipples, fingers, toes, all those sorts of things a robot doesn't need, the question arises: why do they have these attributes, and yet at the same time, why do they not disappear from this register? More accurately, why do they not simulate the human more completely? There is a long history of automata, very popular in the seventeenth and eighteenth centuries, and even to this very day. There are literary figures as well that appear or disappear into this uncanny space, from Pygmalion to the Golem, Mary Shelly's *Frankenstein*, Auguste Villiers de l'Isle-Adam's *The Future Eve*, Adolfo Bioy-Casares' *The Invention of Morel*, Philip K. Dick and Alan Turing.^[10] These figures, and the attending anxieties about them, are

indeed a commonplace, so I wondered if there wasn't a similar sort of anxiety about these robots. 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?^[11]

KM: You've mentioned that you sometimes find photographs, but you've also come across robots and have taken your own photographs. Does it make any difference to you whether you are working from your own snapshot, or from found or archival material?

TZ: Not terribly much. It is not about valorising or rendering from a significant or unique source. It is not making a privileged artefact of one sort or another. My own photographs are in a way really perfunctory, and I treat them like found, archival images; they are just vehicular, useful. In a way it is much the same as with actual archival photographs.

KM: It is interesting that you refer to them as 'portraits' of robots. Photography in its earliest form was used for portraiture more than anything else; can you say something about that?

TZ: Portraiture is a very strange thing. People have always taken, or made, in one way or another, portraits – of their family, their loved ones, the king, the queen, the dog, livestock, and in all of these cases, there is a matter of fidelity to what is represented, a faith in the eye and hand of an artist or in the accuracy of a machine. A certain ruler can be recognised and even in caricature. So recognition is a very interesting thing with such disparate media. I'm interested, not in the identity of these robotic faces, but in their *méconnaissance*, or misregistration, even misrecognition. Robots have 'faces', of course, they have all the elements, but they're also faceless. Emmanuel Levinas writes about the constitution of the other as a matter of faciality, that one recognises oneself in the face of the other, and through that is constituted the way we relate to each other.^[12] Among our earliest major accomplishment as infants is facial recognition.

KM: In your drawings of photographs of robots your subjects have a very human nature.



Fig. 9 Photograph of *Shakey*, an Early Robot at Stanford University

TZ: It's a weird thing, isn't it? But where does this come about? We watch movies, apprehending cast shadows, flickering sensibilia in human forms, an actor on a screen, and almost immediately their strange artifactuality disappears, and we are caught up in the desires, apprehensions, gestures, of those impossible bodies. I wonder if a robot can make a gesture, or is it ever at best a simulation of a gesture? Shakey, [Fig. 9] an early robot at Stanford University, is quite well known, and is considered to be quite a 'character.' It's quite old, kind of looks like a contraption made out of a garbage can and wires. Kismet, a robot at MIT is pertinent to the second of your questions. Kismet, RoboX, [Fig. 10] and other related types of robot have genetic algorithm programming, so that they learn more the more one interacts with it. To bridge the gap from that uncanny valley, *Kismet* is

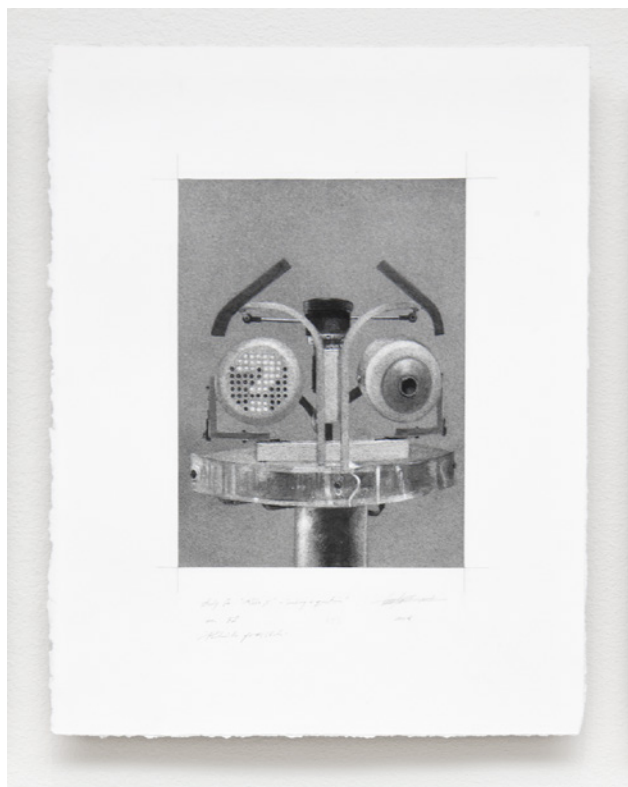


Fig. 10 Thomas Zumner
Study for a Portrait of Robo-X, Asking a Question, (undated)
 Carbon, graphite, erasure on paper

configured to have big eyes, expressive eyebrows, a cute face, a very attractive countenance, and endearing image; it is designed according to the principles of *neoteny*, the retention of infantile characteristics, such as one finds in puppies and kittens and children, that make them attractive. In these emotive-interactive robots all of these traits are simulated and animated. When you talk to it, it will raise its eyebrows, it will make the equivalent of a kind of expression, and you may find yourself investing a certain belief in its responsiveness. We find that such images affect us, and that at a certain moment (this happens in the cinema as well) the hair on our arms, or the back of our neck will stand up, we'll become saddened, or awed, frightened, aroused or disgusted or whatever. Theodor Adorno had a very interesting thing to say about cartoons when he was living in Hollywood. He suggested that cartoons are probably the most purely capitalist art form, and that there is no doubting the power in the sleight of hand that they perform – for example, looking at an animated mouse, or dog, or cat, whatever the cartoon figure or caricature represents, one presumes that that



Fig. 11 Thomas Zumner
Drawing of a Photograph of a Flock of Birds, Duplicated, Inverted, and Superimposed Upon Itself in Order to Determine the Range of Potential Collisions, 1998. Carbon, graphite, erasure on paper

representation has a reference, something with affinities to some sort of originary dog or cat or mouse. Adorno points out that those investments, the concerns and sympathies that are directed towards those characters, who are not at all mice and cats and dogs, is more like having an empathy or making a kind of allegiance to an appliance. After all, cell animation is a technology, and there is no 'mouse' involved in *Micky Mouse*, except in the most remote and inaccessible manner. For me, drawing and thinking with images, both as an artist and as a philosopher, is about that remoteness.

Every drawing or painting has a very long process, a narrative or story of the unfolding or making of a work of art that is always invisible or illegible. These include the regularities of ownership, evaluation, transmission, or influence, taxonomies or canonizations. The whole question of documentation is important here. The titles that I use for my works are often long, ungainly descriptions of what you see (or don't see). But they are also in many cases intricate descriptions, sometimes very tongue in cheek, sometimes humorous, enigmatic, poetic. The two drawings of birds in flight are good examples. In the first, the process necessary produce the image involved travel to the wetlands preserve near JFK airport in New York, where I took several pictures of flocks



Fig. 12 Thomas Zumner, *Drawing of a Modified Photograph of Birds in Flight, Recomposed into the Pattern of a Fibonacci Sequence*, 1998. Carbon, graphite, erasure on paper

of birds. This is the original photograph. I then selected a small area of the photograph, scanned it, processed it through an algorithm, overlapped two versions of the image, and produced a 3D view in order to map the range of potential collisions of a bird with itself. This was the basis of the drawing. [Fig. 11] The second drawing of birds is a bit simpler: a photograph of birds taken in the same wetland preserve was printed, cut up, and the images of the birds were rearranged into the pattern of a Fibonacci sequence. This image served as the basis for the drawing. [Fig. 12] *Drawing of an Exploding Shirt* is just that: a drawing of a frame capture from a scientific documentary film from the 1930s, where tests were conducted with an apparatus, apparently a Tesla Coil, to sequentially set a bale of hay afire, strike a log, and finally, to destroy a new, pressed, business shirt. [Fig. 13]

The notion of abstraction is another concern, not in the narrowly formal, art historical or critical sense. How to understand abstraction? The Oxford English Dictionary gives an array of definitions.^[13] However, I am interested in abstraction in a broad philosophical sense and absolutely not in the narrow sense that one finds as an elaboration on formal axes. For example can probabilities be abstract? Can an object in a certain disposition through time, become more or less abstract? Can durations be abstract? What is captured in such abstractions? An algorithm, for example, seems very abstract, but it is also inseparable from a certain materiality. Rhythm, in poetry or in music, is asemic – without content – and yet is inseparable from a song, a text or

musical composition.^[14]

The whole notion of repetition and differences, especially when the differences are suppressed or excised is really interesting. There are innumerable examples, a whole grammar of things: cuts, edits, decisions, suppressions, differentials, representations, recursions, deformations, citations, *ad infinitum*. Most of the work that I do investigates what we look at, what we see and what we apprehend, what we, I, literally grasp and consume as an image. It goes back to what you said about thinking earlier on, to think an image is a remarkable thing. Much stranger than we often realise, because we render it so common and familiar.

KM: Can you tell me about the process of making your drawings?

TZ: I create a ground using a very fine graphite powder on paper. I apply it by hand, and have a whole series of applications, removals (erasures) to get the desired tonal range. I sometimes add pure pigments to the graphite to achieve a specific tone, or at times I use the graphite ground to hold more intense accretions of pure pigment.

KM: And you rub it in so that it takes up the fibre of the page?

TZ: Yes, it literally aligns with the grain of the paper and then I take a series of graduated abrasives, from fine sandpaper to cotton cloth, and at the end use something like a 4,000 grade

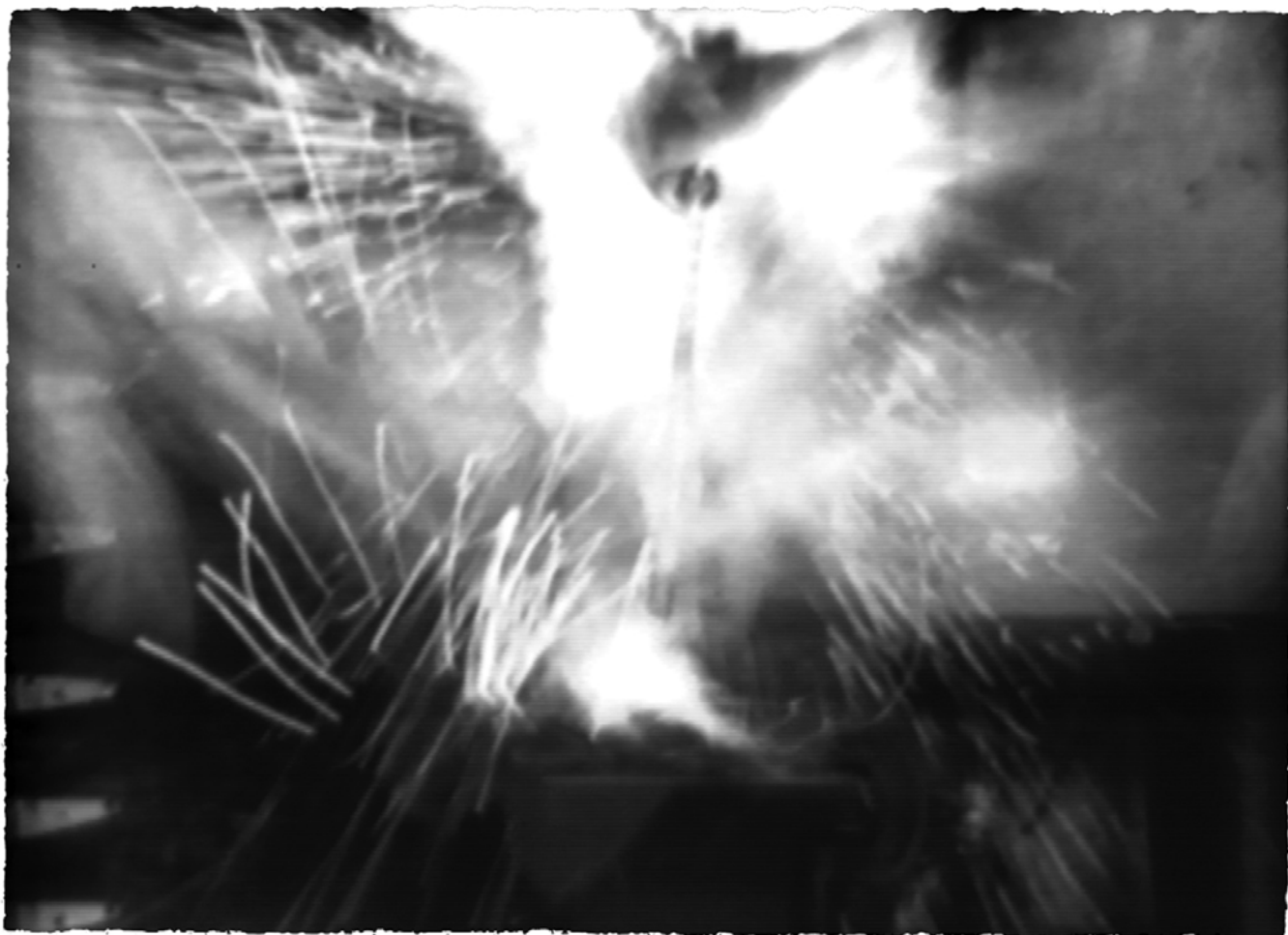


Fig. 13 Thomas Zimmer,
Drawing of an Exploding Shirt, from a 16mm Frame from a Film circa 1930, 2009
Carbon, graphite, erasure on paper

emery paper, so that it's literally polishing that ground. In that way you can very precisely control the tonal gradations, darkness and lightness; this establishes the mid tonal range; pure carbon (charcoal) made from willow produces the darkest black, and erasure, and occasionally chalk, for the white. This produces a quite convincing tonal gradient for a photographic range. I will draw on this ground with a 2B pencil, using carbon and erasure to articulate the entire range, moving from the mid tonal. So it's ground, drawing, erasure, carbon, re-erasure, and so on; so that's more or less the recipe. [Fig. 14]

KM: How did you come about that particular way of drawing? Is that just for the robots or for all of your drawings?

TZ: I do like the method, and I use variations of it often, but not exclusively, and not all the time. There are projects where it wouldn't work at all, and I use or concoct many other methods, recipes. I am completely agnostic about the media of drawing. You can draw with a dirty stick or with a pencil, it doesn't matter much to me.

KM: But your work is very exacting. You wouldn't make such a good job with a stick.

TZ: No, that's not true. I use sticks all the time, and you'll see an entirely different hand that comes up in a project on outsider art, or in sketches, cartoons or caricatures.

KM: Yes, but that is a de-skilled hand, a deliberately de-skilled hand...

TZ: Yes, to some extent, but I really do think that the project generates the approach to the object, and that any medium or method might be employed. As a student, I paid my rent by working as a fabricator for a number of well-known artists, and I did scientific and medical illustration, and graphic and information design, all on a freelance basis. In these cases the tasks were often wildly different. I have no ego about these sorts of things, and it was absolutely not a problem to occupy the space of another and do works that were recognizably their works, of to work in different styles or media, or even to develop distinctive and recognizable styles for largely fictitious artists.

KM: To go back to the drawing, do you see analogue photography as basically drawing with light? Do you think that is a definition of photography?

TZ: It's an interesting definition, and it certainly harkens back to William Henry Fox Talbot's notion of the 'pencil of nature.' But I think that to go back to Talbot you also have to consider the congresses of photography at that point. I have already mentioned the images in Darwin's book on expressions in men and animals, which was considered to be a very poor sort of 'pencil' in relation to scientific drawings and engravings. It didn't have the verisimilitude of drawing, nor the authority ascribed to it. The transformation of the 'technical image' into an evidentiary epistemology is embedded into many contingent histories and interests. Photography 'captured' something of reality, but it could also be propaganda, deceit and trickery. One might not look at all like oneself, as Sigmund Freud once remarked, and as we may experience with an unfortunate driver's licence or passport

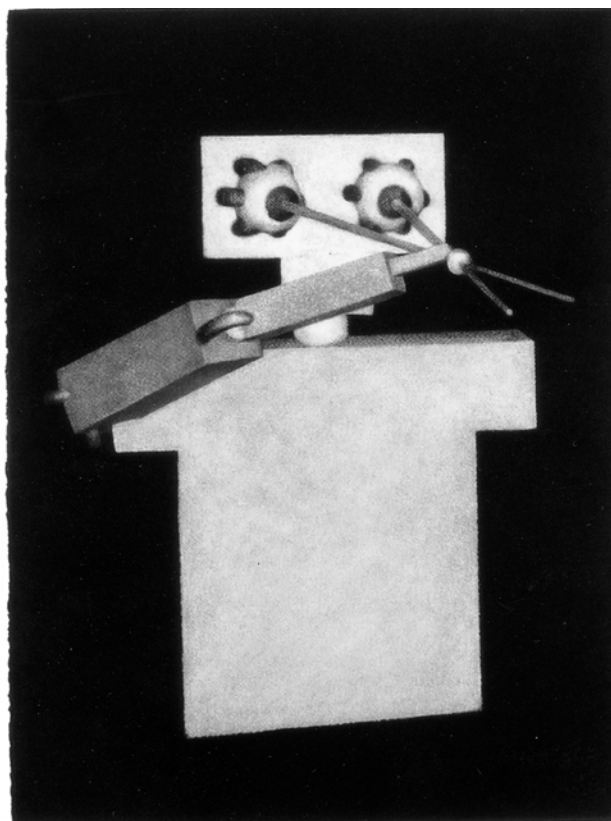


Fig. 14 Thomas Zummer
Anonymous/Virtual Robot (1987), 2005
Carbon, graphite, erasure on paper

photograph. Ah, it is a photograph it must be so; well the camera doesn't lie – until the point when it does, and you have Photoshop and other imaging technologies. And all of a sudden a camera lies (again), even though photography and fiction, or what is so and what is not so, had been imbricated in each other from the start.

KM: There is a nice little anecdote that William Henry Fox Talbot tells: when he first asked people what they thought about his photograms of leaves – 'What do you think about this picture?' They responded that it was not a 'picture', but a leaf.

TZ: And that claim holds place for the reality of things. Maxim Gorky, around 1896 when the cinematograph made its first appearance in Russia, found the world represented by this marvellous apparatus for capturing and conveying realities to be 'grey and dour, a place and a people drab and without color, going about on dreary, uncharming streets.' His report toyed with the idea that these images of real people and places weren't represented in their true color, and so he thought that they were real and natural, and that they were accurate representations of dull people on gloomy overcast days. Sigmund Freud's contention that that we never appear as so much not ourselves as when we appear in a photograph, and Walter Benjamin's remark that photography, and even cinematography, is incapable of capturing a gait, the distinct pattern of walking in movement, and so is very poor at apprehending and stabilising the image, and determining the identity of an other, address the same issues: in spite of their commonality, and their ubiquity and consumption, and despite the conceits of our facility, we know very little about images.

Notes

^[1] This conversation is based on one that took place at the Drawing Room, London, on 14th July 2015, as well as subsequent discussions by email.

^[2] Gaius Plinius Secundus (Pliny the Elder) (AD 23–AD 79). See: Pliny: Natural History, Vol. II, Books 3-7, Loeb Classical Library, no. 352; Pliny: Natural History, Vol. IV, Books 12-16, Loeb Classical Library, no. 370. Cambridge, MA: Harvard University Press.

^[3] One of the earliest recorded instances of the photographic fiction is that of Hippolyte Bayard (1801-1887). Bayard had purportedly invented photography earlier than either Daguerre in France or Talbot in England, the two men traditionally credited with its invention. When it became clear that all of the accolades for the invention of photography were going to Daguerre, he made a photographic self-portrait as a half-naked, drowned corpse, with head and hands horrifyingly discoloured, and wrote the following text on the image: ‘*The corpse which you see here is that of M. Bayard, inventor of the process that has just been shown to you. As far as I know this indefatigable experimenter has been occupied for about three years with his discovery. The Government, which has been only too generous to Monsieur Daguerre, has said it can do nothing for Monsieur Bayard, and the poor wretch has drowned himself. Oh the vagaries of human life...!*’ In fact Bayard did not drown himself but continued to photograph until his death nearly fifty years later.

^[4] Darwin, Charles (1872) *The Expression of the Emotions in Man and Animals*. London: John Murray. Darwin’s book played a significant role in bringing photographic evidence into the scientific world: the photographs in the book constitute one of the earliest examples of attempting to freeze motion for the purpose of analysis. Darwin believed that photography would prove more objective than other means of representation. The book used the new technology of Heliotype, which permitted mass production. Gathering appropriate photographs of human expressions was difficult due to the long exposure times of early photography. Darwin eventually located images from physiologist Guillaume-Benjamin Duchenne (1806-1875), images of young children taken by photographers Adolph Kindermann (1823-1892) and George Charles Wallich (1815-1899), and a photograph of a mentally-ill patient from James Crichton-Browne (1840-1938), physician and director of the West Riding Lunatic Asylum. The woodcuts included in Darwin’s book were cheaper alternatives. Interestingly, in some cases, the engravings are not faithful reproductions of the original images. In the engravings from Duchenne’s photographs, the electrical apparatus have been removed entirely.

See also: Didi-Huberman, Georges (2004) *The Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*. Cambridge, MA: MIT Press; Armstrong, Carol (1998) *Scenes in a Library: Reading the Photograph in the Book, 1843–1875*. Cambridge, MA: MIT Press.

^[5] See: Noë, Alva (2012) *Varieties of Presence*. Cambridge, MA: Harvard University Press; Noë, A., *Action in Perception* (2004) Cambridge, MA: MIT Press; Noë, A. (2010) *Out of Our Heads: Why You Are Not Your Brain and Other Lessons from the Biology of Consciousness*. New York: Hill and Wang; Noë, A. (2015) *Strange Tools: Art and Human Nature*. New York: Hill and Wang.

^[6] See: Agamben, Giorgio, ‘Nymphs’ in Jacques Khalip & Robert Mitchell (eds.) (2011) *Releasing the Image: From Literature to New Media*. Stanford: Stanford University Press. See also: *Bilder der Welt und Inschrift des Kriegs/Images of the World and the Inscription of War*, a film directed by Harun Farocki (1988); Didi-Huberman, Georges (2004) *Confronting the Image*. New Haven: Yale University Press.

^[7] See: Nancy, Jean-Luc (2013) *The Pleasure in Drawing*. New York: Fordham University Press.

^[8] See: Walter Benjamin (1968) ‘The Work of Art in the Age of Mechanical Reproduction’ in *Illuminations. Essays and Reflections*, New York: Harcourt; Walter Benjamin (1980) ‘Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit’ in *Gesammelte Schriften*, 1/2. Frankfurt am Main: Suhrkamp. See also: Brederkamp, Horst, Vera Dünkel, Birgit Schneider (eds.) (2015) *The Technical Image: A History of Styles in Scientific Imagery*. Chicago: University of Chicago Press; Flusser, Vilém (2011) *Into the Universe of Technical Images*. Minneapolis: University of Minnesota Press.

^[9] Achour, Jamina and Max Henry (eds.) (2002) *Thomas Zummer/Portraits of Robots and Other Recent Works*. New York: Frederieke Taylor.

^[10] Bioy Casares, Adolfo (1964) *The Invention of Morel and Other Stories*. Austin: University of Texas; Dick, Philip K. (1996) *Do Androids Dream of Electric Sheep?*. New York: Del Rey; Villiers de l’Isle-Adam (2000) *Tomorrow’s Eve*. Illinois: University of Illinois Press; Shaw, G.B. (2003) *Pygmalion*. New York and London: Penguin Classics. The Jewish folktale of the Golem is well known, and there are numerous editions of Mary Shelly’s *Frankenstein*. The works of Alan Turing, and the ‘Turing Test’, are also related. Charles Stross’ *Saturn’s Children* (2008, New York: Ace Books) conflates two science fictional themes, the extinction of the human race and the rise of machine intelligence. Stross’ robots have only human culture as a reference, so the appearance and disappearance of the human has certain affinities with the theme.

^[11] See: De Certeau, Michel (1986) *Heterologies: Discourse on the Other*. Minneapolis: University of Minnesota Press. See also: Zummer, Thomas (2010) ‘The Properties of Others, Part 1: Luis Buñuel’, paper presented at CAA, NYC.

^[12] See: Hand, Sean (ed.) (1989) *The Levinas Reader*. London: Blackwell; Peperzak, A. et al (eds.) (2008) *Emmanuel Levinas: Basic Philosophical Writings*. Bloomington: Indiana University Press.

^[13] Thomas Zummer modified definitions from *Oxford English Dictionary* for an unpublished manuscript ‘Within and Without Recourse: Leslie Thornton’. This paper was read at an evening of screenings and conversations with Leslie Thornton, curated by Brian McCarthy, 16 Beaver, New York, April 2010. See also: Thomas Zummer ‘(explosion)’ in Bovier, F. (ed.) (2010). ‘*Is This What You Were Born For?*’. *The Films of Abigail Child*. Paris: Editions MetisPresses; Zummer, T. (2013) ‘... someone said ...’: annotations on a citational apparatus in media’ in *Left(t)*. CPI Publications, NYC; Zummer, T. ‘(médusante)’, in Carels, Edwin. (ed.) (2012) *Graphology*. Antwerp and London: MuKHA and Drawing Room; Zummer, T. (2012) ‘The Appearance of Animals (Leslie Thornton) | Ventriloquoy (Ellen Zweig)’ in Fan Lin (ed.) *Split Attention*. Shanghai: 53art press.

^[14] See: Stewart Susan (2002) *Poetry and the Fate of the Senses*. Chicago: University of Chicago Press. pp.59-60.



Mea Culpa of a Sceptic: New Work by Dove Allouche^[1]

Nicephore Niepce fixed in 1822, on the glass of the *camera obscura* – a fragile, threatened image, so close in its organisation, its granular texture, and its emergent aspect, to certain Seurats – an incomparable image which makes one dream of a photographic *substance* distinct from subject matter, and of an art in which light creates its own metaphor (Hubert Damische)^[2]

What is important now is to recover our senses. We must learn to *see* more, to *hear* more, to *feel* more [...] our task is to cut back content so that we can see the thing at all [...] (Susan Sontag)^[3]

Dove Allouche's new body of work is informed by his interest in parietal art, an extension of his fascination with earth's primordial elements. Using fugitive materials and processes associated with both drawing and photography, Allouche produces artworks that capture the passage of time and that in their unfolding wrestle with the mysteries of the earliest forms of image-making.

Mea Culpa of a Sceptic, the title of the exhibition, is taken from a paper written by the eminent French historian Emile Cartailhac in 1903, after a month spent studying the cave paintings and engravings in the Altamira Cave in Spain. In the paper he admits his considerable role in refuting, over a period of more than two decades, the possibility that these accomplished works could have been produced by our 'primitive' Ice Age ancestors. Once Cartailhac admitted his mistake, he and his young colleague Abbé Henri Breuil pursued their study of the findings and altered the course of art history.

Cartailhac and Breuil found the floor of the Altamira Cave to be covered with a thick deposit of culinary remains and worked objects in stone and bone, suggesting that the cave had been an important site over many years. Careful study of the incisions and paintings indicated that our ancestors, with a stylus and naturally occurring pigment, and with the aid of lamp-light, produced a range of marks – both representational in the form of horses, bison and human figures – and abstract – in the form of incisions and marks – on the surfaces of the cave walls and ceilings, and on portable objects such as stones, lamps and tools. The coherence of symbolism suggests that these were not the workings of individuals but the product of shared beliefs and ideas, and were designed to communicate these to members of their community.

In the 1880s palaeontologists such as Cartailhac could not understand how these paintings and marks could have been made in the dark; there was no trace of walls blackened by fire. It was the discovery of an oil lamp, which had carved into its side careful incisions that matched those found on the walls of the cave, and that could be dated convincingly to the Ice Age, that caused the change of heart. The discovery that Ice Age man could indeed produce light, without clouds of smoke, convinced Palaeontologists that these accomplished drawings and paintings were plausible. The repetitive nature of the drawings suggested that their author was using a shared language and a practiced





hand; in other words, that they were the products of an accepted culture of image production, rather than of a singular author with private compulsions.

Taking this remarkable piece of history as a starting point, Allouche has employed characteristically innovative forms of image production to pursue the possibility of a fabrication process that generates its own imagery, bypassing the lens of the camera and avoiding authorial gesture. In line with his pursuit of bringing to light visual material that has been long-hidden or buried (earlier work has investigated the Paris sewers and the top of a mountain), his new series of works make visible stacked-up time. Seeking to expose the natural world without recourse to representation, Allouche uses a range of techniques, including those beyond fine art, to make visible *this* slice of calcite, or *that* spectral rainbow.

Researching and co-opting ancient photographic procedures provides Allouche with an insight into the motivation behind the production of artworks and feeds his interest in our ancestry as tool-making animals rather than producers of art for art's sake. Allouche is searching for a different kind of evidence than photography is commonly called upon to supply. The mechanisms of lens-based photography were borne of capturing long established ways of viewing the world; a means to 'collect the world', as Susan Sontag has written, in order to possess them – and in order to build evidence, and answers, rather than to ask questions.^[4] In uncovering the photographic records and scientific findings that could be considered failures, Allouche pursues new ways to bring the past to light. To do this he calls upon both historical and cutting-edge technology, bringing the two into dialogue to produce artworks that challenge received wisdom and that reveal deposits of our past.

In the transition from early forms of photography – perceived, due to its automation, as a process of 'natural magic' – to our digital age and its endless stream of images, some of the labour-intensive procedures that tell a different, less image-led story of our past have been forgotten.^[5] Allouche has revived some of these ancient photographic procedures and in the process has discovered new ones. For example, *Granulations* (2013) is a suite of 'Physautotypes' made using lavender essence applied to silver plates that were exposed and then developed using petroleum oil vapours. This historical procedure produces images that are both positive and negative and was used by the scientist Jules Janssen to create, from 1877, some 6,000 photographs of the granulations and dark spots on the surface of the sun.^[6] This slow process defies mechanisation and involves careful observation; left to react for too long and the singular impression will be consumed by darkness. As historian and theorist, Peter Geimer has written 'Photography's accident was photography itself. The cause of the image is light; the cause of their vanishing is too much light'.^[7]

Over the Rainbow (2015) is a diptych that inaugurates the new body of work. The title alludes to a place that we might sense or dream of, rather than see or occupy; a place that is alluring but nonetheless out of our grasp. The visual manifestation of a rainbow is a trick of the eye, wrought by our location in that moment, and the appropriate juxtaposition of light rays and water droplets. Its apprehension is singular and momentary; it cannot be shared across space and time.

Allouche's *Over the Rainbow* is one of a number of drawings he has made from his collection of stereoscopic glass plates. On

these plates two identical photographic images sit side by side, to be viewed with an eyeglass that superimposes one image over the other to create a sense of depth. Allouche separates the two images, edits out a bridge, and draws the rainbows in pencil, removing any sense of depth and reminding us instead of the paper surface. In place of a lens that tricks the eye he glazes his drawing with red and purple hand-blown glass, the bubbles and flecks aping the graininess of the photographic emulsion that was exposed when Allouche enlarged the image. This asserts the invisible carrier of the original image as a reverberation rather than a simulation. We lose the constraints of the lens and the field of vision is thrown wide open. Perception of the diptych is subject to the vagaries of changing light conditions and hence to the moment of apprehension.

'Sunflower blindness' is described by Jacques Derrida as a condition of too much light that results in a kind of blindness: 'a conversion that twists the light and turns it upon itself to the point of dizziness, the blanking out of the one bedazzled, who sees himself go from brightness and clarity to even more clarity, perhaps too much sun'.^[8] In Allouche's *Sunflower* series (2015-16) it is exposure to light that begets the work, and which threatens to engulf it entirely. Here he borrows the technique of mirror making, which relies for its effectiveness on the opacity of silver, which reflects, scatters or absorbs light. In the darkroom Allouche has coated Cibachrome paper with a layer of tin that is then sprayed with pure silver, as in traditional mirror making.^[9] This process has to be performed in complete darkness and the climate, and the varying thickness of the tin and silver plate play a hand in the outcome. As the sheets are brought out of the darkroom, light penetrates and exposes the photographic paper to different degrees, and where it does so it turns brown, the lines a ghostly trace of the artists' movements as he coated the sheet with a layer of silver.

The *Sunflower* series are neither a window onto the world, nor a mirror that reflects it; the opacity of the silver and its fugitive state render these works autonomous, answerable only to themselves, their unfolding the ultimate challenge to the finality of the camera shutter.

Responding to the discovery of prehistoric art, Gabriel de Mortillet, an expert in European prehistory, wrote in 1877: 'We are here in the presence of the childhood of art, but of an art very true and real. Though it is the childhood of art, it is in no way the art of a child'.^[10] This quotation inspired the title of *L'enfance de l'art* (*The childhood of art*) (2015) in which Allouche pushes further the capacity of opaque material to generate imagery. He was given a sample of calcite, the product of deposit accumulated over 25,000 years on the stalagmitic floor of the Chauvet cave.^[11] Allouche cut very fine rectangular slices out of the surface of this sample, glued them onto a glass plate and used a photographic enlarger to increase their dimensions. Lifting the slice from its block exposed veins and holes that transmitted light; the artist has used hematite, a type of red oxide gathered in Vallon-Pont-d'Arc, and which was often used as a pigment in parietal art, as his medium to draw the varied pigmentation, fissures and bubbles. The framed drawings are viewed through blown glass that resembles in texture the thin sections of calcite.

'The Childhood of art' series is a feat of intricate transposition of the marks on the calcite surface, a carefully conceived work, its precision extending to the hand-made glazing. As previously

suggested, there is no evidence that the cave paintings were the outcome of unconscious acts; their authors, like Allouche, employed hematite in their careful execution. Sigmund Freud was intent on interpretations of art that contradict such as an approach to artmaking; he conceived artworks as the product of unconscious, child-like projection; Sarah Kofman uses ‘The Childhood of Art’ as the title of her critique of Freud’s Aesthetics.^[12]

The final suite of works is titled *Pétrographie (Petrography)* (2015) and uses a technique invented in 1828 by a Scottish physicist who used a crystal cut from calcite to dramatically improve the effectiveness of the microscope. Allouche was given a complete, 65cm length of stalagmite from the Remouchamps cave in Belgium from which thin sections were cut and used as photographic negatives to create silver gelatin prints.^[13] Although the thin slices of calcite were partially opaque, the light of the enlarger managed to pass through and produce an image that reveals the history of its growth. Each layer holds a latent image – just as a strip of unexposed film carries latent images. The scale of these large black-and-white prints matches that of the cave mouth and walls from which the stalagmite came.

In *Mea Culpa of a Sceptic* the artist has achieved the seemingly impossible; he has worked in the dark, and created artworks from substances that defy the passage of light and that obscure vision. (I have also been working against the odds, writing these passages without recourse to the work in the flesh). The production of each body of work involves a similar inversion of conventions. In *Over the Rainbow* the stereoscopic image is flattened out, the ‘invisible’ carrier of the image reinserted through the opacity and flawed layer of blown glass through which we peer. In the *Sunflower* series the forms emanate from within the silver plating, rather than reflecting off it, whilst in *The childhood of art* the calcite deposits are separated out, reversing the process of accumulation, revealing its hidden forms. In the *Petrographs* the stalagmite, a symbol of accreted time, is rent apart, and its internal makeup is exposed.

With an ingenious sleight of hand this new body of work reverses the conventions of drawing and photography. We are called away from a self-conscious examination of the constraints of either as another form of image production asserts itself. Not content to learn from shadows, Allouche stumbles from the cave and communes with experts in his field of interest, to obtain substances and processes that might reveal the secrets of our existence.^[14]

Kate Macfarlane

Image captions (installation views, Fondation d’entreprise Ricard, Paris):

p.36 & 37

Pétrographie RSM 2 (Petrography), 2015

Gelatin silver print

172 x 125 cm

p.37

Sunflower 13, 2015

Tin and pure silver on Cibachrome paper.

197 x 144 cm

Notes

^[1] This essay was written for the exhibition *Dove Allouche Mea Culpa of a Sceptic*, Fondation d’Entreprise Ricard, Paris, 2016

^[2] Damishe, Hubert (1977) ‘Five Notes for a Phenomenology of the Photographic Image’ in *October*, Vol 5, Summer. pp.70-72

^[3] Sontag, Susan (1966) *Against Interpretation and Other Essays*. London: Penguin Modern Classics. p.14

^[4] Sontag, Susan (1977) ‘In Plato’s Cave’ in *On Photography*. London: Penguin Books. p.3

^[5] Roland Barthes, in ‘Camera Lucida’, talks about the Photograph as ‘a magic, not an art’ and see Peter Geimer “Self-Generated” Images in Jacques Khalip & Robert Mitchell (eds.) ‘Releasing the Image from Literature to New Media’, Stanford California University Press.

^[6] Physautotypes ‘are only known about today because of a correspondence of Niépce with Daguerre and the research of Jean-Louis Marignier’. See: Storsve, Jonas (2013) *Dove Allouche: Point Triple*. Paris: Centre Pompidou. p.6. This catalogue provides invaluable information about this process and body of work.

^[7] Peter Geimer, see note 5, p.42

^[8] Derrida, Jacques (1993) *Memoirs of the Blind. The Self-Portrait and Other Ruins*. Chicago: The University of Chicago Press. p.117

^[9] Allouche learnt the traditional mirror-making technique from a master craftsman.

^[10] As quoted by Arnaud Hurel, a research engineer in the Department of Prehistory, National Museum of Natural History, France. See: Hurel, Arnaud (2014) ‘Prehistoric Paintings in the Altamira Cave, Santillana, Spain’ (Online). Available from: <https://www.bibnum.education.fr/sites/default/files/breuil-analysis.pdf> (Accessed 2 April 2016)

^[11] This sample dates back 125,000 years from the base to 100,000 years at the top.

^[12] Sarah Kofman, ‘The Childhood of Art: An Interpretation of Freud’s Aesthetics’, 1988

^[13] The stalagmite is 65cm-long and 25.5cm wide. It dates back 15,000 years from the base to 117,000 years at the top.

^[14] I allude here to Plato’s cave in *The Republic* as discussed by Sontag (note 4), and Derrida (note 6).

p.38

Over the rainbow, 2015

Graphite, ink on paper and hand-blown glass

Diptych. Each 71 x 91 cm

p.41

Lenfance de l’art (The childhood of art), 2015

Series of 7 drawings. Hematite, ink on paper and hand-blown glass.

Each 83 x 63cm



List of Works: Double Take at Drawing Room

- Dove Allouche
Spores 1,2,3,4,5, 2014
Lead pencil, silver oxide, ethanol and ink pigment on paper
Five works, each 120 x 90 cm
- Josh Brand
Untitled, 2007
Unique silver gelatin print
35 x 27.5 cm
- Josh Brand
Untitled, 2013
Unique silver gelatin print
61 x 50.8 cm
- Josh Brand
Untitled, 2011
Unique silver gelatin print
61 x 50.8 cm
- Josh Brand
Draw and Other Space, 2011
Unique machine c-print
10 x 15.2 cm
- Josh Brand
Arm, 2011
Unique c-print with ink, dyes and mixed media
10 x 15.2 cm
- Josh Brand
Skull Ohio (colour), 2011
Unique c-print
10 x 15.2 cm
- Josh Brand
Ohio Untitled, 2011
Unique c-print
15.2 x 10 cm
- Tacita Dean
Still Life I-VI, 2009
Fibre-based photograph, mounted on paper; edition 5/6,
56 x 84 cm
- Margarita Gluzberg
Girl, 2016
35mm slide projection/graphite/metal
Variable dimensions
- Matt Saunders
Haus Poelzig, 2016
Silver gelatin print on fibre-based paper
Each 75 x 100 cm
- Thomas Zummer
Study for a Portrait of 'Elektro,' Smoking (No. 2) 1939, 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'Alpha,' smoking, London 1932 (v.1), 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'Leachim' (1987), 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'Robonaut,' NASA (no.1) 2000, 2005-2008
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'Sabor,' Switzerland (v.2) (1950), 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'Marsalus,' France, 1951, 1999
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of 'ONOFF' (v.3) (1979) [with alternate head configuration], 2008
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of an anonymous Robot inscribed RM (undated), 2006
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of an Anonymous Robot, Soviet Ukraine (circa 1969), 2002
Graphite, carbon, erasure on paper
35.2 x 28.2 cm
- Thomas Zummer
Study for a Portrait of an Anonymous/ Virtual Robot, (1987), 2005
Graphite, carbon, erasure on paper
35.2 x 28.2 cm

List of Works: Double Take at The Photographers' Gallery

Anna Barriball <i>Sunrise/Sunset V</i> , 2008 Pencil on paper 80 x 50cm each	Lisa Junghanß <i>Hautskizze_3</i> , 2011 Inkjet print 70 x 50cm (94 x 74cm paper)	László Moholy-Nagy <i>Photogram IV</i> , 1922 Gelatin-silver print, printed c.1930 60.9 x 50.9cm
Pierre Bismuth <i>Following the Right Hand of Sigmund Freud</i> , 2009 16mm, black and white, silent, 1 min. 30 sec.	Lisa Junghanß <i>Hautskizze_1</i> , 2010 Inkjet print 70 x 50cm (94 x 74cm paper)	László Moholy-Nagy <i>View from Berlin Radio Tower in Winter</i> , 1928-30 Gelatin silver print 29.1 x 21.2cm
Marcel Broodthaers <i>h,b,l,f,k</i> , 1974 Pencil and pastel on paper 35 x 45cm	Běla Kolářová <i>L</i> , 1963 Silver bromide photograph 23.1 x 29.5cm	Curtis Moffat <i>Abstract Composition</i> , c.1925 Photogram 65 x 55cm (framed)
Marcel Broodthaers <i>No photographs allowed</i> , 1974 Series of 3 silver gelatin prints 6.5 x 8.5cm; 6 x 8.2cm; 6.5 x 8.5cm	Běla Kolářová <i>Knůtky vlasů (Snuffs of Hair)</i> , 1964 Silver bromide photograph 36.5 x 29.5cm	Curtis Moffat <i>Abstract Composition</i> , c.1925 Photogram 65 x 55cm (framed)
Marcel Broodthaers <i>Signatures</i> , 1971 35 mm slides and projector	Běla Kolářová <i>Untitled</i> , ca.1968 - 1969 Photogram, silver bromide photograph 29.8 x 24cm	Curtis Moffat <i>Abstract Composition</i> , c.1925 Photogram 65 x 55cm (framed)
Paul Chiappe <i>Untitled 2012, i, ii, vii, viii</i> (2012) Pencil drawing and acrylic on paper Four works, each 10 x 7.5cm	Běla Kolářová <i>Röntgenogram kruhu II (Radiogram of a circle II)</i> , 1963 Photogram, silver bromide photograph 22.1 x 24.2cm	Curtis Moffat <i>Abstract Composition</i> , c.1925 Photogram 65 x 55cm (framed)
Richard Forster <i>Three verticals at approx 30 second intervals - 21 Jan 2009, 11.42 - 11.43am - Saltburn-by-the-sea</i> , 2010 Graphite on card, three parts Each 45 x 31.5cm	Běla Kolářová <i>Untitled</i> , ca.1968-1969 Photogram, silver bromide photograph 28.8 x 24cm	Curtis Moffat <i>Abstract Composition</i> , c.1925 Photogram 65 x 55cm (framed)
Jolana Havelková <i>First Time Skating</i> , 2008-2009 Series of 10 prints Pigment print on Hahnemühle paper 30 x 23cm each	Běla Kolářová <i>Studie I (Study I)</i> , 1962 Photogram, silver bromide photograph 14 x 9cm	Jiří Thýn <i>Untitled (drawing by light)</i> , 2010 Black and white photogram on baryta paper 30.2 x 23.6cm
Nancy Hellebrand <i>inside 64</i> , 1989/2016 From the series 'handwriting' Archival inkjet print 76 x 61 cm	Běla Kolářová <i>Untitled (Spiral)</i> , c.1968-1972 Photogram, silver bromide photograph 28.3 x 22.6cm	Jiří Thýn <i>Untitled (drawing by light)</i> , 2010 Black and white photogram on baryta paper 31 x 24cm
Nancy Hellebrand <i>4</i> , 1989/2016 From the series 'handwriting' Archival inkjet print 76 x 61cm	Běla Kolářová <i>Untitled (Spirals)</i> , c.1968-1972 Photogram, silver bromide photograph 28.3 x 22.3cm	Jiří Thýn <i>Untitled (drawing by light)</i> , 2010 Black and white photogram on baryta paper 39.5 x 53.5cm
Nancy Hellebrand <i>Reynolds</i> , 1989/2016 From the series 'handwriting' Archival inkjet print 76 x 61cm	Běla Kolářová <i>Untitled (Radiogram of a Circle)</i> , c.1963 Photogram, silver bromide photograph 28.4 x 23.8cm	Jiří Thýn <i>Untitled (drawing by light)</i> , 2010 Black and white photogram on baryta paper 29 x 22.5cm
Nancy Hellebrand <i>Reynolds</i> , 1989/2016 From the series 'handwriting' Archival inkjet print 76 x 61cm	Běla Kolářová <i>Untitled (Radiogram of a Circle)</i> , c.1962 Photogram, silver bromide photograph 29.9 x 24.3cm	Jiří Thýn <i>Untitled (drawing by light)</i> , 2010 Installation, wire, ping pong ball, RGB lights Dimensions variable

Drawing Room Artist Biographies

Dove Allouche (b. 1972, France) currently lives and works in Paris. Studied at the École Nationale d'Art de Cergy 1993-1997. Recent solo exhibitions: *Mea Culpa of a Sceptic*, Fondation d'Enterprise Ricard, Paris, France (2016); *Three Seconds*, Peter Freeman, Inc, New York, US (2014); *La dernière couleur*, Galerie Gaudel de Stampa, Paris, France (2014); *Point triple*, Centre Pompidou, Galerie d'Art Graphique, Paris, France (2013); *Art Positions*, Art Basel Miami, US (2013); *Nos lignes sous les obus toxiques*, Circuit, Lausanne, France (2012); *Le diamant d'une étoile a rayé le fond du ciel (partie I)*, LAM, Musée d'art moderne, d'art contemporain et d'art brut, Lille, France and *Le diamant d'une étoile a rayé le fond du ciel (partie II)*, Frac Auvergne, France (2011). Recent group exhibitions: *Sublime, les tremblements du monde*, Centre Pompidou Metz, Metz, France (2016); *L'Effet vertigo*, Musée MAC VAL, Vitry-sur-Seine, France (2015); *Eppur si muove*, MUDAM, Luxembourg, Belgium (2015); *L'icosasphère*, Galerie Mezzanin, Geneva, Switzerland (2015); *Art imprimé*, Musée des Beaux-Arts du Locle, Le Locle, Switzerland (2015), *A vue de pied, à vue de nez*, Frac Aquitaine, Bordeaux, France (2015); *Avec ou sans peinture*, Musée MAC VAL, Vitry sur Seine, France (2014); *Extraits et extractions*, Les Abattoirs, Toulouse, France (2014); *Inside*, Palais de Tokyo, Paris, France (2014) and *Explore*, Château Rentilly, Rentilly, France (2014).

Josh Brand (b. 1980, Elkhorn, US) currently lives and works in New York. Studied at The Art Institute of Chicago, US. Recent solo exhibitions: *Peace Being*, Herald St, London, UK (2015); Bianca Beck and Josh Brand, Rachel Uffner Gallery, New York, US (2015); *Face*, Misako and Rosen, Tokyo, Japan (2014); *Nature*, Herald St, London, UK (2012); Misako and Rosen, Tokyo, Japan (2011); *ABC Berlin*, Herald St, Berlin, Germany (2011); Herald St, London (2009); *Statements*, Art Basel, Switzerland (2009); *Liste 08* (with Brian Moran), Basel, Switzerland (2008); White Columns, New York, US (2007). Recent group exhibitions and screenings: *Process Priority*, Steven Zevitas Gallery, Boston, US (2014); *Never Enough: Recent Acquisitions of Contemporary Art*, Dallas Museum of Art, Dallas, US (2014); *NO GROUND BUT SAY GROUND*, Halsey McKay Gallery, East Hampton, New York, US (2014); *Personal Space*, Essex Flowers, New York, US (2014); Museum of Modern Art and Western Antiquities Department of Light Recordings Section IV: *Lens Drawings*, Galerie Marian Goodman, Paris, France (2013); Mitchell-Innes & Nash, New York (2013); *Rock Art & the X-ray Style*, 425 Oceanview Ave, Brooklyn, US (2013); *Printed*, Mai 36, Zurich, Switzerland (2012); *Why not live for Art?*, Tokyo Opera City Cultural Foundation, Japan (2012), Whitney Biennial, Whitney Museum, New York, US (2010)

Tacita Dean (b. 1965, Canterbury, UK) lives and works in Berlin. Studied at Falmouth School of Art, UK, 1985- 1988 and the Slade School of Fine Art, UK, 1990-1992. Recent solo exhibitions: *...my English breath in foreign clouds*, Marian Goodman Gallery, New York, US (2016); *Event for a Stage*, 52nd Theaterreffen, Berlin, Germany (2015); *Tacita Dean: The Friar's Doodle*, Albright-Knox Art Gallery, New York, US (2014); *Tacita Dean*, SMK, Copenhagen, Sweden (2014); *JG*, Utah Museum of Fine Arts, Salt Lake City, Utah, US (2014); *JG*, Film Forum, New York, US (2014) and *JG*, Marian Goodman Gallery, Paris, France (2014); *The Unilever Series: Tacita Dean*, Turbine Hall, Tate Modern, London (2011). Recent group exhibitions; *Into Great Silence*, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, Spain (2015); *The Problem of God*, K21/ Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany (2015); *Saltwater: a Theory of Thought Forms*, 14th Istanbul Biennial, Istanbul (2015); Landskrona Foto Festival, Landskrona Museum, Sweden (2015); *Il Palazzo Enciclopedico / The Encyclopedic Palace*, Venice Biennale, Italy (2013); *Unattained Landscape*, The Japan Foundation, Fondazione Bevilacqua La Masa, Palazzetto, Venice, Italy; *Documenta 13*, Kassel, Germany.

Margarita Gluzberg (b. 1968, Moscow, Russia) lives and works in London. Studied at Ruskin School, Oxford and Royal College of Art. Solo exhibitions and performances: *Rock On Bones*, De La Warr Pavilion, Bexhill, UK (2014); *Captive Bird Society* Wysing Art and Music Festival, Wysing Arts Centre, Cambridge (2013); *Consumystic*, solo presentation, Unseen Photo Fair, Amsterdam, Netherlands (2012); *Avenue des Gobelins*, Paradise Row, London, UK (2011); *Phonographicon*, Zonca&Zonca, Milan, Italy (2010); *Captive Bird Society (Dublin Edition)*, Kevin Kavanagh Gallery, Dublin, Ireland (2009); Ecole Normale Supérieure, Paris, France (2009); *The Money Plot*, Paradise Row, London, UK (2008); *Funk of Terror Into Psychic Bricks*, Paradise Row, London, UK (2007). Recent group exhibitions: *House For Hanging*, WestminsterWaste.Biz, London, UK (2015); *I'm Ten*, IMT Gallery, London, UK (2015); *Paper Vernacular*, Cutlog Contemporary Art Fair, New York, US (2013); *Flights of Fancy*, Babylon Cinema Mitte, Berlin, Germany (2012).

Matt Saunders (b.1975, Washington, US) lives and works in Berlin. Studied at Harvard College, Cambridge, Massachusetts, US and Yale University School of Art, US. Recent solo exhibitions: *Two Worlds*, Blum & Poe, Tokyo, Japan (2016); *Matt Saunders*, Marian Goodman Gallery, New York, US; *A Step away from them*, Galerie Marian Goodman, Paris, France (2014); *Matt Saunders: Century Rolls*, Tate Liverpool, UK (2012); *The Movies That Were Secret Remain Secret Somehow And A Nation Forgets Its Pleasures*, Project For The Harvard Film Archive, Carpenter Center For The Visual Arts, Harvard University, Cambridge, Massachusetts, US (2012); Galerie Marian Goodman, Paris, France (2011); *Parallel Plot*, Renaissance Society, University of Chicago, US (2010); *People on Sunday*, Harris Lieberman, NY, US (2010); *Occasionals and Danger Men*, Galerie Analix Forever, Geneva, Switzerland (2010); *Buster*, Clockwork, Berlin, Germany (2010). Selected group exhibitions: *Images that Speak*, Presentation House Gallery, Vancouver, Canada (2015); *Test Pattern*, Whitney Museum of American Art, New York (2013); *The Anxiety of Photography*, Aspen Art Museum, Aspen, Colorado, US (2011).

Thomas Zummer (b. Michigan, USA) lives and works in Brooklyn, US. Studied at Delta College, US and University of Michigan, US. Zummer is a scholar, writer, artist, curator and is currently Professor of Philosophy at the European Graduate School, Saas-Fee, Switzerland, a professor in Digital + Media Program at Rhode Island School of Design and an Assistant Professor in Graphic and Information Design at Central Connecticut State University. Selected solo exhibitions: *Least Likely Theories: Floyd Merrill Savage, Malcolm Tent, Thomas Zummer*, Gallery 66, Connecticut (2014); *Stuart Sherman: Proposals for Sculptural Works 1982-89 Drawn by Thomas Zummer*, JTT Gallery, New York (2013); *Thomas Zummer: A Partial Retrospective of Works I Should Have Done*, Philip Feldman Gallery, Pacific Northwest College of Art, Portland (2012) and *Loughelton Revisited*, Winkleman Gallery, New York (2012). Selected group exhibitions: *Funhouse (Part 1)*, Truth&Beauty, Los Angeles, (2013); *Graphology*, Museum of Contemporary Art, Antwerp, Belgium, Drawing Room, London, UK and Art Exchange, University of Essex, UK (2012); *Divided Landscape*, Gist Galerie, Amsterdam (2009).

Artists' Reading Lists

Dove Allouche

Notes from Underground *
By Fyodor Dostoyevsky
Vintage, London, 1993

Time Within Time: The Diaries 1970-86 *
By Andrei Tarkovsky
Faber and Faber, London, 1994

The Red Badge of Courage *
By Stephen Crane
Millennium Publications, 2015

The Declared Enemy *
By Jean Genet
Stanford University Press,
Stanford, 2004

*Scholem, Arendt, Klemperer: Intimate
Chronicles in Turbulent Times*
By Steven E. Aschheim
Indiana University Press, Bloomington,
2001

Armenian Poems *
By Sayat Nova
Graber, 2012

The Crack Up
By F. Scott Fitzgerald
New Editions, New York, 2009

A Violent Life *
By P.P. Pasolini
Carcanet Press, Manchester, 2007

*Breathturn into Timestead: the collected
later poetry* *
By Paul Celan
Farrar, Strauss and Giroux, New York,
2014

*Starry Sky to Starry Sky**
By Mary Jane White and Marina Tsvetaeva
Holy Cow! Press, Stevens Point, 1988

Lenz *
By Georg Büchner
CreateSpace, North Charleston, 2013

Blood Wedding *
By Federico Garcia Lorca
Nick Hern Books, London, 2008

The Unknown Masterpiece *
By Honoré De Balzac
Wildside Press, Maryland, 2010

Josh Brand

Circles
By Ralph Waldo Emerson
American Roots, 2016

The First Book of Rhythms
By Langston Hughes
Franklin Watts, New York, 1954

Radha-Krsna Nama Sankirtana [sound
work]
By Alice Coltrane

Margarita Gluzberg

Work of Atget: Modern Times *
By John Szarkowski, Maria Morris
Hamburg (eds.)
Museum of Modern Art, New York, 1985

*The Accursed Share, Volume 1:
Consumption* *
By George Bataille
Zone Books, New York, 1991

Theory of Religion *
By Georges Bataille
MIT Press, 1992

*Wabi Sabi: The Japanese Art of
Impermanence* *
By Andrew Juniper
Tuttle Publishing, 2003

In Praise of Shadows *
By Junichiro Tanizaki
Vintage Classics, 2001

Madame Bovary *
By Gustave Flaubert
Penguin Classics, London, 2003

*The Wild Ass's Skin (La Peau De Chagrin)**
By Honoré de Balzac
Penguin Classics, London

The Big Sleep [film]
Directed by Howard Hawks, 1946

Matt Saunders

*Hans Poelzig: Reflections on His Life and
Work*
By Julius Posener
MIT Press, Cambridge MA, 1992

Self Portrait in a Convex Mirror
By John Ashbery
Carcanet Press Ltd, Oxford, 2007

Poems and Prose
By Gerard Manley Hopkins
Penguin, London, 2008

The Collected Poems
By Wallace Stevens
Vintage, London, 2015

Posthumous Papers of a Living Author
By Robert Musil
Archipelago Books, New York, 2010

*The Experience Machine: Stan Vanderbeek's
Movie-Drome and Expanded Cinema*
By Gloria Sutton
MIT Press, Cambridge MA, 2015

*Surface: Matters of Aesthetics, Materiality,
and Media*
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University of Chicago Press, Chicago, 2014

*Wait for me at the Bottom of the Pool:
the Writings of Jack Smith* (esp. *The
Perfect Filmic Appositeness of Maria
Montez* and *The Memoirs of Maria Montez*)
Edited by Edward Leffingwell and J.
Hoberman
Serpent's Tail, London, 1997

*Male Fantasies Volume 1: Women, Floods,
Bodies, History*
By Klaus Theweleit
Polity, Cambridge, 1987

The Mass Ornament: Weimar Essays
By Siegfried Kracauer (esp. *The
Mass Ornament, Boredom, Cult of
Distraction, The Hotel Lobby* and *Those
Who Wait*)
Harvard University Press, Cambridge MA,
1995

Robert Smithson: The Collected Writings
(esp. *A Tour of the Monuments of Passaic New
Jersey* but, honestly, everything.)
University of California Press, Berkeley, 1996

- The Art of Memory*
By Frances Yates
Bodley Head, London, 2014
- Hamlet* [film]
Directed by Sven Gade, 1921
- A Touch of Zen* [film]
Directed by Hu King, 1970
- Raining in the Mountains* [film]
Directed by Hu King, 1979
- People on Sunday* [film]
Directed by Edgar G. Ulmer, 1929
- Der Golem, (The Golem, How He Came into the World)* [film]
Directed by Carl Boese, 1920
- Baal* [film]
Directed by Volker Schlöndorff, 1970
- The Dyer's Hand*
By W.H. Auden
Faber & Faber, London, 2013
- The Goshawk*
By T.H. White
Weidenfeld & Nicolson Ltd, London, 2015
- All works by Robert Walser
- The Puritan Ordeal*
By Andrew Delbanco
Harvard University Press, Cambridge MA, 1991
- Dancers, Buildings and People in the Streets*
By Edwin Denby
Horizon Press, New York, 1965
- The Anarchy of the Imagination: Interviews, Essays, Notes*
By Rainer Werner Fassbinder
(esp. *The Cities of Humanity and the Human Soul: Some Unorganized Thoughts on Alfred Döblin's Novel, Berlin Alexanderplatz*)
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- The Critic as Artist*
By Oscar Wilde
CreateSpace Independent Publishing Platform, Charleston, SC, 2015
- Observations on the Long Take* [article]
By Pier Paolo Pasolini, in *October*, Vol. 13 (Summer, 1980), pp.3-6
- Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction*
By Tony Howard
(esp. 'I am who I play': Asta Nielsen)
Cambridge University Press, Cambridge, 2009
- Picasso's Sleepwatchers and "The Algerian Women and Picasso At Large"*
By Leo Steinberg in *Other Criteria: Confrontations with Twentieth-Century Art* edited by Norman Bryson, published by University of Chicago Press, Chicago, 2007
- Watteau and reverie*
in *Word and Image: French Painting of the Ancien Régime: French Painting of the Ancien Regime*
By Norman Bryson
Cambridge University Press, Cambridge, 2012
- Matisse and Arche-drawing **
By Yves-Alain Bois in *Painting as Model* published by MIT Press, Cambridge MA, 1993
- A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*
By Rosalind Krauss
Thames & Hudson, London, 2000
- Should an Eyelash Last Forever? An Interview with Ray Johnson* [article]
in *Lotta Poetica 2* (February 1984): 3-24
- Thomas Zimmer**
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By Giorgio Agamben
Stanford University Press, Stanford, 2009
- The Signature of All Things: On Method*
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By Giorgio Agamben (translated by Kevin Attell)
Stanford University Press, Stanford, 2004
- Remnants of Auschwitz: The Witness and the Archive*
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- Homo Sacer: Sovereign Power and Bare Life*
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By Giorgio Agamben
University of Minnesota Press, Minneapolis, 1993
- The Man Without Content*
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Stanford University Press, Stanford, 1999
- Vox Clamans in Deserto* [article]
By Jean-Luc Nancy (translated by Nathalia King)
(esp. citation of Giorgio Agamben) in *Notebooks in Cultural Analysis*, Vol. 3, a Special Issue on "Voice" (1986), pp.3-14
Duke University Press, Durham, 1986
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(esp. *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*)
Suhrkamp, Frankfurt, 1980
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 Edited by Horst Brederkamp, Vera Dünkel, and Birgit Schneider
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- The Expression of the Emotions in Man and Animals*
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 John Murray, London, 1872
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 By Michel De Certeau (translated by Brian Massumi) in *Press/Theory and History of Literature Series, Volume 17*
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- Echographies de la television. Entretiens filmés*
 By Jacques Derrida and Bernard Stiegler
 Éditions Galilée, Paris, 1996
 See also: *Echographies of Television*
 By Jacques Derrida and Bernard Stiegler (translated by Jennifer Bajorek)
 Polity Press, Cambridge, 2002
- L'animal que donc je suis*
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 See also: *The Animal That Therefore I Am*
 By Jacques Derrida (translated by Marie-Louise Mallet)
 Fordham University Press, New York, 2008
- Marges: de la philosophie*
 By Jacques Derrida
 Éditions Galilée, Paris, 1972
 See also: *Margins of Philosophy*
 By Jacques Derrida (translated by Alan Bass)
 University of Chicago Press, Chicago, 1982
- Archive Fever*
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- Writing and Difference*
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 By René Descartes
 Librairie Arthème Fayard/Corpus des oeuvres de philosophie en langue française, Paris, 1986
- Do Androids Dream of Electric Sheep?*
 By Philip K. Dick
 Del Rey, New York, 1996 (reprint)
- Confronting the Image*
 By Georges Didi-Huberman
 Yale University Press, New Haven, 2004
- Into the Universe of Technical Images*
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 University of Minnesota Press, Minneapolis, 2011
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 By Michel Foucault
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- Sécurité, Territoire, Population, Cours au Collège de France, 1977-1978*
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 By Hans Ulrich Gumbrecht and K. Ludwig Pfeiffer
 Stanford University Press, Stanford, 1994
- The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde*
 By Tom Gunning in *Early Cinema: Space, Frame, Narrative*, edited by Thomas Elsaesser with Adam Barker
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 (esp. *The Age of the World Picture*)
 Harper & Row, New York, 1977
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 (esp. *Die Zeit des Weltbildes*)
 Vittorio Klostermann GmbH, Frankfurt, 1950
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Oxford University Press, Oxford, 1991
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BFI, London; Indiana University Press, Bloomington, 1994
- Projection and Dis/Embodiment: Genealogies of the Virtual*
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Whitechapel, London; MIT Press, Cambridge MA 2015
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By Thomas Zummer in "Is This What You Were Born For?": *The Films of Abigail Child*, edited by Francois Bovier
Metis Presses, Paris, 2010
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Titles are held in Drawing Room's Outset Study.

Exhibiting Artists

Dove Allouche

Dove Allouche : Le Soleil sous Le Mer
Fonds Regional d'Art Contemporain,
Auvergne, 2011

Dove Allouche : Point Triple
Editions Dilecta, Paris, 2013

Pierre Bismuth

Pierre Bismuth
Editions Flammarion, Paris, 2005

Josh Brand

Nature: Josh Brand
Hassla Books, New York, 2013

Whitney Biennial 2010
Edited by Beth A. Huseman
Whitney Museum of American Art,
New York, 2010

Marcel Broodthaers

Marcel Broodthaers
By Emma Dean
Milton Keynes Gallery, Milton Keynes,
2008

Paul Chiappe

Paul Chiappe : Series 2012
By Colin Perry
Carslaw St Lukes, London, 2012

Tacita Dean

Tacita Dean
MACBA, Barcelona, 2000

Tacita Dean
By Michael Hamburger
Film and Video Umbrella, London, 2013

Tacita Dean
By Jean-Christophe Royoux
Phaidon, London, 2006

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By Theodora Vischer
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Tacita Dean : c/o Jolyon
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Tacita Dean : Seven Books Grey
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Dean*
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Margarita Gluzberg

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Richard Forster

*Fast & Slow Time : Richard Forster, Colm
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Bela Kolarova

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Thomas Zimmer

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Published in 2016 by Drawing Room, London

On the occasion of the exhibition:

Double Take: drawing and photography

A collaboration between Drawing Room and
The Photographers' Gallery

14 April - 5 June 2016

Drawing Room
Tannery Arts, Unit 8 Rich Estate,
46 Willow Walk
London, SE1 5SF
United Kingdom
www.drawingroom.org.uk

15 April - 3 July 2016

The Photographers' Gallery
16-18 Ramillies Street
London, W1F 7LW
United Kingdom
www.thephotographersgallery.org.uk

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published in *Tacita Dean: Seven Books Grey*, Germany: Steidl
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British Library Cataloguing-in-Publication Data

A full catalogue record of this book is available from the
British Library

ISBN 978-0-9932199-1-7

Edited by Kate Macfarlane

Copyedited by Colin Perry

Designed by Tim Jukes

Drawing Room co-directors Mary Doyle and Kate Macfarlane thank the artists –
Dove Allouche, Josh Brand, Tacita Dean and Thomas Zummer – for their valuable
contributions to *Double Take* and we are especially grateful to Margarita Gluzberg
and Matt Saunders for their new work for the exhibition.

It has been a pleasure to develop the project in collaboration with Clare Grafik, Head
of Exhibitions at The Photographers' Gallery. In 2013 Drawing Room hosted an idea
sharing forum; we would like to thank those who participated and contributed to
the conception of *Double Take* and hope that this publication reflects this dialogue.

We would like to thank the following at the artists' galleries who have assisted
with and loaned works: Raïy Gaudel and Denis Gaudel, Gaudel de Stampa, Paris;
Peter Freeman, Anne-Laure Riboulet, and Katie Rashid, Peter Freeman Inc., New
York; Nicky Verber and Naja Rantorp, Herald St, London; Jane Hamlyn & Dale
McFarland, Frith Street Gallery, London; Andrew Leslie Heyward and Juliet Bayley,
Marian Goodman, London.

We would like to thank the team at The Photographers' Gallery who have provided
much valued support and assistance. This publication could not have come about
without Colin Perry's crucial copy editing.

We thank Fluxus Art Projects for supporting Dove Allouche's participation and
our core funders Arts Council England, the artists who contribute to its Drawing
Biennials and Drawing Circle members.

The co-Directors, Drawing Room, highly value its small team and thank each of
them for their contribution to *Double Take*: Laura Eldret, Marianne Templeton,
Jacqui McIntosh, Yamuna Ravindran, Adrian Haak; and our volunteers including
Becky Botros, Fiona Lee and Charlotte Elliston.

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