field

notes

Margot Dower

The following PDF submission forms part of my final graduate body of work, Field Notes. As may be gleaned from its title, I have spent much of this year trying to develop a practice that embraces instability and openness; as such, these texts aims to explicate both my conceptual and practical concerns through an engagement with the form of a catalogue essay as well as through my writing.

My interest in indexes and the language of the archive informs the structure of these essays, which begin with an annotated version of the text I submitted alongside my work for examination in June. Following this, I present a revised text which groups my concerns into four themes: surfaces and transfers, processing, care, and openness. The text has extensive footnotes, which speak to the self-reflexive, self-referential way I have tried to work this year. The difficulty of reading the text in full – moving between the footnote and the text body – is intentional. It speaks to the relationship between a structure and its support: considers who and what is supplementary (or marginalized).

The final formatting of the text and footnotes in my catalogue has informed my curation and presentation of the work. Much like the footnotes, which surround the "main text", the photographs in drafting-film envelopes surround the shelves, asking after veracity, use, sight, indexes, marginalia, and archival practices. For these reasons I have submitted both images of the five catalogues "as objects" as well as a PDF of the full text. It is my feeling that this body of work has come to include considerations of the textual and that, in this way, the catalogue is both wayfinder and artwork.

Preceeding the catalogue are process images of the large screenprint installation, which is site-specific and was not submitted in June. Made up of over fifteen large-format screenprints on paper, gauze, cotton, tracing paper, and board, these prints speak to my conceptual focus on the dissolution of information as a strategy of caring. Making these works – which has necessitated flexibility and openness to chance – has allowed me to create a counterpart to the obsessive preserving practices represented by the shelving installation.

As both of these installs speak to each other across the room, they butt up against one another: offering two distinct ways of dealing with the images that I began with. In the middle of them stands a table, with five hand-bound catalogues.
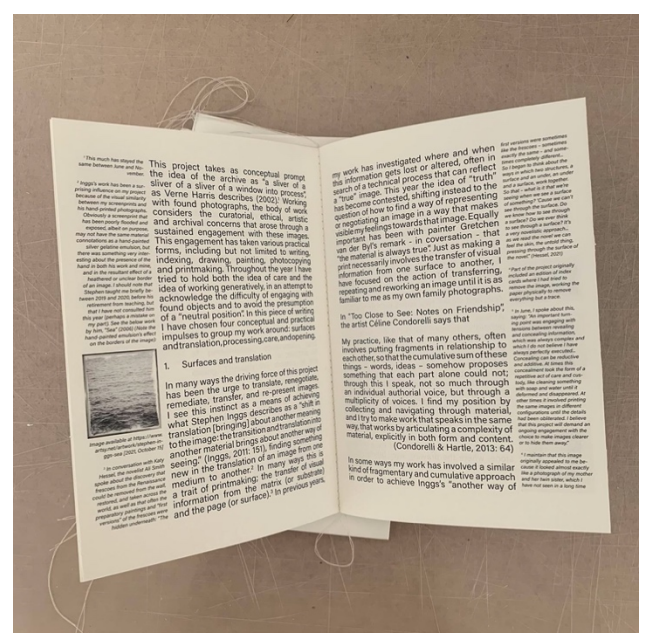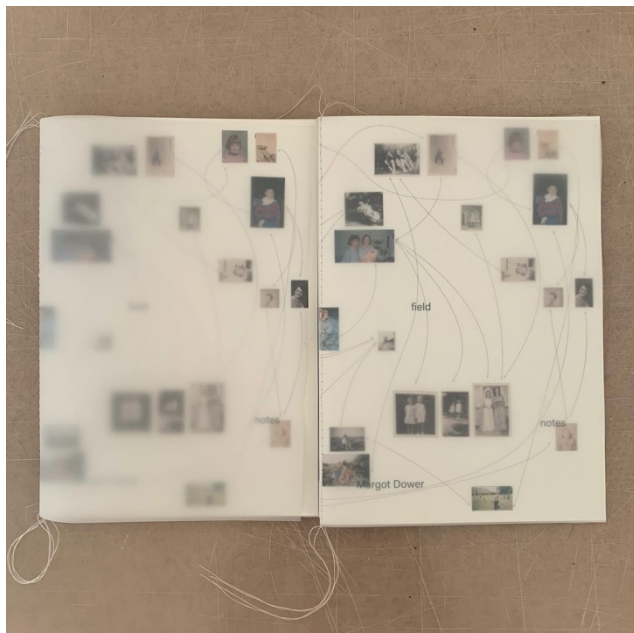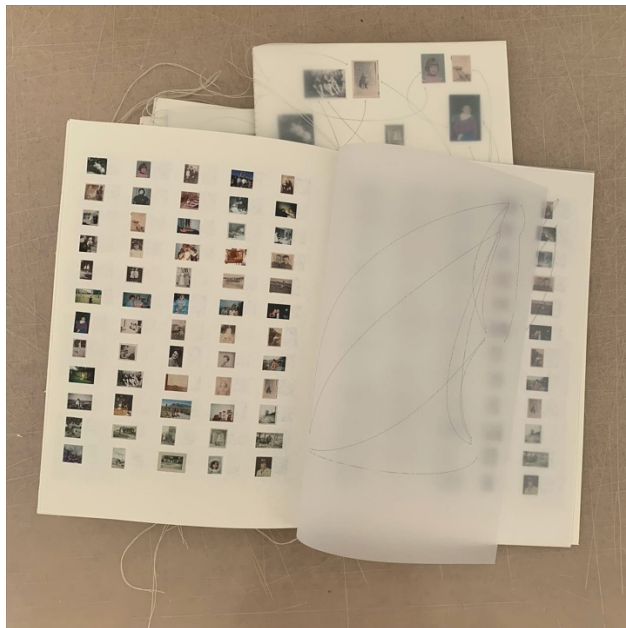
This page and preceding pages: practice installation shots of screenprints.
This page shows the final curation, which uses a grid layout to emphasize
the differences in how the image transferred (depending on the surface).
For the exhibition these works will be wheatpasted to the walls.
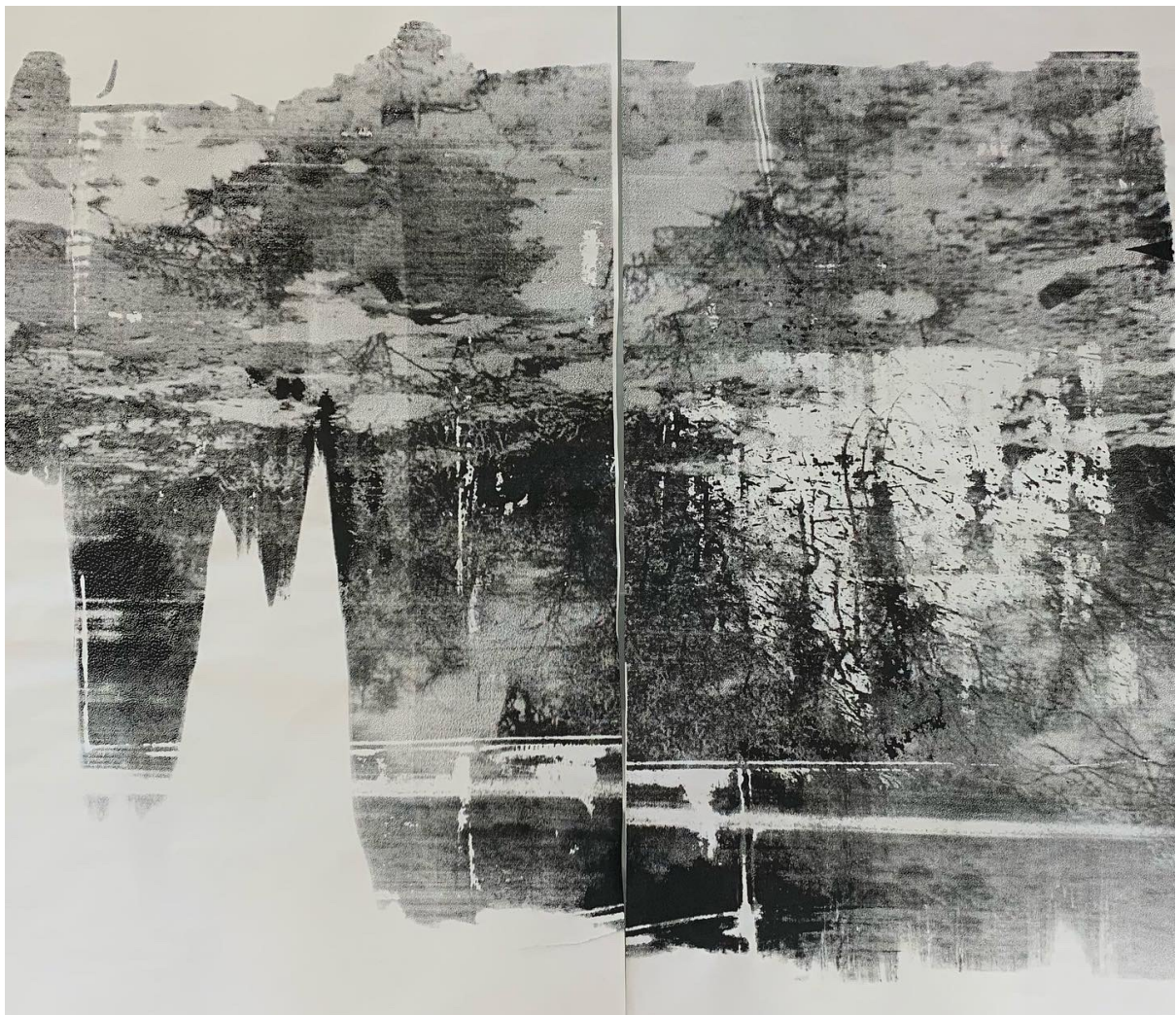
Above: positive for screenprint, below: how the positive printed when exposed onto an over-coated screen and inadequately "flooded"

*Shelving system as shown in June:
to be doubled to six horizontal
shelves in November*

Images of bound catalogues, showing tracing paper inserts and drafting film "dustjacket"

This project takes as conceptual prompt the idea of the archive as "a sliver of a sliver of a sliver of a window into process", as Verne Harris describes (2002).[1] Taking as a departure point a collection of found photographs acquired at an antique store, my project deals with both the construction and the investigation of an archive thrown together by chance: the aforementioned photographs, images from my own personal archive, and images collected on an Internet site where people anonymously upload photographs (the latter two sources involved me selecting images that I found interesting or compelling).[2] By combining these sources to create an archive of, broadly speaking, "family photographs", I hope to create a resource for myself upon which to draw to make more work.[3]

These works aim to come to terms with the collection of found images in some way through three main impulses. The first is the idea of indexing.[4] By drawing on the language of books, I hope to build "technology with which to read the archive":[5] a list of written descriptions of every image in the archive,[6] a set of index cards that can be shuffled and rearranged,[7] a map of how different images are connected by their subject matter (babies crying, girls standing next to each other, people posing alone in

[1] This project was primarily concerned with archives and still takes inspiration from Harris's idea of incompleteness and process. But it is less concerned with "archival practice" than it was when I wrote this.

[2] The happening upon of these photographs was less haphazard than it seems here. Before the academic year began, I was away for the weekend in Hermanus, two hours from Cape Town, with a group of friends and family. Having spent two months in agonies trying to find a basis for a final-year project, I was drawn to the many boxes of old photographs in antique stores: troughs of images, some with annotations on the back, others clearly cut or torn from scrapbooks, smiling faces and crying babies. There was something tender and poignant about these discarded things, which spoke to my own collection of family photographs (lovingly filed away by my grandmother when I was a child, or carefully packed away in boxes labelled MARCH/APRIL 1996 in the cupboard under the stairs). They felt unrooted and I wanted to take them home.

My sister and I sifted through layers of pictures, choosing ones that seemed interesting, or funny, or sad. On reflection, I was attracted to pictures with foils in my own family's photographs, people I could imagine being related to. I took them home and made a few drawings. When I came to campus in March, I set them out on my studio desk and played with them, like I would play with a new set of coloured pencils in primary school: who goes with who? What belongs where? By chance I had some of my own photographs from when I had worked with them in 2019. It seemed natural to put them all together and mix them up, finding similarities, feeling like I was looking at my own family. Later, I would realise that the instinct to mix up these images (which has been a constant in the project) was part of an instinct to care about these photographs as if they were my own. It was a shorthand for cultivating empathy, allowing me to see myself in these discarded things and treat them preciously: integrating them into my own life and my sense of self. A few weeks after that I trawled a website called Internet Archive to find random photographs people had uploaded, some clearly scanned from scrapbooks, others small and pixelized. The anonymity of both the very physical "antique" photographs (which I paid for) and

gardens).[8] Equally useful as a kind of "index" is the shelving system, wherein images that have been described and integrated into the system are processed and stored.[9] In this way the shelved works draw on the archive: an accessioning, or movement between different stages, can take place.

The second impulse I have employed is the idea of processing, which could also be described as digesting, extracting, sifting, filtering, inspecting or generating. Images are put through processes like being redrawn by hand, or photocopied, or transferred in order to generate starting points for new works. Similarly, new works require tests that are also considered as being "processes": all of these outcomes are stored in the shelves, which aim to create a view of all of the in-between work in a way that promotes fluidity, generation and openness.[10]

Finally, the third impulse I have tried to hold throughout the project is care. David William Cohen notes how "[c]uration involves tactile and cerebral engagements, engagements that could include – beyond documentation, exhibition and conservation – viewing, touching, speaking of, marking, remarking and even simply finding the presumed objects of curation." (2014: pp. 63).[11] To acknowledge the murky and difficult parts of archival

the freely available, in-the-public-domain Internet images felt like an interesting intersection of memory and history.

[3] Working generatively forms much of the basis of my second semester work, and is an ongoing practical concern of mine. My way of working has often involved casting around for a Subject with a capital S, then furiously making work to do with the subject (seldom has my initial approach to a project involved stylistic or technical exploration).

[4] After discussion with my supervisor, Stephané Conradie, we agreed that the impulse to index, whilst well-meaning, was misguided and backed both me and the images I was working with into a corner. Later, I will describe the importance of the idea of opening to this project (see Section 2, SEPTEMBER), but needless to say, creating an index of sixty images on an uneditable digital lithographic plate does not encourage one to find more images, or even to make more work.

[5] This was probably a bit idealistic.

[6] Not submitted for examination in November.

[7] Not submitted for examination in November.

[8]

[9] I do still find this interesting. See Section 2, SEPTEMBER, and Addendum.

[0] After my mid-year review, I shifted my project to occupy more space in this "in-between-ness": hoping to cultivate incompleteness as a strategy for a) making more work, and b) making better work. I speak more about processing in Section 2. As of November 2021 the different "processes" an image can undergo has expanded to include stone lithography, screenprinting, etching, and monotype.

[11] I still think this quote is interesting but its connection to care is, I admit, a bit tenuous. What I am trying to say is that one's entanglement with the objects one is curating begins at first touch.

[12] I feel that this acknowledgment is a far more fertile ground on which to base an exhibition, which is (in part) why I changed my exhibition after June. Bringing in my own family images, for example, was a way to position myself in relation to the photographs.

[13] This idea of "negotiation" is one that I find particularly fruitful and hope to explore in further research. The possibility of curating as negotiating seems important to this project.

[14] This quotation from Harris is the most important takeaway from the first semester and forms the basis of my second semester's work.

practice is crucial to this project, which necessarily involves an understanding that the edges of said practice are contested and unclear. At no point, from collecting sources to making work, has my position been neutral. It is also worth noting that neither printmaking nor photography are neutral practices as both involve the construction of an image. Balancing these difficulties has necessitated the acknowledgement of my own experiences in relation to the images I have chosen to form the archive.[12]

The aspiration to an "impartial" archiving is a choice that reinforces prevailing relations of power (Harris, 2002), and so my approach has had to expand beyond practices of preservation, observation and organisation: towards a practice of caring. Through the course of the semester I have considered what forms care can take, and pursued it, at various points, as a practice of obscuring, revealing, denoting, describing, concealing, separating. It is my belief that this practice will always involve a negotiation between myself and the object of my attention.[13] It is also my belief that this negotiation will never be resolved or complete. I hope, more than anything else, that this project can be "an exercise in releasing meanings, tending mystery, opening the archive" (Harris, 2002: pp.84).[14]

This project takes as conceptual prompt the idea of the archive as "a sliver of a sliver of a sliver of a window into process", as Verne Harris describes (2002).[1] Working with found photographs, the body of work considers the curatorial, ethical, artistic and archival concerns that arose through a sustained engagement with these images. This engagement has taken various practical forms, including but not limited to writing, indexing, drawing, painting, photocopying and printmaking. Throughout the year I have tried to hold both the idea of care and the idea of working generatively, in an attempt to acknowledge the difficulty of engaging with found objects and to avoid the presumption of a "neutral position". In this piece of writing I have chosen four conceptual and practical impulses to group my work around: surfaces and translation, processing, care, and opening.

1. Surfaces and translation

In many ways the driving force of this project has been the urge to translate, renegotiate, remediate, transfer, and re-present images. I see this instinct as a means of achieving what Stephen Inggs describes as a "shift in translation [bringing] about another meaning to the image: the transition and translation into another material brings about another way of seeing." (Inggs, 2011: 151), finding something new in the translation of an image from one medium to another.[2] In many ways this is a trait of printmaking; the transfer of visual information from the matrix (or substrate) and the page (or surface).[3] In previous years,

my work has investigated where and when this information gets lost or altered, often in search of a technical process that can reflect a "true" image. This year the idea of "truth" has become contested, shifting instead to the question of how to find a way of representing or negotiating an image in a way that makes visible my feelings towards that image. Equally important has been with painter Gretchen van der Byl's remark - in coversation - that "the material is always true". Just as making a print necessarily involves the transfer of visual information from one surface to another, I have focused on the action of transferring, repeating and reworking an image until it is as familiar to me as my own family photographs.

In "Too Close to See: Notes on Friendship", the artist Céline Condorelli says that

My practice, like that of many others, often involves putting fragments in relationship to each other, so that the cumulative sum of these things – words, ideas – somehow proposes something that each part alone could not; through this I speak, not so much through an individual authorial voice, but through a multiplicity of voices. I find my position by collecting and navigating through material, and I try to make work that speaks in the same way, that works by articulating a complexity of material, explicitly in both form and content. (Condorelli & Hartle, 2013: 64)

In some ways my work has involved a similar kind of fragmentary and cumulative approach in order to achieve Inggs's "another way of

first versions were sometimes like the frescoes – sometimes exactly the same – and sometimes completely different... So I began to think about the ways in which two structures, a surface and an under, an under and a surface, work together. So that – what is it that we're seeing when we see a surface of something? 'Cause we can't see through the surface. Do we know how to see through a surface? Do we ever think to see through a surface? It's a very novelistic approach... as we read the novel we can feel the skin, the untold thing, pressing through the surface of the novel." (Hessel, 2021)

[4] Part of the project originally included an edition of index cards where I had tried to remove the image, working the paper physically to remove everything but a trace.

[5] In June, I spoke about this, saying: "An important turning point was engaging with tensions between revealing and concealing information, which was always complex and which I do not believe I have always perfectly executed... Concealing can be reductive and additive. At times this concealment took the form of a repetitive act of care and custody, like cleaning something with soap and water until it deformed and disappeared. At other times it involved printing the same images in different configurations until the details had been obliterated. I believe that this project will demand an ongoing engagement with the choice to make images clearer or to hide them away."

[6] I maintain that this image originally appealed to me because it looked almost exactly like a photograph of my mother and her twin sister, which I have not seen in a long time

7

8

[9] *First inking, above (note the lighter tones picking up) in comparison to final print, below (high contrast, the image's delicacy has been lost):*

seeing": building an index of ways of seeing an image, in order to best represent (or find) something in the found materials that is slippery and hard to hold onto, a little bit lost, a bit scuffed around the edges.[4] Of course, constant reworking is like constant handling, leading one to wonder what the results of this continuous translating between mediums are on the original image – would there be thumbed corners, folds, parts where the image wore thin?[5]

Some work clearly shows this idea of using parts to show the whole, or finding an image between two drawings: one such work is *Tweelings*.[6] The original photo is about 4 x 4cm and shows two young girls in a garden wearing neat little dresses and smiling shyly. At first, I drew the image on drafting film in pencil then painted it in ink onto the same piece of drafting film.[7] These two small drawings sat next to each other on the shelves just like their subjects, one a little looser and one a little tighter, neither a perfect reproduction. In September I returned to the photograph and made a stone lithograph with it, painting with tusche washes for the first time.[8] In the processing and printing the stone I etched the image too lightly, which led to the print picking up too much ink. During the printing process there was a moment when the print was good, before it went too dark - "catching" the image before it fixes on the stone, where the drawing was, briefly, alive and shifting.[9] It is in this moment of flux that I think the image was the most interesting.

Just like stone lithography, screenprinting can be inconsistent and shifty.[10] Although both mediums can be used to create identical editions (and both have commercial origins in just that), my interest in screenprinting lies in using it to make monoprints, one-offs that can't be repeated. I made huge screens, about as big as the distance between my arms, and printed onto various materials and surfaces.[11] Originally I only intended to print onto cotton voile, which makes a very ephemeral, veil-like print that can be suspended in a space, but when testing prints the physicality of printing such a large screen meant that my newsprint tests were also compelling: later, I printed onto the tracing paper positives that I used to expose the screen, scrim (a very open-weave cotton used to buff and clean in printmaking), newsprint, old lithographs from the first semester, and Munken paper (200gsm).[12] Some photographs made better positives than others, and some lost a lot of information no matter how they were printed. I see these works as a kind of map of different ways to look at an image, some mimicking hand-printed photography printing and others like bad photocopies where the toner has run out.[13]

2. Processing

In June I wrote,

The idea of "processing" was brought in to solve the problem of generating new work rather than becoming absorbed in wholly archival practice (which was not something I wanted to do). I began by drawing and painting

[10] "Fugitive" is a good word for this.

[11] I chose these materials because I had these substrates lying around. I had to work quickly, because the ink dried on the screen faster than I expected.

[12] Images of screenprints on various substrates in studio, from top to bottom: cotton voile, tracing paper positive, newsprint, cotton voile

the photographs onto drafting film, and later tried acetone transfers onto fabric and paper, soft ground etching, and water- and oil-based monotype. Previously my work was concerned with the idea of "interrogating" an image through working: in 2019 and 2020 this was often through painting. I was interested in bringing these ideas of interrogating images through depicting them and understanding them through processing together, which allowed me to work more generatively and flexibly. Both interrogating and processing in this case lead to deeper empathy with the image, facilitate careful looking, and allow me to better "understand" the photograph. (Field Notes submission, June)

In my practice, processing has been a strategy and a shorthand for generating lots of work. These works, many of which are propositions or prototypes for other works, have a dedicated space in the exhibition in the form of the shelving system.[14] The shelving system was designed to complement this generation by providing a repository for experiments and research to live before being worked further (or retired). I was very interested in Susan Hiller's From the Freud Museum (1991-6)[15] and her description of the "archive of misunderstandings, crises, and ambivalences that complicate... [notions] of heritage" (Hiller cited in McShine, 1999: 93). By nature, the shelving system is never "resolved" or "complete": the shelves are where iterations are mulled over, shuffled around, where new works are generated and old works go when they are done.[16]

[13] Photocopying has always been an excellent starting point for me: in 2019 I made large screenprints of an image I photocopied until it disappeared, managing to capture in "real time" the dissolution of information. The way that a photocopier resizes an image is interesting, and informed the bitmapping effect used to make my screenprint positives.

[14] For my final exhibition, I have combined the shelving system with a system of footnotes: mimicking the formatting and layout of this catalogue in order to explore footnotes as a broader idea of "support strcutures" for the works. In the exhibition this idea is expressed through displaying the shelving system as "ledger lines", alluding to writing and reading: laid out in two columns of three shelves, each about 1.5m long. These lines of "text" are supported by an arrangement of draft-film envelopes that contain the original photographs, to create a sense of the self-referential nature of footnotes and the idea of having to read a text whilst simultaneously reading its "supporting text".

The draft-film envelope "houses" come out of an earlier project, wherein I made an envelope for each photograph I had (at that time). The photographs I owned physical copies of were stored in the envelopes

"Processing" also has technical connotations. As Inggs writes, "...print and photographic media require an involvement with and understanding of technology and process in ways that differ from other disciplines in art." (Inggs, 2011: 10). By making a large volume of works I have tried to cultivate this involvement and understanding, engaging with different ways to make an image.[17]

Making work is a physical process, and always belies traces of the body. When making screenprints I had to stretch over the bed and stand on the tips of my toes to pull the squeegee down. When I grained my stone to make a lithograph my arm was stiff the next day. When I made an etching I accidentally touched the soft ground with the thumb, leaving a trace of my fingerprints in print. Images move between registers and mediums, between digital and analogue, becoming haptic and physical and then slipping away: in the process of making them physical I cannot help but leave a mark. Through these ghostly bodily presences, I hope to cultivate a sense of empathy as well as a sense of responsibility towards these images, making and re-making them until they are as familiar to me as my own family's photographs.[18] As Condorelli writes, "Our practices are usually differentiated between making and thinking, while making is also a form of thinking, and thinking is, undeniably, a way of making." (Condorelli & Hartle, 2013: 63). Processing is at its core, I think, a way of thinking through making.

and mounted in a grid, echoing my earlier interest in systems of ordering and control. For the final exhibition, having symbolically "let go" of these systems in order to embrace the instability and uncertainty of my work, I decided to allow the photographs - which are at the center of the project, the fulcrum around which it turns - to play a "supporting" role, acting as a kind of "reference" for the work.

Here is what I wrote about them in June:
"...a work that I believe ties together much of my concerns during this project is the drafting film "houses" for the physical photographs in my possession... Each image is contained in an archivally safe and protected envelope I have made, directly informed by practices used by the Smithsonian Institution Archives to preserve oddly-shaped photographs (Bennett, 2015). Interspersed with the photographs are empty envelopes, one for each of the images I collected from the Internet. The images are blurred until the drafting film is touched, and pressure from being handled reveals details (but never the whole image at once). In this way, as they preserve, the houses also obscure and restrict access to their contents."
(Field Notes submission, June)

Below: images of draft film houses as displayed in June.

[15] *Visually, of course,* From the Freud Museum *influenced my shelves. I like how a shelf simplifies a field of vision into what is front of you. A kind of essentialization/condensing takes place.*

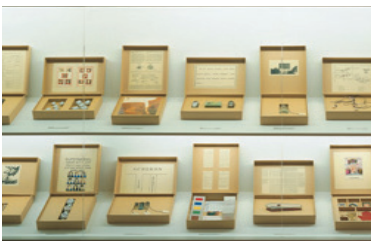*Below:* From the Freud Museum *by Susan Hiller, 1991-6, installation shot*

Image available at https://www. artforum.com/picks/susan-hill-er-27879 [2021, October 15]

[16] *See Section 1: JUNE*

[17] *See "1. Surfaces and Translation".*

[18] *I also hope that leaving evidence of myself in the work acts as a reminder of my own presence and of the* construction *of images.*

[19] *Dealing with a body of images as a whole was part of what made my June presentation difficult. It was much easier to reckon with things individually, and to pay enough attention to each*

3.   Care

The practical concerns and approaches of transfers, surfaces, and processes all feed into the larger aim of this project, which is to develop a practice centred around care. Much of my time this year has been spent on deciding and understanding how I would like to care: for the physical archive of photographs, for the people depicted, for the people who discarded the images. I have come to the idea of "care as praxis" as a solution, a theoretical idea put into action that necessitates both making and thinking. Choosing to focus my actions around care has allowed me to work in a less regimented way – following my instincts, allowing my gestures and thoughts to remain present (rather than trying to feign neutrality), connecting emotionally with the objects of my curation. As I wrote in June, I was taken with the idea of my curation as extending beyond "documentation, exhibition and conservation" towards things like "viewing, touching, speaking of, marking, remarking and even simply finding" (Cohen, 2014: 63). Although this body of work is more artistic than curatorial, it is my belief that moving away from a typological and totalizing approach towards one that is fragmented and individualized has been productive, and allowed me to respond to each image with empathy.[19]

In June, I was engaging with tensions between revealing and concealing information, which is always complex and which I do not

believe I have always perfectly executed.[20] Concealing can be reductive and additive. At times this concealment took the form of a repetitive act of care and custody, like cleaning something with soap and water until it deformed and disappeared. At other times it involved printing the same images in different configurations until the details had been obliterated.[21] In the second semester I moved towards approaching my printmaking practice as one rooted in care, and tried to find empathy in its gestures: the choice to manually reproduce an image necessitates personal involvement with both the original and the print. Taking the time to make a print of something as opposed to digitally reproducing it is a choice to engage with an image as if it were important. Moreover, the traces of the body I spoke about in Section 2: Processing speaks to this, a physical investment in prolonging one's looking at an image.

4.   Opening

The final aspect of my practice is the idea of "opening", which is also the hardest to explain and find in my own work. Much like the idea of "care as praxis", this idea of "opening" has been rooted in an approach rather than an outcome, cultivating a way of working which privileges the unknown, the unfinished, process, flexibility and negotiation. I was deeply inspired by Verne Harris's idea of an "archival sliver", which indicates the complexity of preserving in search of "truth": it is impossible to accurately reconstruct the past using the archive, no matter how comprehensive

small thing that I felt implicated in its continuing survival.

[20] Stephane Conradie noted that, "If the archive could speak would it want to be left abandoned or cared for?"

[21] Perhaps what was particularly interesting about these tensions between revealing and concealing is that they mimicked the unpredictability of how things survive. How did those photographs end up in the shop, and what happened to the ones I left behind? In life, precious things are seldom precious to more than one person. I was interested in the volatile, chance way that my printing processes echoed the chance way that these photographs had come into my hands. In many ways I worry that the work I have made may not seem to show the tenderness I feel towards the images, that I have obliterated and fragmented them into unrecognition.

[22] See Section 1, JUNE, for a slightly more in-depth analysis of Harris's paper.

[23] Transparency is a fickle thing, and I am aware that I have barely scratched the surface of making every aspect of my body of work clear and knowable. My feeling was that self-reflection was an appropriate strategy and one that could be represented in writing by these (possibly infuriating) footnotes. Moving between text and supplement, margin and document, I hope that the possibility of reading this essay in full becomes less important than reading it in fragments. I was interested in Condorelli's book Support Structures, in which the idea of a "supporting text" is taken to its extreme: all of the writing acts as "supporting" to itself. The imposibility of reading such a book in se-

quence (or even in a way that makes sense) appeals to me: a gesture of "releasing meaning", to borrow Harris's phrase.

[24] Condorelli's "speaking in a multiplicity of voices" is, of course, wholly appropriate to a project that tries to gather up many disparate people and things into something. Only by holding space for this multiplicity of voices - hovering quitely while they talk in another room - have I been able to feel that I have done any of them a semblance of justice.

the archive may be (Harris, 2002).[22] It is my belief that my practice will always involve a negotiation between myself and the object of my attention. It is also my belief that this negotiation will never be resolved or complete. Ways I have tried to create openness in this body of work include choosing to work with images from my own family archive alongside found images, and the format of this essay, which lays bare the bones of my project in an attempt towards transparency.[23] I'd like to return to Céline Condorelli's quote here: "I try to make work that speaks in the same way, that works by articulating a complexity of material, explicitly in both form and content."[24] This articulation of complexity is, by nature, unachievable – it demands continued and rigorous engagement. To me, "opening" speaks to this, its *-ing* suffix indicating something in progress. Just as I did in June, I hope, more than anything else, that this project can be "an exercise in releasing meanings, tending mystery, opening the archive" (Harris, 2002: pp.84).

References:

Bennett, W. 2015. *Home Sweet Housing: Creating a Unique Enclosure for a Historic Photograph*. Available: https://siar-chives.si.edu/blog/historic-photograph-enclosure [2021, May 31]

Condorelli, C. & Hartle, J. F. 2013. Too Close to See: Notes on Friendship. In *Self-Organised*, S. Hebert and A. S. Karlsen, Eds. London: Open Editions. 62-73

Condorelli, C., Langdon, J. & Wale, G. 2009. *Support Structures*. Berlin: Sternberg Press.

Cohen, D. W. 2014. A Curator's Fingers: Photographers, Subjects and The Third Thing. In *Uncertain Curature*, C. Hamilton & P. Skotnes, Eds. South Africa: Jacana Media. 63-100

Harris, V. 2002. The Archival Sliver: A Perspective on the Construction of Social Memory in Archives and the Transition from Apartheid to Democracy. In *Refiguring the Archive*, C. Hamilton, V. Harris, J. Taylor, M. Pickover, G. Reid & R. Saleh, Eds. Cape Town: David Philip Publishers. 135-160

Hessel, K. 2021. *Ali Smith on Barbara Hepworth, Pauline Boty, Tacita Dean, and Lorenza Mazzetti.* [Podcast, May 12] Available: https://podcasts.apple.com/gb/podcast/ali-smith-on-barbara-hepworth-pauline-boty-tacita-dean/id1480259187?i=1000521375124 [2021, October 19]

Inggs, S. 2011. 665: *Making Prints with Light*. Cape Town: Michaelis School of Fine Art

McShine, K. 1999. T*he Museum as Muse: Artists Reflect*. New York: Museum of Modern Art. 92–93