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Dessau
Köthen

Bauhaus
Dessau



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A Methodological Experiment into Different Knowledges

Shaping a Theory-Practice through Printmaking Processes

Author

Louise Mazet

First Examiner

Rebekka Ladewig


Second Examiner

Lilo Viehweg

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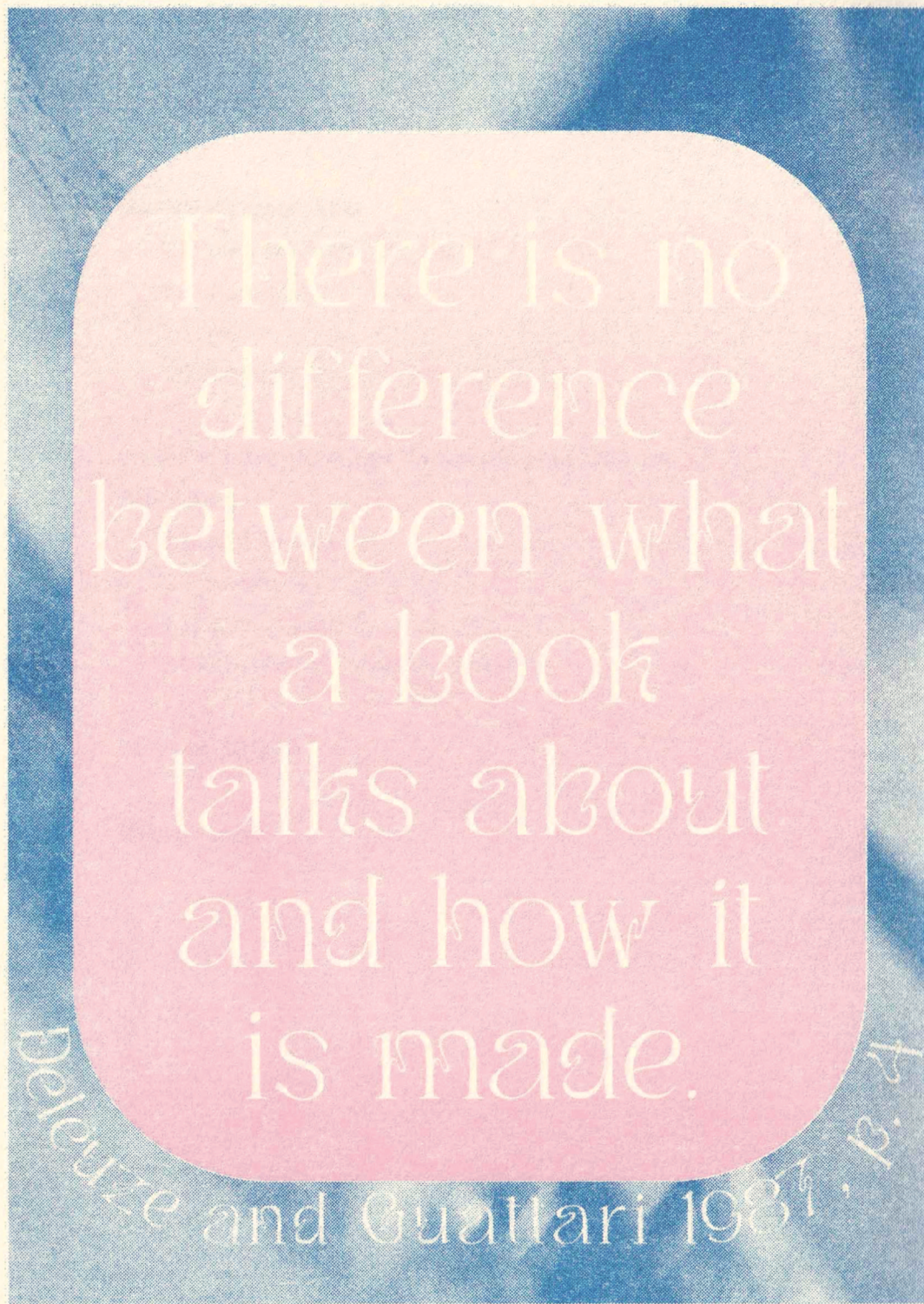
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Note on figures and materials

All images and works without reference are mine. Anything taken from somewhere has the source written.

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01 ZINES

What you are holding in your hands is not a zine nor a master thesis in the classical sense. Rather it is an attempt at merging two practices, the one of academic writing and the other of zine-making. The term 'zine' is very broad, but usually refers to a type of homemade publication (Honma 2016). For Stephen Duncombe, who wrote one of the first studies on zines and the culture surrounding them, "zines are decidedly amateur" ([1997] 2008, p. 18) They are non-commercial, made out of love and published and spread in a DIY manner by their maker. As Duncombe notes, zines can be about nearly everything, from sports to personal or professional life, made by an individual or (more seldomly) a collective.

Zines have a historical connection to feminism and therefore help me to create a feminist methodology that counters the rationality of traditional academia.

1.1 A feminist medium

Zines started out as 'fanzines' (fan magazines) in the 1930s and were created to discuss and comment on science fiction of the time. The definition then broadened to include self-published booklets on any topic, called 'zines'. In the 1970s, zines became an important phenomenon in punk culture as the format of the zine emphasized the do-it-yourself (DIY) mentality of the punk subculture and offered a way to counter mainstream mass media (Rayner 2021). This reinforced the underground nature in what we now understand as zines.

Duncombe notes, zinesters (individuals who make zines) are often misfits in some way, people who don't identify with mainstream media ([1997] 2008). He writes that "marginalized people with little power over their status in the world still retain a powerful weapon: the interpretations they give to the circumstances and conditions that surround them, and the ideals and character traits they possess" ([1997] 2008, p. 24). In this light, it makes sense how zine-making could be 'appropriated' by feminism, as well as queer folk and people of colour, creating a safe space for expression of these identities. Clark-Parsons notes that "feminist zines open up productive third spaces for authors who, ranging widely in age, gender identity, race, and sexual orientation, fall outside the boundaries of White, heterosexual masculinity and who, consequently, lack access to or representation in media outlets" (2017, p. 3).

Feminist zines, the type of zines that somehow discuss or incorporate feminist ideas most famously appeared in the 1990s, during the Riot Grrrl movement. Alison Piepmeier, author of the book *Girl Zines*, has written extensively about the significance of zines during that time. As she explains, Riot Grrrl was a subculture that began in the USA and explicitly combined feminist politics and punk music (2009, Introduction). Within this movement, which also marked the beginning of the third feminist wave in North America, zines played an important role as they became an essential way of fostering dialogue and spreading feminist ideas. Third wave feminism was all about questioning the universality of



what it means to be a woman (or a girl) and deconstructing ideas on gender, sexuality and other categorizations (Rayner 2021). These 'grrrl zines' were produced by girls and women and created a sense of connection and a network between members of the subculture (Rayner 2021), but also aided in expressing their individuality (Piepmeier 2009).

The zines from the Riot Grrrl period are not the first artifacts of independent publishing coming from the feminist movement. In fact, self-publishing has for a long time been an important aspect of the Western feminist movement. The suffrage movement in the beginning of the 20th century was for instance famous for their use of printing, ranging from pamphlets and posters to postcards and cartoons. Piepmeier (2009) mentions other feminist modes of participatory media that later influenced the rise of zines, such as scrapbooking projects that were produced on smaller scales by individuals during the first feminist wave. This was made possible by technological developments that made creating media cheaper in general, although these were not widely spread as they could not be copied. In the second feminist wave in the 1960s to 1980s, feminist periodicals and newsletters continued to be important networking tools to share information within and across the US and UK (McKinney 2015). Piepmeier (2009) explains that the mimeograph machine¹ which was a cheap and accessible way for small feminist groups to duplicate a larger number of pamphlets that would then be stapled together and spread, created a sense of community. But as DiCenzo, Delap and Ryan note in their book on feminist media history,



¹ See section 5.1 Risograph for a more detailed explanation of how a mimeograph duplicator works.

"participation within the women's movement of the nineteenth and twentieth centuries was centrally a reading experience" (2011, p. 55).

What makes grrrl zines stand out from these other self-publishing modes is the scope of participation from individuals that zine-making encourages and the newfound accessibility to reproduction technologies like photocopiers. In the production of counterculture publications, zine culture encourages community, collaboration and subjectivity in the sense that many individually made zines become part of this larger movement (Creasap 2008; Rayner 2021). Anyone picking up a zine can get inspired to start their own. The Riot Grrrl movement encouraged girls to interact with zines not only by reading them, but also making and spreading them (Rayner 2021). Indeed, Clark-Parsons remarks that "feminist zinesters' politics extend beyond content to infuse the production and circulation processes, which typically unfold through alternative economic practices that subvert capitalist marketplace norms and blur the boundaries between producers and consumers" (2017, p. 3). As such, the networks formed with zines were more rhizomatic than ever before, meaning that the production is completely decentralized and can emerge from any point in the network (Gunnarsson Payne 2009).

Nowadays, zines are still being made and some would even say they have made a resurgence in recent years (Honma 2016; Clark-Parsons 2017). To this day, they function as "a vehicle for the voices, ideas and feelings of more vulnerable populations and those who experience discrimination from the dominant culture" (Desyllas and Sinclair 2014,

p. 299). The rise of the Internet has not killed the zine either. Clark-Parsons has researched the connection of feminist zines to the Internet, finding that the two are more and more linked to each other and form a “symbiotic relationship” (2017, p. 2). Sometimes zines are scanned in and spread online, or even created digitally in the form of an e-zine. In this sense, online and offline feminist publishing are not exclusionary, but are both “practices within the same repertoire of contemporary feminist media activism” (Clark-Parsons 2017). Social media may act as a way to keep the zine community together, but Clark-Parsons finds in her study that the content of printed zines is usually not shared on these platforms. I experienced a similar reluctance to including high quality scans of my previously made zines in my MA thesis in Gendering Practices at Gothenburg University, as I preferred for the reader to obtain a paper copy (Mazet 2019). As Piepmeier argues, the materiality of zines is highly valued by those who make and read them, and therefore they have not been replaced by digital participatory media (2009).

1.2. Sensemaking through zine-making

Although a body of zines, such as the grrrl zines, can create a sense of community among those who make and read them, the zines themselves often come from a single individual rather than being made collectively. Therefore, they are always personal, even when they carry a political message. This personal aspect is usually emphasized by the DIY aesthetics where the ‘hand’ of the maker is still visible. “Zines put a slight

twist on the idea that the personal is political. They broach political issues from the state to the bedroom, but they refract all these issues through the eyes and experience of the individual creating the zine” (Duncombe 2008, p. 33). Duncombe understands this as a personalization of politics that goes further than considering the private realm as political.

As such, creating a zine is a process that also has an impact on the maker. Previously, I have made zines to create tangible memories of trips I have taken, but also to help me process gathered material and experiences in academic research (Mazet 2018b; 2019).



Meg-John Barker, an activist and writer with a background in psychology uses zines and comics as tools to reflect upon their own plurality of selves and queer experience (2020). They describe how expressing this in a zine not only benefits the audience to gain a better understanding of them, but also functions as a form of therapeutic validation of their own experiences. Piepmeier similarly acknowledges how zines highlight the plurality of their makers as they show “identities that are deliberately fragmented, often with no effort being made to resolve the fragmentation, and in which the mechanisms of construction are clearly visible” (2009, chapter 3). Therefore, zines may be incoherent and contradictive, but by allowing this, the medium becomes a “space for experimentation and play” (Piepmeier 2009, chapter 3).

This aligns with how I have previously conceptualized zine-making as a safe space praxis where one feels free and dares to take more creative risks, as there is not really any standard for a ‘good’ or ‘bad’ zine (Mazet 2019). This lack of pressure to adhere to a certain standard is emphasized by the individual nature of the medium. As Clark-Parsons writes, “with the zinester as author, editor, and producer, she subverts the producer/consumer binary and is not beholden to filter her work through the perspectives and expectations of anyone else” (2017 p. 9).

Besides therapeutic aspects, zines also open up for other forms of personal development, for instance when used in a higher education pedagogical context (Creasap, 2014; Honma, 2016; Desyllas and Sinclair, 2014). Honma describes using zines in teaching “as form of participatory

culture, challenging students to think beyond hegemonic educational strategies that reproduce atomistic learning” (2016, p. 41-42). Creasap (2014) uses the making and reading of zines in her classes to connect feminist theory to the student’s own experiences. Creasap’s students comment on how the zines allowed for more personal expression than a traditional research paper, helping them to “connect biography and theory” (2014, p. 166). In this sense, making zines in an academic setting can be understood as a feminist move to emphasize one’s positionality in relation to theory.

In a design context, zines are sometimes also created, especially by smaller independent publishing houses, also called small press studios (Haylock 2011). Although they are often made by professional graphic designers, such zines still form a resistance to large-scale printing by using cost effective methods such as Risograph printing, having small and short print runs and therefore opening up space for projects that would otherwise not be realized. Haylock does note the following:

In respect of motivation and the professionalism of the practitioners in question, the type of publishing considered here differs dramatically from ‘true’ zine making, irrespective of the parity of form, and has more in common instead with the category of the artist’s book.

Haylock 2011, p. 122

Artist books are books or booklets produced by artist and designers that can be considered as art in themselves (rather than representing art).

It is evident that the ‘amateur’ aspect is lost in such design projects, but the line is not always so clear-cut. Artist and designer Garnet Hertz has for instance created a series of handmade booklets that he describes as “zine-like” (Hertz 2012) on the topic of critical making and DIY culture, blending art, academia and design. “The project takes the topic of DIY culture literally by printing an edition of 300 copies on a hacked photocopier with booklets that were manually folded, stapled and cut” (Hertz 2012).



One of the Critical Making zines by Garnet Hertz

(Hertz 2012)

In this context however, the question of professionalism is explicitly addressed and used to highlight power structures. In the book *Critical Makers Reader*, Hertz’s work is described as calling to “re-politicize maker culture by pointing to the deficiencies and problems with making and the maker identity” and “assess how one’s own disciplinary framework and professional habitus might be contributing to such inequalities” (Bogers and Chiappini 2019) In this sense, I would argue that such a project carries with it the spirit of zine-culture, in the same sense perhaps that my own work does.

Slowly, zine-making is also becoming more integrated in academia as a tool for doing research and developing novel methodologies. This is primarily happening in practice-led design research, but also as was my case, the field of gender studies. In both cases, the activist and subjective nature of zines is often highlighted. Starr (2017) wrote a MA thesis in communication design on setting up a printing studio “as an academic inquiry system into publishing” (p. 9). She produced zines throughout this process, although this was done as a somewhat commercial practice. In my own MA thesis work in Gender Studies, I have used zine-making as a method of analysis, a way to collectively and personally process material from workshops and observations through creative and free interpretation (Mazet 2019). Cutler also has written a MA thesis, situated in the field of design research, where she uses zine-making as part of developing a queer methodology for visual communication. In this project, a collaboratively made zine serves as a

way to document and visually translate the context of a workshop, allowing for both “explanation and reflection” (2019, p. 129). The author also uses zine-making to process personal experiences and reflect on relations with participants. For Cutler, zine-making is therefore a “gentle, sensitive, slow and non-repeatable method” (2019, p. 29) that fits into a queer methodology.

Interestingly, these explorations of shaping practice-led methodologies through zine-making (where the zines are created as a part of the research) are all published in the form of MA theses. Perhaps this points to a certain freedom that is still granted when being enrolled in a degree-program compared to the rules of more ‘professionalized’ academia (including design research), where publishing usually come with constraints regarding text or style, and where images are often used more as illustrations than as artifacts in themselves. Still, zine scholars who write and analyze zines and their history frequently also create zines themselves, although these are not necessarily integrated in their research practice (Hays 2018). This type of research (e.g. Piepmeier 2009; Duncombe 2008; Clark-Parsons 2017; Rayner 2021) does create more understanding for the medium and aids with the increasing integration of zines to both public and academic libraries as well as archives (Hays 2018).

In short, zines and zine-making are helpful tools to make sense of one’s own position, whether in a personal, educational or professional context. The practice of zine-making offers a free space for the maker to

create without constraints of professionalism and encourages expressions that might otherwise not come into being. This makes them appropriate for questioning hegemonic structures. It is important to note that in this thesis, as it is made in an educational setting, there is some pressure for the zine-aspects of it to relate to other parts and ‘make sense’ to some extent. This tension is also addressed throughout the work.





Ø2 SITUATION ~ A DELAYED INTRODUCTION

2.1 Positioning

In this research, I aim to develop a personal methodology to bridge the gap between different literacies of theory and practice within the context of Design Research. I do this from my position as someone who thoroughly enjoys and values creative activities but was never enrolled in a practice-based design education programme. I believe that consciously adding (creative) practices in academic research is a productive way to deconstruct the ivory tower. In my experience, it has become more common for practitioners to turn to theory, as is the case for the majority of my classmates here. However, the reversed path from theoretical work into practice is a more unusual and under-researched trajectory. My aim here is to use my specific positionality as what some would call a 'theory-person', as a means to reconsider the current theory//practice discourse from a different and very personal angle.

Research Question

How can I develop a methodology for confidently integrating design/making practices into my research and form a personal theory-practice?

My background in Gender Studies is a first step for moving towards a conscious form of theory-practice, since feminist theory stems from the practice of activism. It is therefore rooted in lived, subjective and

embodied ways of knowing, or what Haraway (1988) would term "situated knowledges". Not only are these concepts useful to understand one's own practice reflectively, they also aid in understanding theoretical work as itself practical, which is a crucial part of my argument.

For the purpose of this research, I have chosen the practices of zine-making and printing processes as experimental site to explore the theory//practice dynamic. As laid out in the previous chapter, zines are a type of homemade publications, often spread through cheap printing methods such as photocopiers or Risograph printers. Additionally, zines have a history of being used in feminist activist circles as a way of letting alternative voices be heard through self-publication. In earlier research, I used zines to visualize my own positionality in the research. However, the two always remained separate to some degree, consisting of a written text and a zine booklet (Mazet 2018b; 2019).

In the current research, I aim to truly connect zine-making and academic writing by intersecting zine-like pages and prints into the finished thesis publication. This is done by focusing on learning print-making as a design process and entangling this practice deeply with the reflective writing process itself. This fosters a critical consciousness of difference, or in Barad's words, a diffractive approach that goes beyond reflection and representation (Barad 2007).

Concretely, this entails that I explore and learn the basics of screen printing, linocut printing, Risograph printing and a bit of potato stamping in different higher education or professional contexts, from the

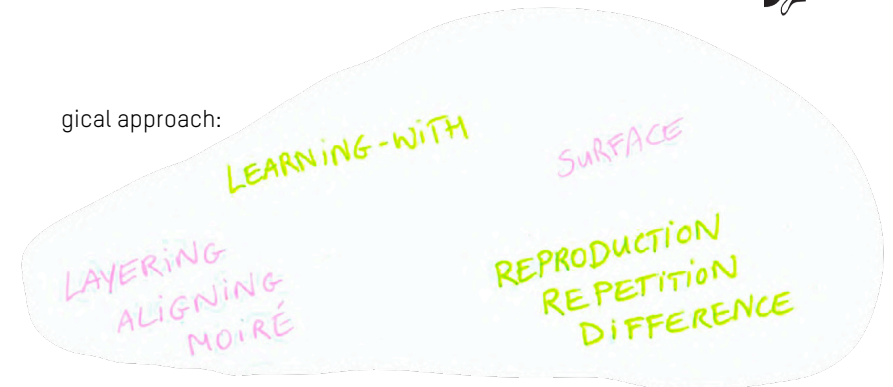


basis of my in-between position. By finding my way in navigating these practices, I experiment with knowledge production that is more explicitly driven by my feelings and hunches, which aids me in forming my personal theory-practice. These experiences are not only integrated and reflected upon in the work through words, but also materially and by way of illustration.

Through the analysis of my doings in the field, the research takes steps into redefining and dwelling in the liminal spaces of both theory and practice. As writing, printing and making all become intertwined, the research follows a non-linear pathway. This means that writing, creating other content to print, coming up with concepts for analysis, printing itself, creating the lay-out, planning, processing feedback and even binding the work (usually the very final step) all overlap. Working in this way has been somewhat chaotic and a constant back and forth between tasks of making, thinking, reflecting. This is continuously documented and processed through pictures and memory protocols and is also highlighted as this book contains notes and materials added at different points in the process. This contributes to what Stengers (2005) calls an “ecology of practices”, where all practices tentatively form new connections within and to their environments and are valued equally. This means that not only dynamics of learning, but also of unlearning are played out.

From my experiences in giving form to this research, I derive the following concepts that help me come to terms with a new methodolo-

gical approach:



Connecting these concepts back to theories from Gender Studies, Philosophy and Design Research makes this journey into one that does not simply go from theory to practice, but acknowledges the constant and necessary back and forth between these dimensions.

The work is structured in a somewhat unusual way. As you might have read, I started with a chapter titled *zines*, in order to directly relate the assemblage/thing-book that is this thesis to the cultural and historical context of zines.

The current chapter serves as what would traditionally be an introduction, where I situate myself, present my research question and aims. In the next section I also explain some of my previous work that dealt with writing academically in combination with zine-making.

The chapter *theory//practice* discourse gives an overview of the debate on theory and practice in the fields of Gender Studies and Design. I argue that design can learn from feminism and certain strands

of philosophy to understand theory as an embodied practice. At the same time, it is essential that different practices get integrated into academia as this also dismantles the idea that valid knowledge can only be produced through certain theoretical pathways. Theory and practice are ultimately different literacies that can be applied and combined in different contexts. The problem arises when one is deemed better than the other, when their co-existence is actually crucial.

The chapter *an experiment – and why I will do things my way* explains how I depart from these hierarchical ideas on theory and practice on a path to develop a personal methodology of theory-practice. I rely on the question “how to relate?” (Sehgal 2021) and use concepts of desire (Deleuze and Guattari 1983; Grosz 1994) and ecology of practices (Stengers 2005) to get to the practice of printmaking which is also materialized in this book.

The chapter *printmaking experiences* tells my story with different printmaking techniques: potato stamping, screen printing, linocut printing and Risograph printing respectively. I explain how, when and where I came into contact with these techniques in the context of this project. As such, it narrates the development of my own ecology of practice. A brief overview of each technique’s history and process is also presented.

In the chapter *coming to terms – forming a personal theory-practice of printmaking* I present concepts that form my methodology and lay out its ecology of practices. These are terms that came up during my printmaking and thesis creating adventures. I link each of them to my experiences, the materiality of this book, as well as to theoretical works that I love. Thinking through these concepts that are grounded in the practical work I have done aids me to synthesize this material into a theory-practice where doing both theory and practice reflectively results in new layers of meaning.

Finally, in *gathered thoughts* I offer my reflection on the continuous process of this project. Instead of a conclusion, I consider it more as a collection of contemplations on the making of this work.

2.2 Previous experiences

I have had a mostly theoretical education, but I believe it is crucial to integrate (design) practices in research. This emerged when I came into contact with new materialist and posthumanist writings such as the work of Karen Barad (e.g. 2003; 2007) or Donna Haraway (e.g. 1988; 2016) which advocate for closer connections to non-humans and matter generally. From that moment on, it did not make sense anymore to me to write about the world without emphasizing and enacting how we actively shape it at the same time. Design and Design Research became therefore became my fields of interest to explore how I could do

research that is engaged within, and as a part of the world that it relates to.

By my 'theoretical background', I mean that I have degrees in Communication & Media, Philosophy and Gendering Practices. All of these programmes were based on quantitative and qualitative methods, assessment of written exams or written assignments based on academic texts. My thesis projects were written reflections on literature and on my own conducted fieldwork (e.g. Mazet 2018a). These texts conformed to a style that is classically required for academic research work done during such education, usually enforcing Times New Roman (or a similar 'standard' font), 12 pt, 1.5 linespacing, indented paragraphs and sometimes a title page template. This standardization of texts aims to put the emphasis on the thought processes and its expression in words, as these are the skills that are generally meant to be acquired in the Humanities and Social Sciences. However, these rules can also be limiting for works that also aim to be situated, materially engaged in the world they describe and as Bruno Latour advocates for, attempt to be generative rather than only offer critical deconstructions (2004).

The thesis I wrote for the Gendering Practices MA Programme at the University of Gothenburg stuck a toe out of classic Humanities academia as I created a semi-collaborative zine as part of the project (Mazet 2019). The research dealt with the topic of safe spaces as pockets of feminist critical utopias. This was investigated through a type of participatory action research and ethnographic methods (although I

never called my research ethnographic). I followed a group of environmental activists and participated in their protests, while also organizing small workshops for friends and people around me on the theme of safe spaces and zine-making. Together with participants, a zine was created which was contextualized through some pages that I made myself. Although I emphasized that the zine was an integral part of the thesis and not simply an addition, I found it difficult to convey that the knowledge it generated about the events and spaces I had been a part of was as valuable as my academically written reflections on them.



Additionally, the production of the zine itself was not as thought through and reflected upon as I would have liked, due to among other things time constraints (the focus for assessment remained on the written thesis, so that was prioritized), lack of knowledge (of designing softwares or printing possibilities), the little consideration I put into certain decisions (type of paper was never questioned for instance) and difficulty to access materials and tools and education about them.

The collaborative part of the zine consisted of collages and drawings and incorporation of materials such as yarn and chocolate for staining. We also used a mobile photo printer to reflect directly on the zine-making process by printing pictures of what we were doing. This zine was photocopied on a laser printer at the university. The pages that I created myself to enclose the collaborative zine were created digitally. They showed mostly collages of scanned in drawings, but also including digital images and typed text. These pages were printed on the same laser printer and then cut out by hand to the right size. Both booklets were stapled together using a very small stapler I had on hand. In order to be able to staple into the middle of the paper, I had to open up the stapler and press the staples down into the zine with some cardboard underneath so as not to poke holes in the table. Each staple was then closed by hand.



My stapling method and a page from the collaborative zine that shows how we printed a picture that appeared on another page..

The process I just described here, the way the zine was materialized, was completely ignored in my textual analysis, even though I did stress the materiality of the zine repeatedly: “To include the zine as a material contribution has aided me to process my empirical data on a personal, collective, as well as performative level. The zine materializes my aim of constructing of phenomena rather than attempting to merely observe them” (Mazet 2019). Integrating practice, but also reflecting on its processes and materiality thus does not necessarily come easily to me. Questioning both the ontologies of theory and (design) practice is an essential part of Design Research. I therefore hope that creating the current thesis in the field of Design Research will function as a continuation of my previously acquired knowledges and practices will help me progress further in this direction.



03 THEORY // PRACTICE DISCOURSE

3.1. Feminism in practice and academia

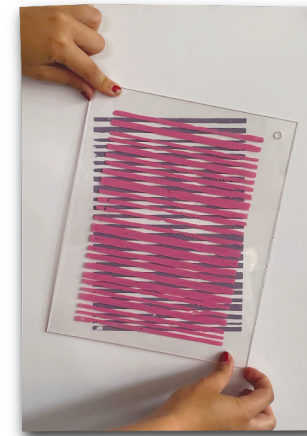
Before feminism became an academic discipline in the form of Gender Studies, often located within the Humanities, it was an activist movement. The knowledge coming from (feminist) activism is based on intuition as well as “observational experience and the pragmatics of daily testing” (Hunter 2009, p.151). As it is so engrained in daily life, it stems from and is continuously put into practice. Around the 1970s, during the second feminist wave, feminism entered academia and became what we now know as feminist/gender/women’s studies (Lykke 2011). This ‘wave’ is regularly blamed for removing the activist aspects of feminism by making it conform to the standards of academia (van der Tuin 2011).

As feminist writer bell hooks (1994) notes, (white) academia creates standards for what is deemed theoretical and what is not, often silencing the voices of marginalized researchers and other (activist) groups, especially when these texts are written in a way that could makes them accessible to a broader audience. The concept of theory becomes a mechanism to gatekeep academia and its knowledge production, which is especially ironic for feminist theory, as it claims to aspire to broader structural change. hooks writes: “Clearly, a feminist theory that can do this may function to legitimize Women’s Studies and feminist scholarship in the eyes of the ruling patriarchy, but it undermines and subverts feminist movements” (1994, p. 65).

The divide between feminist theory (in academia) and practice (in

activism and daily life), and the application of feminism within an academic system that is inherently patriarchal, is a widely discussed theme in Gender Studies. This dilemma raises questions of what feminism is, or what it should strive to be. Feminist scholar Iris van der Tuin for instance criticizes the understanding of the history of feminism through ‘waves’ (2011). This raises the ontological question of what feminism is, as rethinking its history also entails rethinking its present. Van der Tuin also ponders the disciplinization of feminism in academia, which restricts what feminism can be and how it produces knowledge. Through this critique, she is proposing to restructure both the epistemology (knowledge production) and ontology (what is) of feminism, combining them into a new onto-epistemology as these dimensions are so deeply intertwined.

Meanwhile, Nina Lykke, a Danish feminist scholar, reconceptualizes feminist studies as a postdiscipline in her text titled *This Discipline Which*



Is Not One (2011, p. 138). This entails that it is a discipline that constantly questions its position and thereby also criticizes the way academic knowledge production is organized, while at the same creating an openness in new working modes within, and in collaboration with, other disciplines. To understand feminist studies in this way



brings it back to its activist roots, as the existence of the discipline itself becomes a way of restructuring the system of disciplines. Lykke writes: "social movements do not articulate political problems in neatly packaged forms, sorted by discipline" (2011, p. 138-139) and so it would make sense for feminist studies to become engrained in all disciplines.

These reconceptualizations, amongst others, give way for a new type of theory to emerge, one that truly stems from the feminist practice of life and is in constant negotiation with it. Catharine MacKinnon, a radical feminist legal scholar, writes that as women, "we know things with our lives, and live that knowledge, beyond anything any theory has yet theorized" (1996, p. 46). The theory that may emerge from such lived knowledge is different than theories of social change that are first thought of and then (if ever) acted out. The task of a theory of feminist practice is to "engage life through developing mechanisms that identify and criticize rather than reproduce social practices of subordination and to make tools of women's consciousness and resistance that further a practical struggle to end inequality. This kind of theory requires humility and it requires participation" (MacKinnon 1996, p. 46).

For hooks, theory that is created through feminist practice can act in a liberatory, rather than confining way. She writes: "if we create feminist theory, feminist movements that address this pain, [...] there will be no gap between feminist theory and practice" (p. 75).

Examples of feminist practices in academia that work to break strict categorizations and the reproduction of patriarchal norms:

- Starting out in a different discipline (i.e. Catharine MacKinnon → law, Donna Haraway → biology)
- Making conscious choices in how they construct their theory (Ahmed 2017 only used sources that were not written by men)
- Being mindful not to speak for others (Spivak 1994) or only research their pain (Tuck and Yang 2014)
- Questioning objectivity by situating oneself (Haraway 1988) and using methods that do not shy away from personal engagement such as auto-ethnography (Jago 2002)
- Playing with structures of text and language as a form of resistance and creation (Anzaldúa 1987)





3.2. Theory and practice in design

Designers are often described as ‘practitioners’. This term entails that the person has a profession where knowledge is in the first place derived from practice-based methods. Usher, Bryant and Johnston (1997) explain how practitioners often have a tricky relationship to theory. For practitioners, theory, which is often (mis)understood as the opposite of practice, is on the one hand something to pursue in order to gain (academic) regard, but also feels too abstract to be applied in their work. While theory and practice are simply different forms of knowledge production, the valuing of theory over practice creates a hierarchy that puts the practitioner in a difficult and lesser position. This is the case for practical knowledge in professional life, which shows for instance in the distinction between mental or conceptual forms of design and more materially oriented craft practice (Levick-Parkin 2017). It also happens within higher education trajectories where disciplines are valued differently based on the traditionalist idea that philosophy (the ultimate theoretical discipline) gives rise to all other fields (Pernu 2008).

Donald Schön has written influential texts on exactly this problem and how practitioners may connect the ‘doing’ and the ‘thinking’, especially with the concept of “reflection-in-action” (1983, chapter 2). Practitioner knowledge



can become valued in this way as its own form of practical knowledge rather than having to be preceded by theoretical knowledge on practice. This is a similar view to what Glanville calls “acting to understand”, a position where “knowledge for” practice is generated through action, rather than “knowledge of” practice that would be generated by thinking before acting (2014, p.1293).

Usher, Bryant and Johnston (1997) point out that the subordinate position of practice compared to theory also creates a situation that gives practice the advantage of remaining unquestioned and uncriticized. Although the concepts of reflection-in-action and acting to understand are useful both to legitimize and theorize practical knowledge production, they are often understood as relating solely to the individual. Therefore, they run the danger of making practice appear as completely stand-alone actions, not connected to the larger state of the world. Usher, Bryant and Johnston explain that practitioner knowledge therefore “remains in the largely untouchable realm of the individual and the private” (1997 p. 121).

Another helpful concept to understand practical knowledge is Polanyi’s tacit knowledge, a type of knowing that is implicit to the body and is hard to verbalize (Polanyi [1966] 2009) and thus difficult to put into theory. Claudia Mareis (2012) argues about tacit knowledge in design education and research that we must not forget that this type of knowledge, like any form of knowledge, is transferred through constructed systems of authority and tradition. Indeed, models of tacit



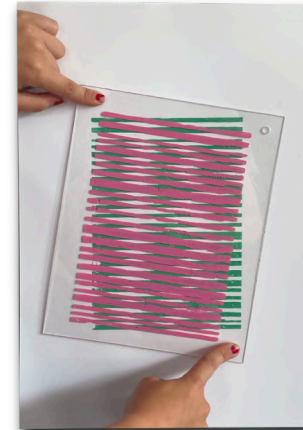
knowledge “have been influenced by specific historical knowledge debates and social and economic contexts.” (Mareis 2012, p. 71). Therefore, tacit knowledge cannot be more ‘natural’ or innate to humans, as it is always constructed within a social context. Polanyi himself already pointed this out as well, but the way tacit knowledge is currently used in design often overlooks this factor (Mareis 2012). Due to the speechlessness of tacit knowledge, it is easy to overlook its conditions and the power structures that it holds in place. Tacit knowledge therefore risks being perceived as ‘natural’ as it emphasizes bodily knowledge, and the body is often considered more connected to nature and biology. Misunderstanding tacit knowledge thus runs the risk of making practice untouchable as well.

While Polanyi’s tacit knowledge does imply that this knowledge is shaped by personal aspects, internalized rules and existing morals and values ([1966] 2009), Schön’s widely used reflection-in action does not acknowledge these aspects. This is the critical note Usher, Bryant and Johnston add to Schön’s concept, arguing that his model is “limiting in that it is critically aware neither of the situatedness of his practitioner case subjects nor of his own situatedness as a theorist” (1997, p. xiii). In this sense, what is missing with reflection-in-action is reflexivity, a development of reflection that goes further than simply looking inward, but aims to understand “the context within which disposition is formed and agency takes place” (Crouch and Pearce, 2014 p. 50).

Reflexivity is all about understanding the way in which practices are shaped and thereby becoming aware of how one’s own position contributes to the construction of the world. To let practice be informed by reflexivity automatically brings theory and practice closer together as understanding the world and acting in it become intertwined. Crouch and Pearce define this as praxis or “the way in which we do things, where the consequences of actions are taken into account” (2014, p.40). As such, reflexivity and praxis require that the practitioner politicizes what they do. This is where feminist theory and practice may come into play.

3.3. Aligning feminism and design

The ‘situatedness’ which Usher, Bryant and Johnston (1997) call for is something that is always prevalent in feminist theory and praxis. Coined by feminist biologist and theorist Donna Haraway, the term “situated knowledges” recognizes that different knowledges will be produced in different situations (1988). A person’s background, identity and desires all shape the knowledge that is generated, even when following strict scientific methods. From a feminist perspective, the concept is important



to understand that much of what we deem as ‘objective facts’ is actually constructed by and around an anthropocentric, white, male and imperialist identity.

Hunter (2009) identifies two disciplinary roots of situated knowledge, on the one hand stemming from feminist

and indigenous knowledges and on the other in “processes of engaged observation and practice” such as design/craft skills. As I have argued, both of these areas deal with deriving knowledge from practice and struggle in legitimizing this in a world full of purely theoretical appreciation. However, as feminism stems from activism rather than a profession as is the case with design, I believe design research and design theory can benefit from work that has been done in the field of gender studies to redefine both what (design) theory and practice is.

As previously mentioned, van der Tuin (2011) and Lykke (2011) call for new ontological and epistemological conceptions of feminism. Graphic designer and design researcher Melanie Levick-Parkin (2017) argues similarly for design, using a feminist lens. She asserts that a feminist epistemological approach to design is not enough to address that “design’s situatedness in contemporary western design ontology, governed by patriarchy and capitalism, presents an entrapment which curtails our very way of knowing in design” (2017, p.12). Levick-Parkin points out how, although there is now more attention for systemic oppression and the position of women in design, there is little to no attention in the Design field for the practice and position of those who have left it and those who never entered it but still participate in forms of practice. This raises the question of what a designer



is, how one becomes a designer and how disciplinary discourses of design practice are constructed and reproduced. To interrogate this may also mean to interrogate the concept of ‘practitioner’ as someone who works in the (design) industry as this industry is itself based in capitalist and patriarchal modes of assigning value.

A feminist design ontology would need to concern itself with people’s creative making practices which do not fall into or serve existing professional design practice as well as with how those people’s design agency can be fortified by acknowledging the immanence of design in material practice which does not materialize in commodifiable artifacts or systems.

Levick-Parkin 2017, p. 19-20

Of course, Levick-Parkin is not the first or only one to write about an anti-capitalistic design ontology. Movements such as social design, participatory design and design anthropology all put into question the traditionally conceptualized role of the designer. Victor Papanek already proposed a more open and less professionalized understanding of the designer in 1972 in his book *Design for the Real World*, although he starts with the hopefully unintentionally exclusive remark that “all *men* are designers” (p. 23, emphasis added). In line with this, Manzini proposes that the role of designers has changed and now “tends to be to use their own initiatives to help a variegated array of social actors to design better” (2015 p. 2). This is in line with Scandinavian participatory design which

started with Pelle Ehn who made users participate in the designing process, thereby democratizing design itself (Ehn 1993).

Arturo Escobar is also known to argue for more broad and globally inclusive design ontologies (2013). Notably, Escobar draws on Peter Lunenfeld who describes design as “a category beyond categories” (2003, p. 10), which is reminiscent of Lykke’s explanation of feminist studies as “a discipline which is not one” (2011, p. 147). Lunenfeld proposes that design research specifically “participates in the redefinition of the design process away from the stand-alone object and into the integrated system” (2003, p. 11). Design research thus can be understood as the unifying of design practice and the realm of theory and academia.

Escobar discusses how a field of critical design studies is emerging, but also points out the limitations of the more classic modern theories to support it:

Not only there is still a dearth of critical analyses of the relation between design practice and capitalism, gender, race, development, and modernity, but [...] the limits to the capacity of Western social theory as a whole to generate critical fields of research and action in the contemporary conjuncture are becoming patently clear (at least to this author). Making inroads into CDS [critical design studies] might involve, if this is the case, moving at the frontiers of the



² This thesis is certainly indebted to design anthropology, and I probably could not have created such an explorative work without its influence on the field of Design Research. However, I refrain from discussing design anthropology in too much detail here, since collaboration and participation are factors that to a certain extent remain in the background in my own work. I do not classify my



western social theory episteme. This would take us beyond the rationalistic, logocentric, and dualist traditions of modern theory.

Escobar 2013, p. 14

Therefore, it is not only the designer/practitioner that could be redefined, but also what constitutes theory as this will help to reconfigure the discourse on theory and practice without replacing it with another dichotomy (Usher, Bryant and Johnston 1997).

This is a move that is already being enacted to some extent, for instance in the field of design anthropology. As a conscious and transformative way of working, design anthropology combines the collaborative future-creation of design with theorizing contexts and sensitivity to past, present and power structures of modern anthropology (Otto and Smith 2013). For Levick-Parkin (2017 p. 22), design anthropological approaches are indeed the way to go for a more feminist



design ontology.² Reconceptualizing ‘theory’ and ‘practice’, not as opposites but deeply intertwined may not only be useful as a liberatory practice (hooks 1991, p.75) but also a way of dreaming up (feminist) futures, as we uncover new possibilities of being in the world through it.

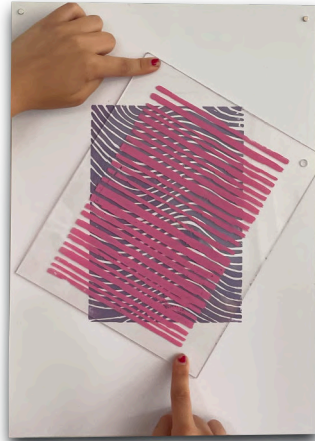
methodological experiment as design anthropology and prefer to explain it in other terms. This is elaborated upon in chapter 4 An experiment - and why I will do things my way.



3.4. Layering mind//body, thinking//making

Something that can help to better understand the relationship between thinking and doing (and thereby also theory and practice) is embodied/ situated cognition and enactivism. These are theories in cognitive sciences and philosophy respectively that understand cognition as something that fully involves and takes place in the body and on a sensory level, rather than taking place in the 'mind' (Prinz, 2009). The mind is thus the body and the body is the mind. Situated cognition additionally takes environmental interactions into account as a part of cognition. Enactivism also explains how "a person learns in action and accumulates knowledge through her embodied experiences with her environment" (Groth 2017, p. 21), meaning that the body is integral to all forms of knowledge. These movements are useful as they breaks down Cartesian mind//body dualism, the idea that created the hierarchy between theory and practice in the first place and still affects how we value knowledge to this day (Groth 2017, p. 19).

In the dissertation *Making Sense Through Hands* (2017), Camilla Groth uses embodied cognition as a framework to grasp how the body produces knowledge when making, in the context of design and craft. She writes: "Through embodied cognition theory, we may draw a different image of the body and mind



that is perhaps easily recognizable by practitioners in the creative fields. We can suggest that the mind, instead of being situated only in the head, would be distributed throughout the experiencing body" (2017 p. 159). This is a great argument to recognize that knowledge that is produced with and through the body is just as valid as 'theoretical knowledge' where less emphasis is usually put on embodiment.

However, this reasoning can be taken further, exactly by emphasizing the material and lived aspects of theory. Anthropologist Tim Ingold notices how "the components of intelligence, sensibility and expression that are essential to the accomplishment of any craft" are often abstracted from "the actual bodily movement of the practitioner in his or her environment" (2000, p. 349). This again enforces the separation between knowledge 'from the body' and knowledge 'from the mind'. Ingold speculates that a theorist would say they "make through thinking" while a craftsperson "thinks through making" (2013, p. 6). This means that the craftsperson gains knowledge from engaging with the world, while the theorist applies thought to the world from an outside perspective. If we want to understand mind and body as one, then theoretical knowledge also has to be reconsidered.

As I have argued, this brings us back to feminist theory, which is rooted in lived experience. But even on a more general level, we can conceptualize doing theory as a (bodily) practice. Elizabeth Grosz (2010) explains that philosophical concepts have practical elements: "Concepts are practices we perform, not on things, but on events to give them



consistency, coherence, boundaries, purpose, use" (p. 42). Therefore, they are not tools to solve problems but produce new ways of existing in the world by helping us to understand it differently. Therefore, although concepts are virtual, they are not solely theoretical in the sense that they get applied to the world. Rather, they interact with processes of becoming. Similarly, according to philosopher Claire Colebrook, who elaborates on the ideas of Gilles Deleuze, "ideas, theories and concepts are not added on to life in order to picture or represent life; theory is not something other than, or a negation of, life. Life becomes in a diverse number of ways, and one of those ways is becoming through thought (through words, concepts, ideas and theories)" (Colebrook 2002, p. XV).

In a more tangible way, Ingold (2020) reminds us that words are also produced by bodies, pointing to the movements of the mouth when speaking or hands when writing or typing. In this sense, writing can also be conceptualized as 'thinking through making'. Ingold writes, "words then, are not the problem; the problem lies in what the academy has done to them" (2020, p. 2). Indeed, it is common to understand words as separate from any visual practice, to distinguish words and images, even though these used to be so clearly intertwined in for instance Medieval calligraphy. Ingold encourages us to understand writing practice like any other practice (weaving, music etc.) as producing something unique and that is not merely for the 'mind' but is taken in sensorially.

In conclusion, it is crucial to criticize the concept of theory and the ivory tower it creates for academia, but it is just as important to critically

redefine practice and the hierarchies within it. I believe that feminist theories can be helpful in this as they are inherently political, explicitly address hierarchies and stem from practice. This offers as a reflexive method to understand the theory//practice discourse and the power structures within it. This consciousness is necessary for me to be able to move towards a way of doing theory-practice, where both are valued equally.





04 AN EXPERIMENT ~ AND WHY I WILL DO THINGS MY WAY

There is no doubt that critically analyzing the theory//practice discourse is important, and I hope the previous chapter provides a concrete overview and reflection on this debate. However, it is not what this project is about, although it certainly is entangled in this discussion. After delving into the theory//practice discourse, I aim to now focus on creating a theory-practice from the basis of my own position. The change in symbol between the two words represents my personal shift in understanding these concepts. This went from being frustrated at how theory and practice are so often seen as antonyms, to realizing that much work on this has already been done and it is now up to me to give shape to a theory-practice that forms a connection rather than an opposition. In this chapter, I elaborate further on why I take on this thesis as an experiment to develop a personal methodology in forming a theory-practice for my way of doing (design) research.

4.1 Creativity and desire

As I have mentioned, this research is very personal to me, emerging from a certain feeling that I did not fully understand at first. At the same time, I experiment with using intuition as a method. I understand intuition as Brock (2015) does, as a process “by which tacit knowledge interacts with conscious thinking” (p. 127). Brock’s definition for intuition as a process is as an “influence of tacit hunches or feelings on conscious thought”

(p. 127). Following intuitions thus makes use of and acknowledges my desires as a force of creativity in the research method.

Levick-Parkin, who is a designer now working in academia expresses how in her design education, she always felt that her and her classmates’ creative worth was defined by how successful they would be in the industry (2017). Even if many designers argue that everyone has a creative power (e.g. Papanek, 1972), Levick-Parkin notes that the creativity of those outside of professionalism is often not visible or valued. Of course, this is due to a limited conception of creativity that is suitable for capitalism, a creativity that aids in problem-solving and promotes linear innovation. Such market-driven views can be found in for instance Sarkar and Chakrabarti who aim to assess creativity in product design based on “novelty” and “usefulness” (2011, p. 349).

However, different understandings of creativity exist. I would like to adopt a definition of creativity in line with what educational designer and cultural analyst Jeroen Lutters puts together based on the work amongst others Spinoza, Deleuze and Spivak (2020). He writes about “a concept of creativity that can be defined as the immanent force in nature, the impersonal and formative energy in all materiality, a human as well as non-human generative power which is both divergent and convergent” (Lutters 2020, p. 17). Understanding creativity as a productive force that is all around and part of us means that it cannot be confined to the domain of ‘practice’ (or ‘theory’ for that matter). Deleuze (2006) points out that creativity is present in all disciplines, from the arts to science and



philosophy. For him, philosophy (and theory-work) is about inventing concepts, which requires creativity. In accordance to this, philosopher Henk Oosterling states that currently “creativity is moving out of the designer’s inner world and into the space between disciplines” (2009, p. 3).

This broader understanding of creativity always necessarily stems from desire, a desire to continue the process of becoming - or dying (Deleuze and Guattari 1983, p. 8). Elizabeth Grosz (1994) writes about two streams of thought on desire. On the one hand the Freudian psychoanalytical one, where desire is understood as a lack of something, primarily masculine and circulating through women as objects. On the other hand, Grosz refers to Spinoza as well as Deleuze and Guattari, who have all conceptualized desire as a generative, productive force of life. Desire therefore is creativity or “desiring-creativity” (Deleuze and Guattari 1983, p. 119). In Deleuzian philosophy, “desire is seen as an actualization, a series of practices, action, production, bringing together components, making machines, creating reality” (Grosz 1994, p. 75).

In this sense, desire is relational, a force that is present in all matter as it shapes the becoming of the world. It is thus completely embedded in the world, since “if desire is productive, it can be productive only in the real world and can produce only reality” (Deleuze and Guattari, 1983, p. 26). This does not mean that individuals do not feel desire. Instead, desire is conceptualized as a form of being, knowing and growing together that is embodied in every being. I understand my research as creative and

desire-based, since it seeks to understand and materialize a moment of becoming. Grosz writes: “as production, desire does not provide blueprints, models, ideals, or goals. Rather it experiments, it makes” (1994, p. 76). This is also how I would like to explain my methodology, as driven by this wish for experimentation and new connections.

4.2. Becoming what?

Melanie Sehgal writes about the question ‘how to relate?’ that it can be understood in two ways. The first is to ask what it means to relate (epistemologically); this could take the shape of a critical analysis of how theory and practice relate to one another. Sehgal also discusses a second, more practical approach, understanding ‘how to relate’ as a praxeological question asking ‘what is the way to relate?’. In this work, my question is more in line with the latter as I seek to carve a new path for doing research and find practical steps to put this into action. When asking this, Sehgal writes that “the mode of relating comes into focus: how do we relate? Which ways of relating do we want to continue, repeat, experiment with, and which ones do we seek to avoid? With a relational ontology that, too, involves the question: who do we want to become?” (2021, p. 21).

Doing research that attempts to find ways of relating thus becomes an extremely personal question. Here, I try to relate to both theory and practice, but this also entails a question of who I am. In the starting phase of this work, I was very concerned with the question of what a designer is,

if and how I could become one, and why and how this term is sometimes so open while other times it feels closed. Even though many authors write about design as something everyone does (e.g. Manzini 2015; Escobar 2013; Papanek 1972), I never felt it would be appropriate to call myself a designer. Some would argue this simply stems from my own insecurity. After all, there are people who never studied design and now work in the field. There is certainly some truth in this. Then again, as Gill and Orgad note about women and insecurity, focusing on individualism regarding confidence issues runs the risk to “go hand in hand with a turning away from any account of structural inequalities or of the way in which contemporary culture may impact upon women’s sense of self.” (2016 p.13). This is why it was important for me to understand the broader discourse on theory//practice as I did in chapter 3 before situating myself. Overall, what this research is helping me realize is that I do not need to become a designer in order to relate theory and practice.

In this experiment, I find my own concepts to come to terms with who I can become through the actions that are part of my research. This most likely will not result in a specific label to stick on my forehead, but rather a belief in myself and the value of my theory-practice. As Grosz (1994) writes, becoming “is not a question of being (animal, woman, lesbian [designer?]), of attaining a definite status as a thing, a permanent fixture, nor of clinging to, having an identity, but moving, changing, being swept beyond a singular position into a multiplicity of flows” (p. 80). It helps me uncover processes that encourage becoming who I want to be as a

researcher and how I want to achieve that. I am doing it to find my own way to creatively and academically relate to the world. As Tim Ingold writes, “the only way one can really know things – that is, from the very inside of one’s being – is through a process of self-discovery. To know things you have to grow into them, and let them grow in you, so that they become a part of who you are” (2013, p. 1). Printmaking, and the assembling of this thesis thus becomes a part of who I am, and who I become.

4.3. Doing what?

One thing is certain for me, the type of research I believe in and the kind that I want to do, includes practice in the form of more than writing and words. It is a research that is based in a personal and creative theory-practice. As stated previously (see 2.2 previous experiences), I have made a number of zines before and added this practice to my academic writing. Just to remind you, “[zines] are self-produced and anti-corporate. Their production, philosophy, and aesthetic are anti-professional” (Piepmeier 2009, Introduction). The medium of the zine therefore offers a nice contrast to the idea of the formally educated or professional ‘designer’. It is a practice that Levick-Parkin might conceptualize as one of the “other ways of being in design” (2017, p. 14), a (feminist) form of making that is usually not valued as ‘design’.

Since zines are already part of my current theory-practice, I have decided to continue developing this by primarily focusing on the printing process this time. Printing thus becomes an experimental site to find out

who I want to become in relation to the theory-practice dynamic. This means that I do not need to become a designer, or try do things in a specifically designerly way. Rather, I can learn from designers and printers to continue forming who I am in relation to them and their practice. Tim Ingold calls this doing anthropology, as I study "with" others to learn "from" them in order to move myself "forward" (2013, p. 2). Although my method is reflective, it is not so (auto-)ethnographic, as it focuses less on "looking back" on experiences and writing about them. Rather than "documenting", it concentrates on "transforming" (Ingold 2013, p. 2).

This is where zine-making comes into play, connecting so many of the seemingly loose strands. Zines are often printed or photocopied in cheap and quick ways. However, they also have a (feminist activist) history of being printed on Risograph machines and are becoming more and more intertwined with graphic designer's self-published artist books (Haylock 2011). In this sense, zines, printing, writing, design, feminism and the academic requirements for this thesis all come together into something new. The research thereby becomes an assemblage of practices and materials: a complex set of interlinked and overlapping frameworks, contexts, tools, things and methods for me to layer and align.

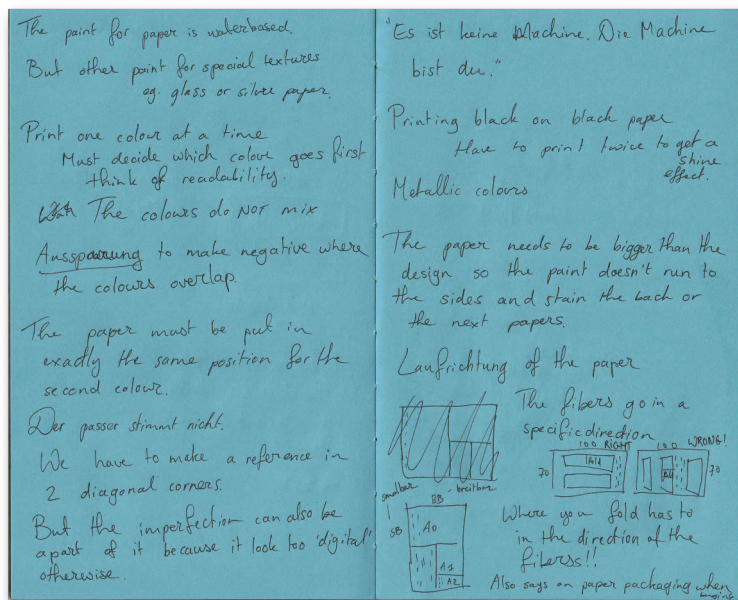
Concretely, what I have done is to explore and learn the basics of different printing techniques: potato stamping, screen printing, linocut printing and Risograph printing. This happened in different learning

contexts, and always from the basis of my in-between position (between theory and practice). I started experimenting with potato stamping as one of the most accessible forms of printing. I then participated in a formal introduction for screen printing at the Graphic Workshop of the Anhalt University of Applied Sciences. In the context of a short course project at the Burg Giebichenstein in Halle, I learned how to make linocut prints from Youtube videos. Finally, my encounter with a Risograph printer happened at the Risoclub, a small printing studio in Leipzig.

Some of the works that came out of these introductions are added in this book. However, the printing techniques are also used as a way to cut and play with the main body of text itself. I of course do not mean to become a professional printmaker in my short span of learning about these printing processes. However, learning the fundamentals of these practices provides me with some basic skills to experiment with more intuitive knowledge production, which is more openly relied upon in some aspects of these practices than in academic writing. These experiences are not only integrated and reflected upon in the work through words, but also materially and by way of illustration, forming the book that you are reading now.

My activities were documented through fieldnotes and pictures when it was appropriate to take these. As Müller writes about design ethnographic practice: "Taking notes can unsettle people in the field. When we take notes we are signaling that we consider a situation or a statement significant, which the people in the field may see differently"

(2021, p. 54). As most of the meetings I had were in casual settings, it usually did not feel like the right moment to take notes. Additionally, I was often too busy doing something to take out my notebook or iPad and write anything down. Pictures were easier to take as my smartphone is nearly always within reach. Some of my pictures and quick notes are presented throughout the work. After every meeting I had with someone, I wrote a memory protocol where I recounted what happened and my thoughts, feelings and immediate reflections. These texts helped me to find what aspects of printmaking I wanted to elaborate upon while deriving my concepts.



A scan of the notes taken in my notebook during the screen printing introduction..

4.4. Relating within an ecology of practices

To help me conceptualize my way of relating (to) theory and practice, I use the approach Isabelle Stenger describes in her article Introductory Notes on an Ecology of Practices (2005). Ecology of practices is a concept that aims to reorganize the way we consider practices. Rather than putting practices in hierarchical structures, they are understood as an ecology within which practices tentatively form new connections to each other and to their environments. An ecology of practices also entails that all practices are valued equally, co-existing like species in a biological environment.

Stengers mostly looks at the field of physics and ends her text discussing neo-pagan magic. She argues that these two practices can exist alongside each other, there does not need to be a universal or 'winning' paradigm. Additionally, all practices are connected in this ecology, no practice is right where the others are wrong. The concept can easily be applied to other bodies of practices, for instance architecture (Frichot 2015) or the practice of caring (Puig de la Bellacasa 2017, p. 152-154). Sehgal (2021), finds ecology of practices to be the theoretical concept that resonates most with her to understand 'how to relate', as it makes us conscious of structures that we take for granted in practices. She writes that for Stengers, "there is an art of posing questions to be developed, of posing questions that interest the other as a practitioner of a respective field without, however, stemming from this field and, most importantly, without the participants insulting one another" (2021, p. 29).

My project poses such questions to the field of design, without attempting to overtake it or replace it with anything deemed better. Rather, it does what Rosner (2018) calls “reworking the methods and margins of design”, but also of the practices of theorizing, writing, printing, feminism etc. In Rosner’s work this is usually a collective endeavour that highlights webs of relations. Although my own work focuses rather on my personal journey, this does not make it individualist as I constantly question my position within networks of relations and build an ecology of practices. In this sense, it aims to understand design as “a different kind of project: one that is both activist and investigative, personal and culturally situated, responsive and responsible” (Rosner 2018, p. 11). Not by becoming a professional graphic designer, but by relating to design (its theories and practices) and asking questions that reposition myself. This may then microscopically move design towards further towards such a consciousness.

The ecology of practices aims to form “new ‘practical identities’ for practices, that is, new possibilities for them to be present, in other words to connect.” (Stengers 2005, p. 186). For Sehgal (2021), this is not so much about changing the content of knowledge production or the discipline in which it happens. Rather, she focuses on the techniques used, or what she calls “modes” (p. 22). For her, modes are useful to think beyond the binary of modern and non-modern practices. In my context, focusing on printmaking techniques as modes is a way of letting go of the discussion on designer vs. theoretician which used to get me so

frustrated. Instead I am able to focus and address theory-practice through my experimentation in methodology.





35 PRINTMAKING EXPERIENCES

5.0 Prologue – Potato printing

Material and process

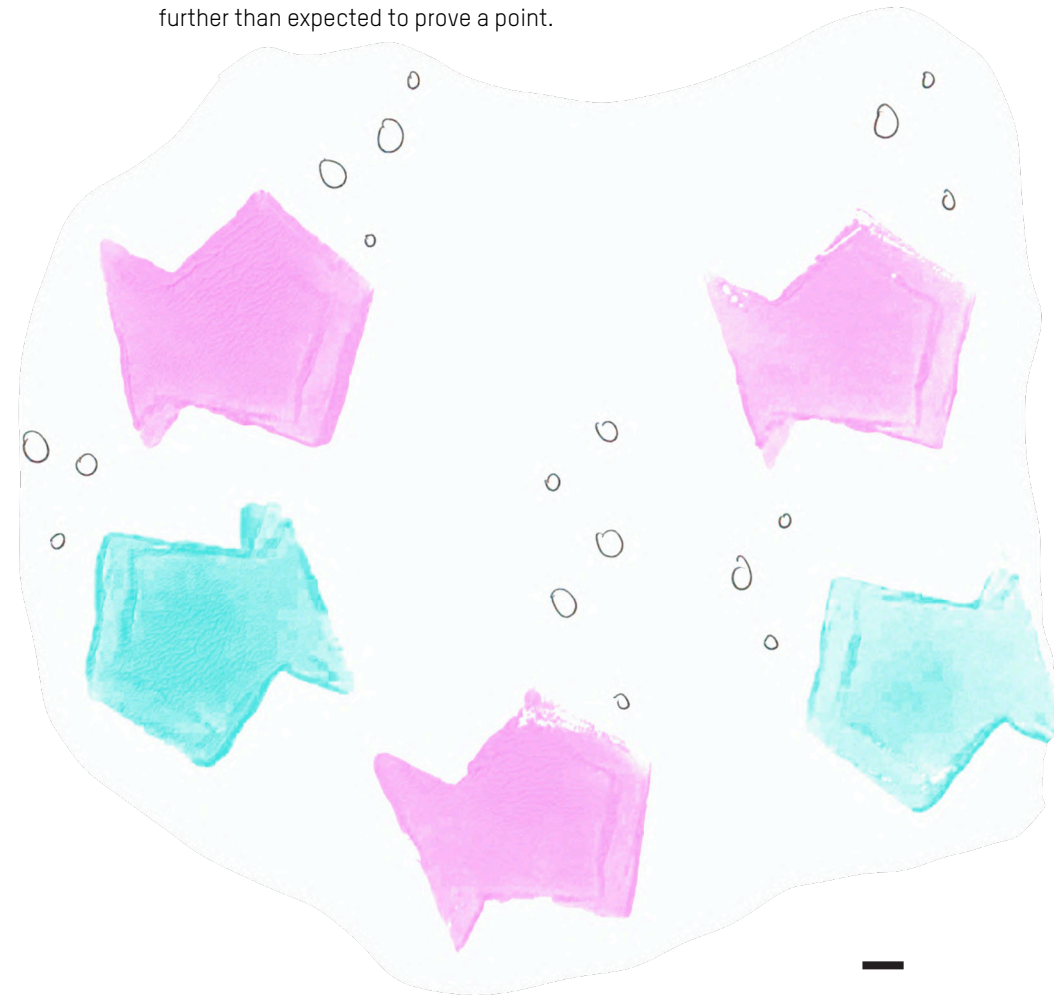
Potato printing is a block printing technique where one creates stamps out of potatoes. Many may know it from activities done in (primary) school. It can also be done with other materials such as erasers or bottle corks (Kafka 1973). Part of the potato is usually cut away to create a flat surface. A design is drawn on and the background is cut out so that the surface of the design is raised. It can then be used as a stamp by covering it with paint and pressing the design onto a piece of paper. Kafka (1973) advises to only use water soluble paints, as the potato itself also contains water.

Context

In the beginning phase of this thesis project, the COOP Design Research programme held exposé presentations to introduce our topics. I had already decided then to use printmaking as a medium to explore methodological possibilities. As part of this presentation, I started by trying out potato stamping, as it was the most easily available printing technique at that time. I created a tessellation print, as I had been inspired by M.C. Escher's woodcut tessellation prints on my recent trip home to the Netherlands.

One comment I received after my presentation stuck out to me. Professor Krause asked how I could possibly relate this 'primitive' and

'kindergarten-style' practice of potato stamping to theory. The fact that this question was asked by a professor who teaches in a programme on Design Research confirms that, although there are many steps being undertaken to de-hierarchize practices, and dismantle the domination of academic theory over other practices, this is not a given. Rather than discourage me, my professor's reaction reminded me why it is important to keep making these connections, and sometimes take them a little further than expected to prove a point.



5.1 Screen print

Material and process

Screen printing, also called silkscreen printing was developed around the beginning of the 20th century, although it has roots in other forms of stencil reproduction. Screenprinting was first in use for commercial purposes to print advertisements or signs and was taught at the Bauhaus for visual communication purposes (Williams and Williams 1987). In the 1930s and 1940s, screen printing became very popular amongst artists in the U.S, who used a more tightly woven mesh to obtain more detail in their artworks. Fine arts screen printing is called serigraphy (Lengwiler 2013). In the 1950s however, abstract expressionism became the new hype and screen printing was not considered the right medium for the spontaneous and dynamic aesthetic of this art movement (Williams and Williams 1987). During this time however, serigraphy started to gain traction in other countries, partly through American travelling exhibitions and artists who brought their materials with them. The Pop Art movement made screen printing popular again and Andy Warhol famously used it for his Marilyn Monroe series and other works (Williams and Williams 1987). Nowadays, screen printing is still widely used both commercially and artistically.

Screen printing works by pushing ink through a stencil. This stencil is made of a frame with a piece of woven fabric stretched over it. The paint is pushed through this cloth, but some areas are covered which will not let the ink through, resulting in the blank spaces on the print. The mesh fabric used to be silk gauze, but nowadays polyester is used that is more



or less densely woven, from 5 threads a cm up to 200 (Lengwiler 2013). The density of the weave depends on the level of detail that is required but also the smoothness of the surface one intends to print on. Screen printing can be done on virtually any material as long as the right screen and ink are being used, from paper to fabric but also plastic, glass, ceramics or wood. Printing on textile needs more ink than when printing on paper. This is due to fabric being less smooth, so a lower thread count is used allowing more paint through. This also means that the design will be less detailed and lines that are too fine should be avoided.

The screen stencil used to be made manually, by painting on the screen or sticking cutout pieces onto it, thereby closing off some areas and leaving others open for the ink to go through (Lengwiler 2013). Some artists, like Jakob, still experiment with these methods and they are also easier to use in low-cost settings. However, the most common technique nowadays is to use a photosensitive emulsion to cover the screen. A design is printed or drawn with opaque black ink on a transparent film. This film is put on the screen which then gets exposed with a UV lamp. The areas where the emulsion which is not covered with the design harden. Rinsing the screen with water removes the spots where the emulsion is not dried, and this reveals the stencil design.

Printing the design is done by laying a paper or other desired material under the screen and then dragging ink across the screen with the help of a squeegee, a type of rubber scraper. The ink is then pushed back and the paper can be replaced to produce the next prints. Different inks can



be used, such as “weatherproof and lightproof, transparent or opaque, glossy or matte, chemical-resistant, washable or electrically conductive”, but also “special effect inks, such as metallic, fluorescent, phosphorescent (glow-in-the-dark), pearlescent, scratch-off or scented inks” (Lengwiler 2013, p. 13). The biggest distinction however is between water-based or plastisol oil-based inks. While water-based inks are much easier to clean up, plastisol inks can be more opaque and bright and waste ink can more easily be reused (Ukena 2005).

Context

After hearing about screen printing from several people that tried to explain the process to me, I did the introduction to the screen printing workshop together with Leo at Anhalt University of Applied Sciences. The graphic workshop there is professional in the sense that appliances for screen printing that are big and modern and specifically meant for screen printing. The introduction was led by Denis Geserick and happened on three separate days. To prepare, we had to bring some files of designs to print, A one-colour A4 design to print on fabric and a two-colour A5 design to print on paper. The first day was a lecture on theory where Denis explained how screen printing works, the difference between printing on fabric and paper and all the aspects that need to be taken into account such as paper choice, different paints and common mistakes. We then got a tour to the whole graphic workshop while our designs were being printed on transparent sheets. In the afternoon, we coated two frames

with emulsion and exposed these overlaid with the designs under UV light.

The second day, Leo and I got to coat the rest of the frames in emulsion and expose them with the designs more independently. During waiting time (when frames were drying), Leo explained to me how to make designs with halftones suitable for screen printing by using bitmaps in Photoshop.

The third day we printed everything. Starting with fabric, I printed a t-shirt, some tote bags and a piece of jersey cotton. We also printed the fabric design on different paper to see what effect this could give. Then we made the paper prints. We learned about which paints to use for what and how to get them to the right consistency. Another important aspect was how to properly align the paper which is especially important when printing with two colours.

5.3 Linocut

Material and process

Linocut printing or linoleum printing is a form of block printing. Block printing is a printing method where ink is spread onto a relief surface (wood, metal, stone or linoleum for instance) and then stamped onto paper. It was the first technique that made print reproduction of visuals possible. Woodcut was used in Ancient China, Assyria, Egypt and Japan. In Europe, woodcut printing emerged around the 15th century (Kafka 1973). Early block printing was done by removing the background and

printing the 'lines' of the image and metal became more popular as it could be engraved with more detail. Before moveable lettertype was invented, pages of books could be blockprinted, and afterwards it was mostly used for illustrations. In the 18th century, the white line method appeared where the background is a solid colour and the design is carved out, leaving white lines (Kafka 1973).

In 1863, Frederick Walton started to experiment with linseed oil mixed with powdered cork spread over burlap fabric as a possible floor covering. This is how the linoleum material was born (Kafka 1973). Around the 1950's, linoleum, which was already a popular material for flooring as it is soft and durable, started to be used as a replacement for wood and metal carved blockprints. Linoleum is cheap, smooth (no grainlines like in wood), easy to cut and carve and strong enough to press when printing. These qualities "immediately opened new horizons for amateur craftsmen" (Kafka 1973, p. 13), giving block printing a new revival as it made block printing easier to learn.

Linoleum cutting tool sets are inexpensive quite easily available at



art stores and offer different cutter shapes to gouge out the linoleum. In amateur settings, water-based paint is primarily used as it is easier to clean, but for printing that must be water- and wear resistant, oil-based ink is better (Kafka 1973). A brayer, a roller that picks up the ink is used to spread it onto the carved out linoblock. The sheet of paper is placed on top and then pressed, either with a printing press or for beginners and people on a budget pressing and rubbing the paper onto the block with a spoon also works (Handprinted 2020).



Context

In the context of the thesis, I participated in a short one-week course at the Burg Giebichenstein University of Art and Design in Halle. The course was given by Tomislav Topic, a visual artist with a background in colour design. For five days, I attended the lectures on the technical aspects of colour, colour trends, colour systems and pigments. These theoretical parts were interlaced with small assignments, where we were challenged to work intuitively with colour.



During the week, we also got assigned a small project to create a colour volume, a concept that remained open for interpretation. This is where I decided to work with linocut printing as it was a nice opportunity to connect the course to my printmaking explorations. Besides, linocut printing is one of the methods that is relatively easy to do from home. I wanted to create volume in the print by playing with the moiré effect, where two patterns are placed over each other to create a type of distortion. I watched a few tutorials on Youtube (handprinted 2020; Smish Studio 2021a, 2021b, 2021c) and then got the necessary materials at the local art supply store. I worked on the prints and concept for a day at home where I carved out the linoblocks and made testprints where I overlaid prints with different colours to create the desired effect. Then I worked on it more for half a day at the school. There, I got some advice from Tomislav to make it interactive and integrate movement by printing



The moiré linocut installation I created during the course on Colours.



on transparent sheets that could be moved over the initial prints. The result was a small installation featuring prints with two patterns each in 4 different colours. Acrylic sheets printed with both patterns in pink could be moved over the prints by the viewer to create the moiré volume.

5.4 Risograph

Material and process

A Risograph is a digital stencil duplicating machine which is manufactured by the Japanese Riso Kagaku Corporation (Haylock 2011). The Risograph technology originates from the mimeograph, a mechanical device that reproduces an original through a stencil, meaning that ink is pushed through a stencil onto paper (de Barros and Arume 2021). Until the second half of the 20th century, these devices were widely used in offices and schools for smaller publications of about 50-1000 copies.

Originally it was an invention by Thomas Edison that was named mimeograph when it was trademarked in 1887 in the US (de Barros and Arume 2021). This was not a stencil duplicator (which already existed), but a new device to create the stencil sheet by perforating it with needles. Although Edison's Mimeograph was a separate device for creating stencils to be used together with a duplicator, the name, combining the Greek mimesis (to copy) with graph (to write), soon caught on to become a general term for stencil duplication machines (de Barros and Arume 2021).





On the right, a collage of the factsheet of the MZ1070 Risograph machine, which is the machine that Leo has here in Dessau.

(Riso Kagaku Corporation 2010)

In 1959 the first Xerox photocopier (a machine that copied images through electric signals) was released and mechanical stencil duplicators were soon rendered obsolete in American and European offices. However, the stencil duplicator technology continued to be developed in Japan. The mimeograph had also gained great popularity in Japan, as the Japanese characters were more suitable for calligraphic writing and producing a stencil from that, rather than needing to have the thousands of character variations stored as letter blocks (de Barros and Arume 2021). The Japanese company Riso had been in the printing business since 1946, and had developed their own emulsion ink and a mimeograph that was launched in 1958 (Riso Kagaku Corporation n.d.). While this was a classic stencil duplicator, it was the starting point for the machine that was developed in 1980. This new equipment called RISOGRAPH was a digital duplicator where a microcomputer would scan images, create a stencil through heat exposure on a master sheet and print duplicates of it, all in one piece of machinery (de Barros and Arume 2021).

Riso is the leading brand for these types of machines, however, there are other options available. Still, most digital stencil duplicators, even by other brands are usually referred to as 'Risograph machines' (Haylock 2011). Similarly, any printing process that use digital duplicators is defined as 'risography' (de Barros and Arume 2021).



Smart, easy and versatile – two-color printing the way you want it



Logical panel layout
Easy, intuitive operation is assured thanks to a control panel divided into two areas. On the right side are dedicated buttons controlling all basic operations. On the left is a touchpanel giving easy access to a wide range of more advanced functions.

Auto functions and full PC connectivity

RISO MZ series printers make two-color printing quick and easy, thanks to an advanced printer driver that virtually does the job for you. Of course, you also enjoy manual control for those times when you want something the printer driver doesn't do for you automatically. And PC connectivity lets you use software you already know to create your originals, so you're always in familiar territory. There's no faster or easier way to carry out two-color printing than RISO MZ series printers.

Data from a PC

For users who create originals on a PC, the included printer driver software automatically handles color separation when the data is sent to the printer. Dual-tone color printing is also available.



Auto

Color separation couldn't be simpler – just use the auto separation function in the printer driver and the job's done, with colors separated to match the print drums loaded in the printer. For example, if you have red and black drums, red and black tones in your image will be separated and sent to the respective drum, with other colors tones set to layering between red and black.

Manual

If you want more precise control, there's a manual mode that lets you specify individual colors for text, line art and photos on your original data and print with whichever drum you like.

Use color separation

You can even use color separation data from drawing and other applications such as Adobe Illustrator.

Combination print

Finally, combination print allows you to do split print runs of documents such as school tests with the first half of the run showing only the questions in, for example, black and the second half of the print run showing questions in black and the answers in red.

Easy-to-read screen for handy operation

Enjoy clear, at-a-glance viewing of functions – and even a preview of how your printed document will look – with the large touchpanel screen. Thanks to logical grouping of functions, you simply step through the menus until you reach your desired operation. What's more, you can customize the panel layout and even place your most-frequently used functions on the top screen.



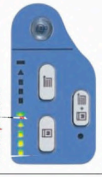
Dedicated controls for each print drum

The two print drums each have their own dedicated controls, allowing you to individually set print density and shift the entire print area for each color separately. There's also a dedicated speed control to set print speed.



Progress arrows

These arrows keep you in the picture about progress in master-making and printing, so you always know where you are in the process.



Auto 90° rotation

Similar to the function found on copiers, this rotates the print area by 90° to match paper orientation. So you're assured of successful printing no matter whether paper is loaded in portrait or landscape orientation. What's more, the function operates when reducing or enlarging (standard paper sizes only) – for example from A3 to A4 – to best fit the print area to your chosen paper size.



Lightweight, front loading print drums

Swapping a print drum for one of a different color is easier than ever thanks to the front-loading design and lightweighting of the print drums.



Easy ink setting

Front panel access makes changing the ink bottle quick and easy. You simply insert the ink bottle and twist it into place.



Slide-out master unit

The master unit is side-mounted and slides out like a drawer for simple replacement of the master roll. Just remove the old roll and drop a fresh one into place.



Context

Being able to work with a Risograph printer was somewhat of a journey. At first, I thought I would be able to print at Druckbar, the new risoprinting studio Leo and some other students were setting up in Dessau. When I met Leo in the starting phase of this project, they were waiting to be able to pick up the Risograph printer in Berlin. Once the printer arrived in Dessau, it was not yet fully functional and soon it turned out that a part needed to be replaced, so a technician needed to come look at it. I hoped this would all be solved within the timeframe of my project so that I would be able to experiment with it as well. Unfortunately, this did not happen. I then visited BüroHallo, another design studio in Dessau that had recently acquired a Risograp machine. They had a risography summerschool going on which I could have participated in, but this unfortunately did not fit my schedule. Printing something one on one there was not an option as they aim to focus more on workshops.

In the meantime, Leo had informed me of some other risostudios in different cities. This is how I came into contact with Sina from Risoclub in Leipzig. This is a risoprinting studio with two Risograph printers, one that only scans documents and another that can also print digital files. Sina is a trained graphic designer, but now focuses solely on Risograph printing for clients. After meeting once to just talk, I visited the studio again, this time with some files prepared. Sina helped me to correct these so they would be appropriate for printing. We then printed on the MZ 770 machine that handles digital files. I paid about €30 for these prints.





in
bed

86 COMING TO TERMS ~ FORMING A PERSONAL THEORY- PRACTICE OF PRINTMAKING

In this chapter, I present the concepts that I choose to get further into in order to make sense of my printmaking experiences. These form the basis of my theory-practice and may help me in the future, or a reader that is perhaps in a similar 'theory-person wanting to get into practice' position, to find ways of making that can synthesize theory and practice.

While my framework for deriving these concepts is printmaking, I believe similar concepts could be derived from any chosen practice. This is not to say that printmaking has no specificity, but rather, I mean that I have aimed to change (my own) perspective on the theory//practice dynamic, by relating to and participating in a making process to form a theory-practice. As Barad posits: "Concepts used to describe phenomena are not ideations but specific material engagements" (Barad 2007, p. 144). Since I tried out four different printing techniques, I emphasize this material engagement in my theory-practice and thereby am able to gain confidence with working and critically thinking through making practices and use these experiences in my own becoming.

6.1 Learning-with

The first step to learning is access. The printmaking techniques I tried out for this project differed greatly in their ease of access. To potato stamp, a trip to the supermarket, reading a blogpost (Pullen 2020) and using

some acrylic paint, paper and a knife I had at home was enough to get me started.

Linocut printing was similar, although a lot less cost friendly (unsurprisingly, linocut materials are more expensive than potatoes. My total was about €80 for this printing technique). To learn linocut printing, I watched videos on Youtube by small women-led printing studios (Handprinted 2020; Smish Studio 2021a, 2021b, 2021c). Wood, Rust and Horne (2009) have researched how craft knowledge can be transferred through digital resources. They explain that “this is relevant to situations where traditional craft apprenticeships are not available and many of the people who wish to acquire these skills fall outside traditional expectations. For example, they may be older, more independent and focused on personal creative goals rather than employment” (Wood, Rust and Horne 2009, Introduction). This is a position I identify with as I learn printmaking not to become a professional, but from a more independent perspective.

Jakob had explained to me what I needed exactly for linocut printing, and the instructional videos I watched confirmed this (Handprinted 2020; Smish Studio 2021a). These videos explained how certain tools that are specific to printmaking exist but can be replaced by common household items. A baren (block printing tool to apply pressure over a larger surface) or press can for instance be replaced by rubbing over the paper with a spoon. I ended up purchasing a carving tool set, a brayer (the roller used to spread the ink), specific water-based linocut paints in red, blue,

yellow and white, and some sheets of linoleum at the local art store in Dessau.

Learning through digital media especially works well for practices that do not require too many specific tools, machines or materials. Importantly, the videos I watched explained in detail how particular steps of the process should feel, sound and look, thereby describing knowledge that would be tacit otherwise. Most notably, the technique for spreading out the ink and picking up the appropriate amount with the brayer. In one of the videos, Courtney Smith from Smish Studio explains: “If you can hear that kind of light sizzle, that means the ink is pretty evenly smoothed and it’s not too thick. See how the texture of the ink is sort of like little dots sticking up. If it’s looking like thick lines and like kind of crackly, that’s too thick. But you want it to be really thin” (Smish Studio 2021c). She shows what the desired texture should look like and how the roller should spin when loading it up. These were clear explicit instructions for me to follow,



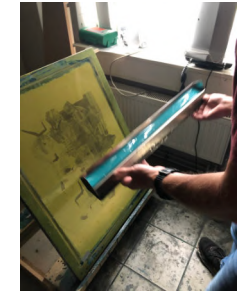
Screenshot from Youtube tutorial on linocut printing.

(Smish Studio 2021c)

but while trying it out for myself, I did realize that I would not have understood them as fully if I had not also applied them in practice.

Although screen printing can technically be done at home, it requires many more specialized materials, like the screen, the light sensitive emulsion or a squeegee. This is why I did not attempt to learn exclusively from the Internet for screen printing and Risograph printing. While linocut printing and potato stamping were easily available to me, the methods of screen printing and Risograph printing required that I connect with the right people and position myself in the right way in order to gain access.

COOP Design Research is a programme that provides students from diverse (but predominantly architecture and design) backgrounds with tools for doing Design Research academically. Therefore, the focus is primarily on writing and reading, learning theoretical practices. However, Design Research is also about “strengthening a research practice by the means provided by design” (COOP Design Research n.d.), which implies using design as a way to consolidate and enrich research practice. I was therefore disappointed when I learnt that the screen printing facilities at the Anhalt University of Applied Sciences were only available for students of the Design faculty (COOP is part of the faculty of Architecture, Facility



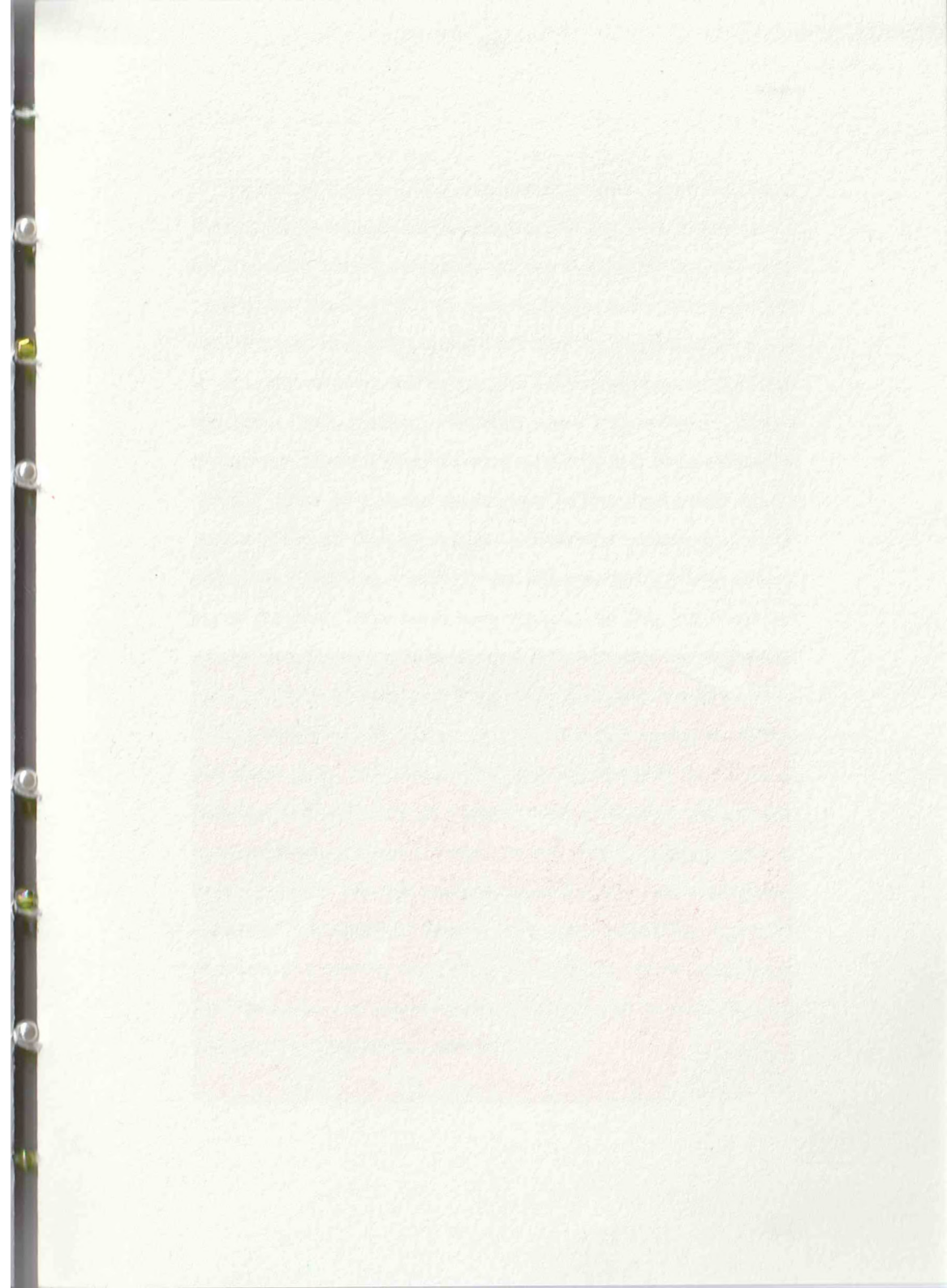
Management and Geoinformation Design). Luckily, Leo wanted to do the screen printing introduction as well and so we went to the Graphic Workshop on campus together to ask if and when this would be possible. By tagging along with Leo, I managed to access the Graphic Workshop, although this required a little bit of dishonesty as well.

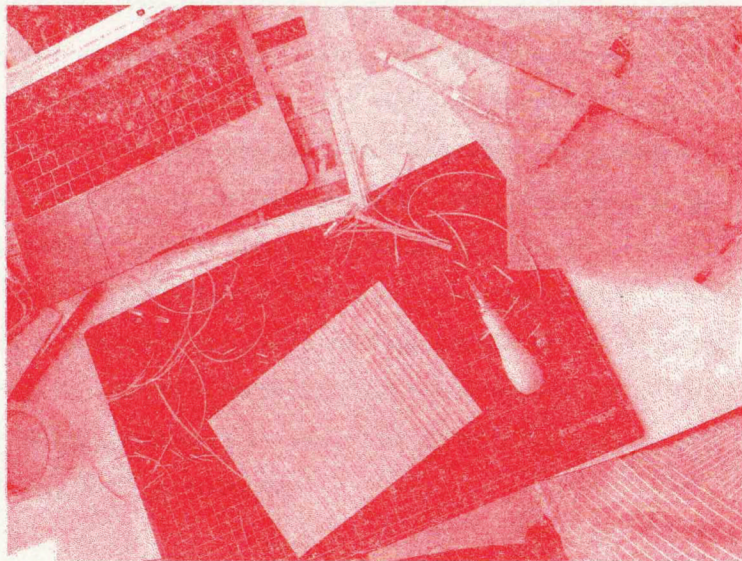
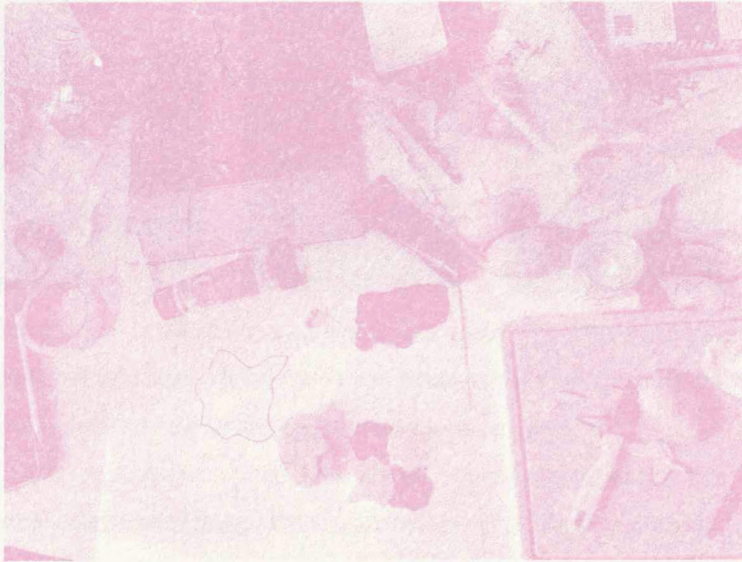
Wood, Rust and Horne (2009) also examine how knowledge is transferred to learners by master craftspeople. Learning screen printing at the university and doing risoprinting at a Risograph studio meant that I was in close contact with expert practitioners and I recognized some of the points that Wood, Rust and Horne (2009) make in their article. During the screen printing introduction, it became clear how working directly with an expert differed from following a video tutorial. Denis followed the same way of teaching as the craftspeople in Wood, Rust and Horne: “The craftsman’s teaching method was to demonstrate, then for a short while to offer guidance whilst the expert learner practiced, then to leave her to experiment whilst remaining nearby so she could ask for help when needed” (2009, Practical Work). When it was time to coat the screens with emulsion, Denis showed Leo and me a position to crouch in which would



make it easier to lift up the emulsion scoop coater (the utensil used to spread out emulsion). We practiced this movement several times before Denis showed us how to coat in one smooth and slow motion.

The angle at which to hold the utensil is important to get just the right amount of emulsion on the screen. However, just like the craftsman who could only explain how to angle a knife blade correctly by saying that “it feels right” (Wood, Rust and Horne 2009, Practical Work), Denis could not explain exactly what this angle should be or how to know if the right pressure was applied. When Leo tried it out, a lot of emulsion overflowed from the scoop coater and created a big blob on the screen and he had to do it again. The second time around, Denis held the scoop coater as Leo moved upwards. The coating was perfect. Leo wondered how it could be that he felt he had done the exact same thing while the result was so different. This question remained unanswered, but Denis did explain to us that screen printers normally spend about 3 to 4 years doing an apprenticeship and it was impossible for us to learn how to do it perfectly within just a few days.





My Risograph printing experience was also with an expert, but I would categorize it as less of a learning process. Although I was there throughout the whole printing procedure, and was able to take different decisions on how I wanted the prints to be made (on colour, grain, paper type and the printer to do it on), overall it felt more like a service rather than a learning experience as I had for the other printing techniques. Wood, Rust and Horne (2009) mention a situation where the craftsman makes a mistake and does not want to share how exactly to it. While visiting the Risoclub, there were several times when the Risograph printer did not behave as desired. Once the two ink drum machine 'did not want to print' and during the printing of my files, there was a problem with lines appearing on the print. These errors were corrected by Sina, but it was not exactly clear to me how. Sina even told me not to write too much about the machine not working, even though moments later it functioned again and she could print with it again. In a way, I recognized what Wood, Rust and Horne mean when they summarize: "When asked to talk about complex matters, skilled practitioners have a tendency to give brief responses that oversimplify and give minimal insight into the situation, or even differ from observed practice, presenting a barrier to knowledge elicitation" (2009 Methods). However, I also acknowledge that risoprinting happened at a very late stage of my project where I did not have time to learn so much about the practice of Risography and I therefore did not go as in depth in trying to ask questions.



6.2 Surface

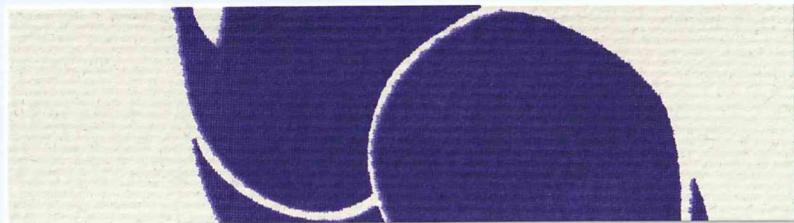
During my printmaking experiences, something that I consistently seemed to neglect was the choice of paper and the effect this could have on the resulting print. This does not mean that I believe that paper is unimportant, I simply forgot that there were different options. Senchyne (2012) explains that white paper became the standard in the U.S. during the eighteenth and nineteenth century, a preference that was ingrained with ideas of racial and sexual purity. The whiteness of paper was a symbol of refinement and referred not only to its colour but also smoothness and general light shade. White paper then is understood as “the unmarked center” on which colour and blackness “impose difference” (Senchyne, 2012, p. 145).

For the prints I made from home, I used white paper from an A3 drawing block and white A4 printer paper. I would like to say that this choice was completely determined by what I had on hand, but I have to admit I also had a stack of coloured paper in my apartment. In a sense, I believed that using white paper (which I understood as more ‘neutral’) would help me focus on the printing and creating the moiré effect I wanted to achieve with my linocuts, rather than unexpected ways that the colour of my paints would blend with the paper colours. My thought pattern here follows a hylomorphic model, the idea that I as a human impose form onto the previously expressionless (white) matter (Ingold 2010), in this case by printing my design onto the blank slate of paper. However, as I came to

understand, whether paper is white or coloured, smooth or textured, it is always already carries meaning in itself.

Barad writes: “Matter is not little bits of nature, or a blank slate, surface, or site passively awaiting signification” (2013, p. 821). This became evident in the screen printing introduction, when Leo and I got to experiment with different surfaces to print on. Changing surface clearly confirmed that print these materials are not passive and can completely affect the printing process. First, of course, there was the difference between printing on fabric versus paper. Fabric requires a screen that is more loosely woven, as the weave or knit of the fabric creates a more textured surface that needs more ink in order to be fully covered. We also printed the loose weave design on a structured and smooth paper to see the effect. On both of them, the lines of the design were a bit fuzzy and the weave of the screen was visible when looking closely. The thin and smooth paper also pulled and crinkled due to the moisture of the paint. Writing about these details is important because it explains how matter is an “active participant” in the making process and thus “how matter matters” (Barad 2013, p. 803). To reflect upon the differences in surfaces through writing brings matter and discourse explicitly together. I have also included the samples of the fabric and paper printing experiments on the next page to highlight this further.

I was first to print my A3 design with a tighter mesh screen and Denis showed me a cream and a white paper option and I chose the white as it was the closest to my digital sketch that had a white background. Leo



however asked for pink paper which made me instantly question my choice of white paper as I found that the pink that was present all around the blue and red ink made Leo's print stand out from common white background prints. The fact that I had not considered printing on a paper that was not white, made me want to include at least one page into the my final thesis book that would not be white or cream paper, as a small reminder that changes in paper colour do not have to be a distraction, but can actually enrich the work.

When doing my small linocut moiré project for the course on Colours, I first had in mind to simply layer prints at different angles to create the desired effect. However, Tomislav was excited about introducing movement in my project. He advised me to do a print on a transparent surface that could then be held against the paper print and moved in order to create a dynamic moiré effect rather than a static one. Although I did not think that moiré needs to necessarily move, I was intrigued by the idea of printing on a different material. Therefore, I got two clear acrylic sheets from the Plastic Workshop at the Burg Giebachentein and printed my designs on these. Transparency, just like whiteness, has historically been associated with colourlessness and purity (Batchelor 2000, p. 17). Again, this is engrained in hylomorphic thinking, assuming that form is imposed on the transparent material by adding pigments to it. This enforces the idea that I would be creating meaning that was not there before by adding paint to the clear acrylic sheet. Even more so than with a white sheet of



paper, it is easy to neglect the materiality of a transparent material, as it lets light through and allows for perception of what is behind it.

For Tim Ingold (2017), the way to distance oneself from this perspective is to let go of a purely optical conception of surface and move to a haptic one. Through optic vision, surfaces are understood in terms of transparency versus opaqueness. Both of these characteristics emphasize what is behind the surface (and whether it is visible or not), and therefore attribute less meaning to the surface itself. Haptic vision focuses instead on texture, thereby emphasizing the materiality of the surface. Such haptic vision allows me to understand my printing process with this surface and how it differed from paper; “to remain there” rather



than go through it (Ingold 2017, p. 102). On the one hand the transparency of the sheet provided more visibility regarding where the paint had adhered to the sheet and where it had not. While this might seem purely optical, I would argue that the transparency during this process aided me to understand how the surface itself was changing as the pigments started adhering to it. The printing did not happen onto the surface, but rather fundamentally changed its structure and altered its texture. On the other hand, the rigidity of the material made it harder to control where the paint would go as it was possible to do with the spoon on the sheet of paper. This was another nice example of the influence of the surface material, a type of material agency where “the world kicks back” (Barad 2007, p. 215).

In the printmaking techniques I experimented with, surface does not necessarily only refer to the paper (or other surface being printed on) and the print itself, as surfaces are crucial tools that are part of the printing processes as well. The block that is loaded up with ink and pressed against the paper (the flat part of a potato, or the sheet of linoleum) is also a surface. The stencil through which ink is pushed (rice paper sheet in risography or the screen used in screen printing) is also a surface. My attention was most drawn to the surface of the screen during screen printing. The woven material stretched over a frame took many steps to handle from start to finish.

Most actions in the screen printing process have to do with wiping the screen in some way or another. First brushing it with degreaser spray.





Then coating it with photosensitive emulsion, once on the side that touches the print surface and twice on the side where the paint is spread out. After overlaying the design and exposing the screen to the UV light, the screen needs to be wiped or brushed with water to remove the parts where the emulsion is still soft. Then, the screen's surface is repeatedly wiped with the squeegee to push the paint through and print the design. Finally, the paint needs to be washed off, as well as the emulsion, by wiping the screen with solvent and a brush. Ingold describes: "To wipe a surface by hand – whether bare or holding a cloth or a brush [or a squeegee!] – is to register every bump or hollow, every crease or fold, not as a feature that is set upon the surface, as though the surface were but



a homogeneous and isotropic stage on which everything of interest is placed, but as a variation intrinsic to the surface itself" (2017, p. 101). The repeated wiping and changing of the screen's surface, not only during the printing itself, but the whole process of preparation and cleaning up, functions to "bring one surface into contact with another" (Ingold 2017, p. 105), an interfacial relation between these surface materials, the tool's surfaces and myself.

Simultaneously, the screen in the screen printing process helps to understand printing tools and materials as things that are in constant process rather than contained objects (Ingold 2010). This is exemplified

even further by the fact that these screens capture previous prints through ghost images. When a screen has been used and cleaned, the image of the print remains visible. This normally does not affect the next printing, as it is simply that the mesh has been stained by the paint. Several ghost images can overlap. In this sense, the screen visibly carries with it its own history. This is a perfect actualization of the life of the screen. "We might think that objects have



outer surfaces, but wherever there are surfaces, life depends on the continual exchange of materials across them." (Ingold 2010, p. 9). This exchange is recorded and kept here. I would therefore contend that ghost images in screen printing exemplify "[taking] into account the fullness of matter's implication in its ongoing historicity" (Barad 2003, p. 810).

Finally, I want to touch upon the heterogeneity of materials and printed surfaces present in the book you are reading now. In chapter 1 zines, I laid out literature on zine-making and how this practice can be a tool for sensemaking on different levels. However, as the research on this mostly stems from the Humanities, it focuses more on the "meaning, identity and discourse" of zines than on their materiality (Hroch and Carpentier 2021 p. 2). Hroch and Carpentier, who dive deeper into the importance of materiality in zines, note that "the particular use of materials strengthens the discourses of alternativity and amateurism that characterize (these) zines" (2021, p. 2). In this case, I chose to let myself experiment with different papers (just like I experimented with different printing techniques) rather than attempting to stick to a homogenous or 'professional' look. For instance, after choosing to make my screen print on a stark white type of paper, I could have chosen another type of white paper when printing at the Risoclub (although it would not have been the exact same). However, I chose a paper that was cream white instead and would emphasize the difference.

Hroch and Carpentier (2021) also discuss the 'extra materials' that come into play in some zines. They remark that "zinesters, in the post-digital condition, pay close attention not only to the printing techniques, but carefully choose their materials from which zines are assembled" (2021 p. 7). An example of this is the zine that participants and I made collectively for my previous MA thesis in Gendering Practices (University of Gothenburg), where we embroidered a page using yarn and smudged chocolate onto another. This results in an intermateriality of the zine surface. In the current work, this intermateriality manifests itself in the handsewn binding with beads (which hopefully worked out) and the different surface textures. The variety of papers used is an example of this and of course the printing techniques which all give the surface a different look and feel. Adding beads to the binding and using pastel colours is a way to refer to my own girliness and that of grrrl zines from the Riot Grrrl movement (not because pastel colours are inherently girly of course, but because they are often associated with girlhood). I intend to doodle on some of the pages as I would do when making a zine for myself to show the presence of an 'Invisible Hand' (the name of my zine) and mixing different types of digital and analog media. Hroch and Carpentier write: "Zines were celebrations of intermateriality, with their different layers, traces of glue, hair or fingerprints and neglectfully cut pictures" (2021, p. 6). These are characteristics that would usually be considered 'unprofessional' in any commercial design work. In the spirit of zine-making, I therefore embrace the more chaotic elements of this

thesis, the messiness of this whole process, the texturizing of this new relation I form in this experiment between theory, practice, myself and the materials.

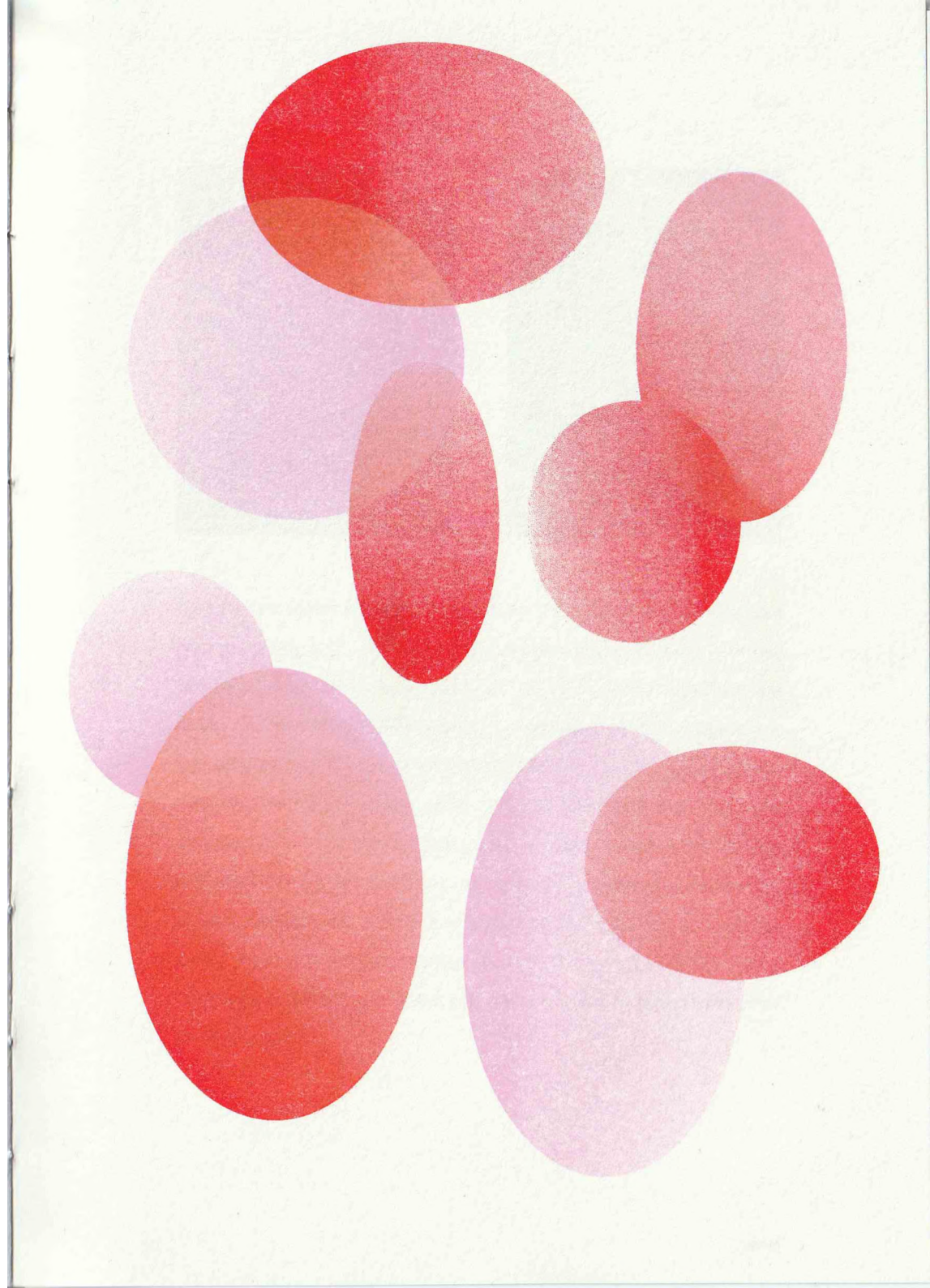
6.3 Layering, aligning and moiré

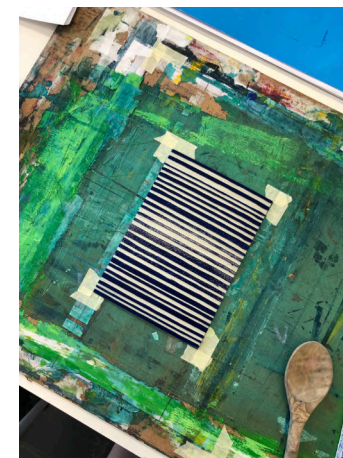
Aligning becomes important in printmaking as soon as more than one layer of ink is used. During the screen printing introduction, I found aligning to be one of the more boring steps of the process. Each layer of colour needs a different screen and the printing process is made much easier if the designs on both screens have the same placement within the frame. I expected that there would be a tool or optimized way of doing this, but it turned out that simply measuring the distance from the frame to the design at several points was the easiest way.

I sent the following note to Leo so he could align his design

Top border flute: 36,4
 Right side border to small finger: 26,5
 Bottom border to little toe: 27,4
 Left side border to small finger: 29 13:40 ✓

The Graphic Workshop is equipped with a special table that can be used to print on. It has a frame with a handle to pull it up and push it down on which the screen can be attached. When placing the paper on the table, it is important to add some tape around the corners onto the table, so



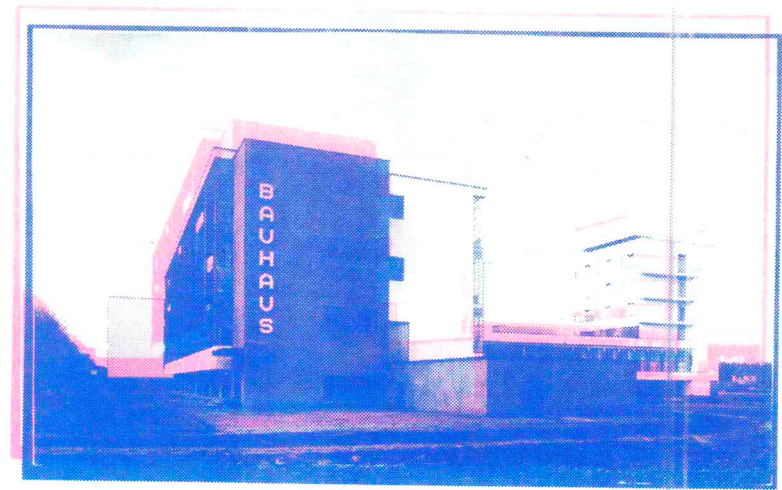


that the next sheet of paper can be placed in the same position. This was also necessary when doing my linocut prints to ensure that the print has the same placement on each paper. In the Graphic Workshop where I did screen printing, the paper is placed on a moveable plate that also has a vacuum function in order to suction the paper to the table preventing it from sticking to the screen while printing. This plate can be moved precisely both vertically and horizontally in order to reach the desired alignment when printing the second layer. This alignment is attained by looking through the screen and adjusting the tabletop accordingly. During my screen printing session, we took quite a bit of time aligning everything in advance, and so it was not necessary to adjust more after starting to print.

In Risoprinting, alignment can be achieved by adding registration marks to the design file and doing test prints. I had not added these registration marks to my files, so Sina added them for me. Based on the registration marks on a test print, the ink drums can then be moved horizontally and vertically by increments of 0,5 mm to achieve the desired alignment (Tillack 2020). When the Risograph has two ink drums (and can print two colours), the paper is already automatically calibrated, but the drums can still be moved if desired. Moving the drums was not necessary during the printing of my designs as Sina's machine was already well aligned. Still, not all registration marks overlap perfectly. This small inconsistency is typical of Risography.

Perfect alignment creates a seamless look. However, nearly everyone I spoke to about printmaking noted how misaligning gives character to prints. Denis mentioned how many people find that the imperfection can be a part of the print as it can otherwise look too 'digital'. Even with a digital machine like the Risograph, prints are usually not exactly aligned as the Risograph machines are known to be unpredictable. In this sense, risography prints provide "a novel contrast to infinite replicability and persistence of digital files" (Haylock 2011). Leo also mentioned how the Risograph has something retro about it, a specific "artisanal" quality that differs from more digitally advanced printing techniques (Haylock 2011, p. 123).

In their chapter *Anarchival Materiality – The Bauhaus Building in Dessau*, Smith, Hennessy and Neumann (2019) remediate pictures of the Bauhaus building in Dessau by using a Risograph printer and purposefully misaligning the layers of colour. The authors decided to emphasize this effect on their prints, after an error occurred where the paper got jammed inside the machine causing the misalignment. They conceptualize this misregistration as a way to "unbind the building and archive from a narrative of standardization and stability" (2019 p.188).



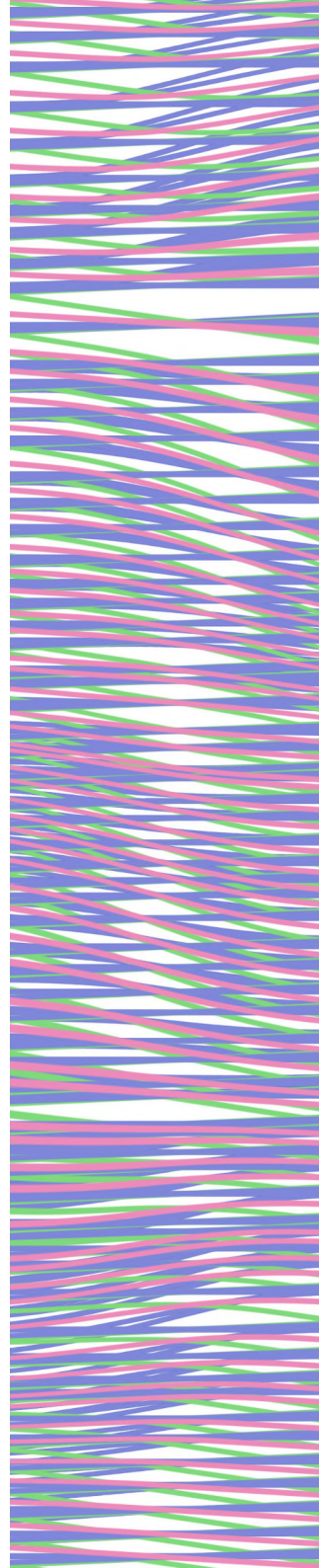
Remediated image of the Bauhaus building in Dessau

(Smith, Hennessy and Neumann 2019)



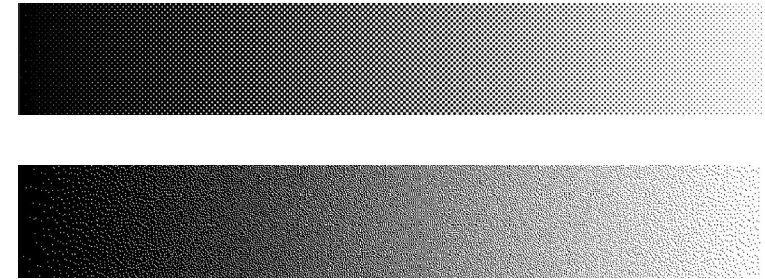
Besides showing the two layers of colour, in this example, misalignment is thus also used to add a layer of meaning to an image that points to “the ongoing, entropic force of the world” (2019 p. 195). While they primarily point this out in relation to archives and their materiality, the entropic force of the world is also present in the printing process itself as the Risograph is known for its unpredictable registration and colour intensity (Haylock 2011). Within this context, misregistration highlights the unstable and process-oriented nature of past, present and future.

The concept of layering and aligning in a specific manner, and thereby creating a new meaning, is also exemplified in the moiré effect. I first encountered this term in my sewing practice when learning about textiles where it refers to a specific textile treatment also called ‘watered silk’ (Oster and Nishijima 1963). Generally, moiré refers to the visuals of an interference pattern that appear when “two periodic structures are overlapped” (Oster and Nishijima 1963, p. 54). This means that two patterns (usually lines or dots but they can technically be made up of any shape) overlap but “intersect at a small angle” (p. 54)



or when parallel lines are shifted so as to create different spacings.

In screen printing however, moiré is an undesired effect, an artefact that can occur for instance when printing with halftones (Zoomer 2011). As transparency cannot be adjusted in screen printing, halftone

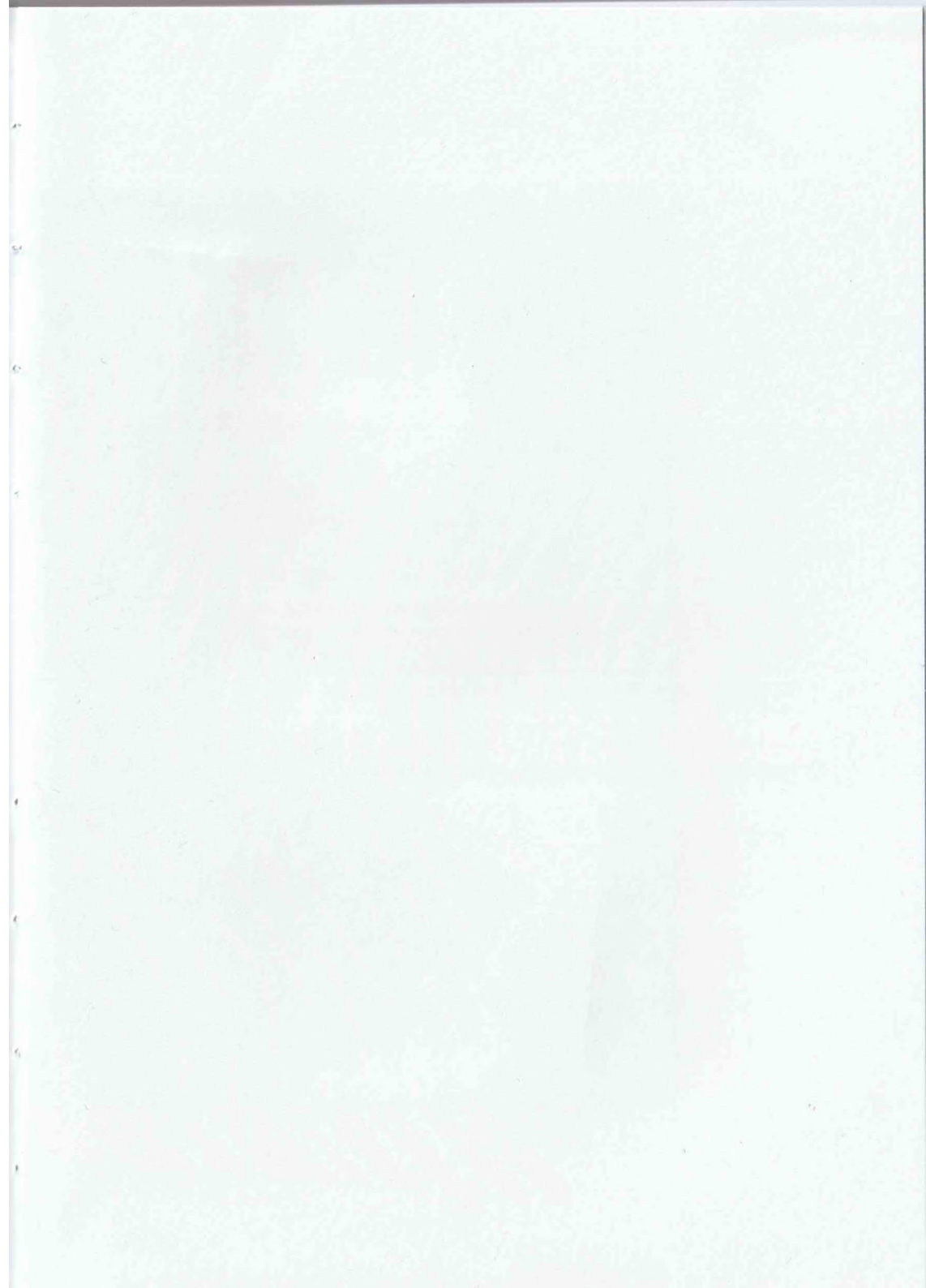


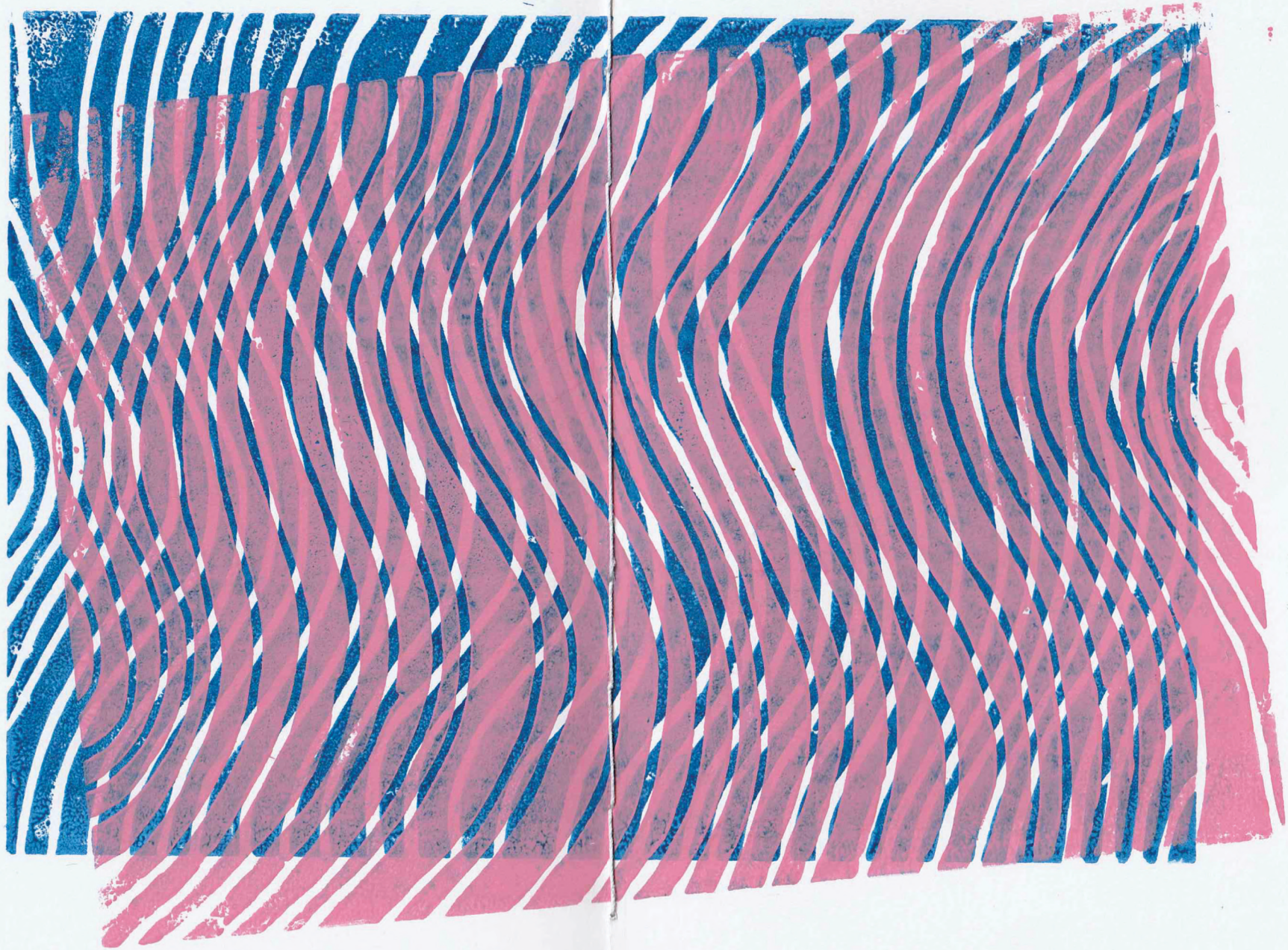
or stochastic patterns are a way to emulate this by printing small dots. This method also works to make gradients by either making the dots smaller or enlarging the distance between them. When these dot patterns get layered, it can create the illusion of the two colours blending when looking at the print from afar. However, in order to achieve this, the dot patterns should not completely overlap. This means that the dots of one layer should be not be completely aligned with the pattern of the other layer, but should be angled instead. However, as explained previously, angling two similar patterns can result in moiré. Moiré in screen printing can be minimized by angling dot patterns in multiples of 15° (Zoomer 2011) or as Leo explained it to me, by dividing



90° by the amount of layers/colours to be used. Two layers could then be superimposed at 45° and 90° while 3 layers of halftones could be angled at 30°, 60° and 90° respectively.

Throughout my printmaking journey, the moiré effect was something that seemed to come back several times. Tomislav also mentioned that it is a part of his work with coloured mesh fabrics that move in the wind and thus also create moiré patterns. This is how I decided to experiment with creating moiré patterns with my linocut prints. In this way, I wanted to emphasize the extra layer of meaning that can be created through layering. In a sense, layering and aligning is also what I have done here by layering theory and practice but not necessarily precisely aligning them into a perfect overlap. Rather, through forming an ecology of practice (Stengers 2005), I understand both phenomena as meaningful in their own right. I would argue that combining them as I have done here, allows for a new type of pattern to emerge, a moiré if you will.







6.5 Reproduction, difference, repetition

In his essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin discusses how art is increasingly reproduced by new technologies such as photography. According to Benjamin, original artworks have an aura or “unique existence” ([1935] 2000, p. 324) about them, something ungraspable that is both far and near. When reproduced through technologies such as photography, such works lose this quality as they are brought close to us so quickly. This however does not mean that the reproductive technology of printmaking produces works that have no aura. As Humphries (2010) argues, printmaking indeed creates multiples and printmaking was the first technique to reproduce visual content, but it fosters a tension between multiplicity and authenticity. In my printmaking experiences, there was never a true ‘original’ that was reproduced. Rather, the files I brought to printing studios (greyscale or black and white, separated by layer), the linoleum sheets I carved, or the screens and master sheets that had my designs on them were all part of the process rather than an original work to be copied.

Haylock (2011) writes that even Risograph printing, which is a form of digital reproduction and therefore could be considered too different from more analogue printmaking, has an auratic quality which he terms the “auratic multiple” (p.121). He refers to the fact that Risograph print runs are relatively small (between 100–300 copies) and that variations and little mistakes are typical of risography. As opposed to more commercialized digital printing techniques, Risograph printing actually enhances

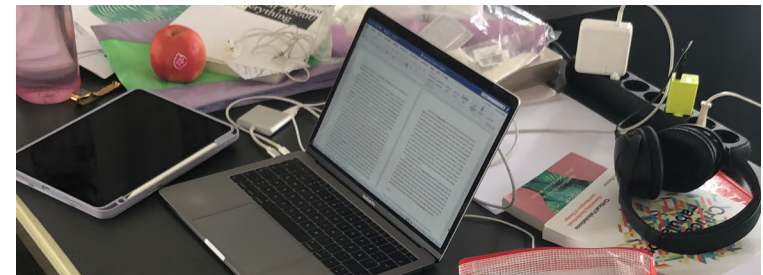
“imperfections and the subtle evidence of a handwork” (2011, p. 123). In this sense, there is also a palpable tension between human and technology, or hand and tool. Both in Risography and the other printmaking techniques I tried, these slight variations and ‘mistakes’ tend to be what makes them auratic, or in more common words ‘part of the charm’.

The multiples produced by printmaking are actually all originals, and in turn the original is multiple. This plays with the original//copy dualism in the same way that Benjamin conceptualizes art being both far and near ([1935] 2000). For Humphries (2010) printmaking is auratic because of these dualistic tensions it brings with it: “it is in generating a tension between multiple and original that the print produces the conditions for aura to arise” (p. 5). It is interesting that Humphries (2010) brings up these dualistic tensions of printmaking, as I here have used printmaking as a medium to explore another set of tensions, of theory and practice, positioning myself in between. Humphries quotes Michalek (1997) who writes:

For me, printmaking is perhaps best characterized by the word ‘between’: between art and craft, between image and technology of reproduction, between direct and indirect touch, between black and white, between freedom and limitations, between original conception and the accidental results of the process, between the ‘certainty’ of technique and the ‘uncertainty’ of the motivation which compels artists to make multiples of their images.

Michalek 1997 p. 188

I would argue that printmaking has been a way for me to find a position between theory and practice, and to accept and stay within this friction. The fact that printing is so closely intertwined with both writing and illustration and both academia and (feminist) activism is what makes it so perfectly suited for my self-referential methodological experiment. I thought of printing and I printed my visions, I wrote about printing and I printed my text, I printed my prints and I theorized with them. These were all steps that blur distinctions, between a zine and a thesis, between mind and body, between my own choices and those imposed by academic regulations between making and writing, between process and result.



With the production of multiples inevitably comes repetition. Rolling the linocut brayer over the ink, wiping the screen of screen printing, stamping the potato onto the paper are all repetitive movements that are part of printing. In Gender Studies, repetition is most often associated with Judith Butler's theory of performativity, which poses that gender and sex are constituted through the repetition of (usually discursive) performative acts (Butler 1993). In this sense, there is no space for real difference, since everything is part of and created by performativity. Importantly, norms created through performativity hide the fact that they are based on previous repetitions. For Barad, understanding and uncovering performativity is "a contestation of the excessive power granted to language to determine what is real" (2003, p. 802). Once the constructions that we deem so 'normal' are understood as performative, there is space to move towards performative alternatives that are grounded in "matters of practices/doings/actions" (2003, p. 802). A move that takes us back to the material.

A performative functions because it "*draws on and covers over the constitutive conventions by which it is mobilized*" (Butler 1993 p. 18). Butler uses terms here that seem beautifully related to printmaking. However, when applying them 'in practice' (as Barad urges to do), we understand that repetition does not have to mean identical continuation. If I for instance print a second layer of colour onto a print, even though this is done with the same movement, performed in the same way as the first layer, the result will be different. The layer of paint will be thicker, the

structure of the surface changed, the colour might be darker and areas that were not covered could be painted now if I happened to somewhat misalign the paper. By covering over the first layer, the print now has gained something new compared to what it was before. The repetition created a difference and the materiality of printmaking aids in emphasizing this difference, whereas in a purely discursive repetition, the difference is more easily forgotten.

To understand repetition as difference is to follow Deleuze's conceptualization of it. For Deleuze, repetition does not mean sameness, but means to do something anew (1994). This does not mean that Butler is wrong, rather that printmaking opens up for the historicity of performativity to come through. Creating difference is important, not as a way to separate concepts such as theory and practice or any other potential binary, but as a means to continuously be in motion, to grow. If repetition can create difference rather than static norms, this opens up for new becomings and more hopeful futures.

Taking this back to my own becoming through this work, I believe that the repetitions in printmaking and its learning process were essential in building my confidence with these techniques. In this sense, repetition creates difference in who I become. The repetitions of printmaking have a therapeutic effect. I noticed this during my linocut project where I made multiple prints in different colours as well as in the screen printing introduction. The actions of spreading the paint, pressing, lifting, changing paper, cleaning, wiping all kept following each other in the same order

and I got into a flow where my mind felt clear and focused at the same time. Mueller White advocates for using printmaking in art therapy and notes that “repetition with subtle differences can be satisfying and soothing” (2002, p. 18). She also argues that printmaking offers a certain distance to the pressures of making art and lets the maker focus on the process rather than the result. This was very helpful for me as well, in the sense that I did not have to worry as much about the artistic value of what I was printing and could instead pay close attention to the process of doing it.

Again, the repetitions in printmaking emphasize the differences that they create, rather than enforcing similarity. I see this especially when looking at my paper screen prints. The alignment seems to differ every time, sometimes the paint is more smudged, there is a print where the pink layer is done twice, one where I accidentally printed the second layer upside down, and one on black paper that Denis suddenly handed me to try out. These could be considered test prints and I could show only the few that seem well aligned and neat. However, as I have made clear, I celebrate these differences, the frictions that highlight my own position in between theory and practice, but by now well immersed into theory-practice.





37 GATHERED THOUGHTS

In this work, I have presented my journey of forming a theory-practice. I have done this from the basis of my own position, my background in philosophy, gender studies and my interest in other creative practices. Sara Ahmed writes:

If we start with our experiences of becoming feminists not only might we have another way of generating feminist ideas, but we might generate new ideas about feminism. [...] Ideas would not be something generated from a distance, a way of abstracting something from something, but from our involvement in a world that often leaves us, frankly, bewildered.

Ahmed 2017 p. 12

This is why I have immersed myself in the world, more specifically the world of printmaking. From there I derived ideas on how learning, surfaces, layering and repetition offer ways to create new meaning, to foster difference. These are ways for me to grasp (literally) the world I am a part of. This is what theory-practice means to me. It is not a set of distinct steps. Rather, it is a way for me to present different connections and to express new ways of relating (Sehgal 2021).

The question I posed in chapter 2 situation: a delayed introduction “how can I develop a methodology for confidently integrating design/making practices into my research and form a personal theory-practice?”

is answered throughout the work not only in writing, but also in the material thing that my thesis has become. Perhaps the simple answer is ‘by trusting myself’ and ‘just doing it’, as these were comments I often received from my supervisors and were crucial in getting me to try out a new way of working and writing.

just do it

A more detailed answer would also involve an explanation of what this methodology entails. Here, I believe the essence lies in a refusal to distinctly separate or hierarchize theory and practice and instead use them as practices in their own rights within an ecology of practices (Stengers 2005). Another important aspect has been to create something that is hard to categorize. Is it a zine? Is it a thesis? Can it be both? Colebrook explains that according to Deleuze, “we shouldn’t be producing books—unified totalities that reflect a well-ordered world, we should be producing texts that are assemblages—unexpected, disparate and productive connections that create new ways of thinking and living” (2002, p. 76). Whatever the exact outcome of this experiment (as I am still working on the final touches), there is no doubt for me that it is an assemblage of thoughts, theories, prints, papers and connections. For



me, it has opened up new ways of thinking, especially about design, theory and practice more generally. For the COOP Design Research Master, it may lay a certain groundwork for what kind of practice-based work a 'theory-person' enrolled in the programme can contribute. And for any other reader, it might spark a new connection that was previously not there.

What became increasingly evident during the final stages of creating this work, is how complicated I made things for myself by focusing on printmaking as something to do, as well as write about. Printing is usually one of the later steps when creating a book, as it is usual to first finalize the content or design of a print. In this case, as printing, writing and designing all became intertwined, it was difficult to plan exactly how and when I would do what. In *A Poetics of Repetition – Theory and Practice in/of Printmaking* (2009) Ruth Pelzer-Montada reflects upon repetition her own printmaking practice, but also notes how the switching between writing and artistic work in her PhD process enacts difference and repetition in itself. She writes:

More specifically, each of the written texts 'repeats' elements of the other, sometimes literally, yet every time, it does so with a different slant, an altered emphasis, within a change of context. [...] The texts may also be argued to repeat (as difference) the visual work. Conversely, the visual work 'repeats' (elements) of the written.

Pelzer-Montada 2009, p. 19-20

This continuous self-referentiality is also present in my own work. Although the different chapters and sections serve particular functions and use different literature and experiences as their ground, they all work towards expressing a similar idea. Meanwhile, the prints are a part of the work rather than an illustration or representation of it. In Humphries' words: "The print is therefore a concept that partakes in a field of relationships between people and materials, and between materials and time." (2010 p. 7).



While I believe it to be essential, my non-linear way working may have led to many of the 'mistakes' present in this work. From misalignments and blank pages due to different printing techniques, to small errors to seemingly 'random' decisions being made (paper, colour or even designs to print) because I did not have an overview yet of what the

finished object should look like. It was also difficult to not be able to really write about something because it had not yet been made, which is why some parts needed to be added or corrected afterwards. I knew however that it was important for me to print a page that only contained text by using one of the printing techniques I was writing about. I hereby emphasized the synthesis of writing and making. This is a messy process. It meant that I had to get certain pages ready much before the others. Due to the nature of my binding technique (in signatures of 4 sheets of paper), I then also had to think of what to print on the page that would be on the other side of the sheet. At the point of writing this, I still do not know how this will turn out exactly.

What I do know is that this is the chaotic nature of this project, and that it is precisely this messiness that is crucial for my theory-practice. It is a constant reflection, layering, aligning, repeating of all kinds of things. The back and forth between these processes is a way for doing academia differently, and understanding creative practices better. But it is also where I have found a confidence growing in myself to continue.

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DECLARATION

Herewith I declare that I have prepared this Master thesis independently, that it has not been submitted in the same or similar wording as an examination paper in another course of study, and that I have not used any other aids and sources than the ones indicated.

I have marked any quotations given in the thesis in their original or similar wording as a quotation.

Place, date:

Dessau 31/08/2022

Signature:





