

METHODS OF ITERATING

UNIT 4
JANUARY 28TH 2025

ROY LICHTENSTEIN
CRYING GIRL - 1963
SILKSCREEN PRINT

LAST WEEK

DROWNING GIRL SCREENPRINT



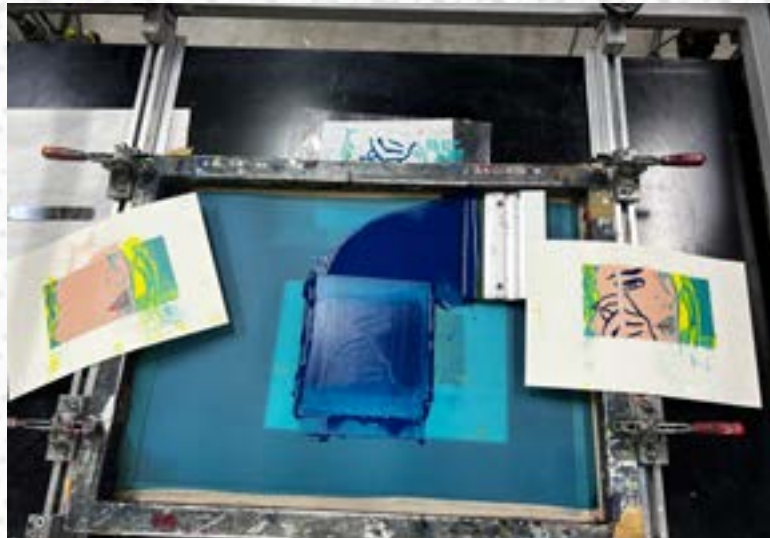
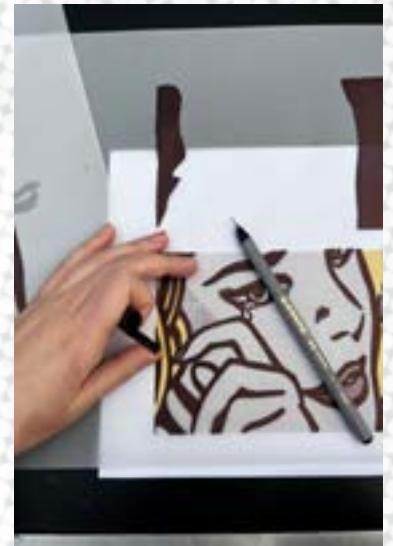
THIS WEEK - INSPIRATION

CRYING GIRL SCREENPRINT - LICHTENSTEIN - 1963



IN PROGRESS

ALTERING THE RIGID PROCESS OF SCREENPRINTING THROUGH SMUDGING, LAYERING, AND SUBVERTING - ENTIRELY BY HAND



ITERATIONS SET 1

MARKER DRAWN STENCIL - INCREASING # OF TIMES SQUEEGEED



ITERATIONS SET 2

PAINTED STENCIL - INCREASING # OF TIMES SQUEEGEED - TAKING AWAY TEARS + HAND



ITERATIONS SET 3

PAINTED STENCIL - SMUDGING IN OPPOSITE DIRECTIONS - FOCUS ON TEARS + HAND



NO DIRECTION
BLEED FROM PREVIOUS PULLS

DOWN AND UP

UP AND DOWN

RIGHT AND LEFT

LEFT AND RIGHT

WRITTEN RESPONSE

DROWNING GIRL SCREENPRINT

Through the exploration of screen printing, a couple of essential questions came to mind about both the art of it as a whole and the generated output. My first thought for this project was riso printing – but I decided I wanted to explore a more hands-on tool. Screen printing was the obvious choice here but it raised the question of why anyone screen prints when you can do risograph printing? Getting the same result but with a more controlled, streamlined, and efficient result. Is it the act of creating by hand? The increased control in the production of each layer?

But after attempting many iterations I began to question if perhaps it is the possibility of mistake, trial and error, and uniqueness of each print that keeps it in business today.

I also came to understand the flip side of screenprinting – the rigidity and predetermined outcome. There is an intense lack of room for adaptation in the project through process, locking you into the original idea from the moment you create a stencil – or at least for the iteration at hand. What does the output of screenprinting stand to gain from interrupting some of these processes? If the stencil is moved while being exposed to the UV light what can it create? If squeegeeing the ink over the screen is repeated and repeated? How can the rigidity of screenprinting be made unpredictable when altering the constraints?

Through the process itself and looking through the lens of Raymond Queneau's *Exercises in Style* a different thought process arose. Maybe the outline / rigid input leaves more room for undiscovered interpretation and understanding. Even though it may seem banal to be repeatedly screenprinting a fixed design, hoping for the slightest differential through minuscule alterations in the process, perhaps the end result is wonderful in its simplicity. Queneau states "I have spent more than a year, off and on, on the English version of the Exercises, but I haven't yet found any boredom attached to it. The more I go into each variation, the more I see in it. And the point about the original story having no point is one of the points of the book. So much knowledge and comment on life is put into this pointless story." (Queneau, Raymond. *Exercises in style*, 1998).

I think there has been a struggle in this project to find a purpose for hacking screenprinting or to find either a backstory or end result to get a certain point across. I have thought through and woven some slight undertones concerning the male gaze and the representation of female helplessness in Roy Lichtenstein's screenprinting works. But maybe leaving things open-ended and free to discover their own patterns and undertones is part of the process here.

RAYMOND QUENEAU

Exercises in Style
London: John Calder
[1947] 1998
pp. 9–16, 19–26