

Draft 1

When I tried to mimic Andy Warhol's rubber stamping technique, my biggest challenge was carving the rubber stamps. This was my first try, and I found it similar to printmaking, where you carve an image and then transfer it onto paper.

The hardest part was making sure only the parts I wanted to print transferred, without any unwanted areas. My first stamps were too large, which caused other parts to print as well. Also, carving the fine details was tricky, but after a few tries, I managed to get a clearer image.

I also realized that controlling the ink concentration and using different types of ink was important for adjusting the depth, color, and consistency of the pattern. By changing the ink's concentration, I was able to create different effects, such as variations in lightness, color gradients, and texture. This not only made the pattern richer but also gave me more control over how the final print would look, especially since the ink faded with each repetition.

Next week, I plan to try several different approaches. I will repeat the same pattern or image many times, changing the placement, direction, and density of each stamp to create subtle differences. I will also experiment with different ink types and concentrations to make the pattern less predictable. I want to have other people create on the same pattern using the same stamps to see how they interpret it. I'll also think more about the meanings of patterns and how repetition can affect the message they convey. These experiments will help me discover new ways to use repetition in my work.

## Draft 2

After trying the linoleum printing technique last week, I started experimenting with random repetition. I found that dragging a rubber stamp to create movement in the image not only made it more dynamic, but also raised a new question: how can I express movement through irregular repetition and change? By dragging the rubber stamp, I created uneven paths on static paper. For example, I mostly used a bird rubber stamp. It leaves a trail that mimics the natural movement of a bird in flight. Each time I dragged it, the result was slightly different because of small changes in ink thickness, force, and direction.

This method reminded me of Duchamp's *Nude Descending a Staircase*. Duchamp broke movement into different parts, creating the illusion of continuous motion. Similarly, I wanted to show the bird's movement and sense of time on one piece of paper, using repeated prints to capture different moments. This is similar to how Duchamp showed movement on a still surface by breaking it down into separate actions. Each time I drag or repeat a moment, it feels like capturing a piece of the bird's flight, creating a sense of fluid movement on paper. Walter Benjamin's ideas on art and reproduction guided my experiment. I dragged a rubber stamp and repeated the same pattern, changing it slightly. Benjamin said that machine reproduction removed the 'aura' of art and made it more accessible and common. My experiments showed how repetition and variation can change the movement's path. Each print showed a different sense of speed and energy, showing how repetition can bring something new to art. This helped me see how symbols change with repetition.

Also, while repeating the prints, I experimented with the ink consistency and how hard I dragged the stamp, which created different shades and color gradients. It made me think of Benjamin's idea that repetition makes art more accessible, but in my case, repetition doesn't just repeat—it creates new layers of time and space through change.

From these experiments, I realized that repetition with small changes helped me better control the pace of repetition and how the form changes. It also got me thinking about how I can explore movement and time through repeated prints. By dragging the rubber stamp and layering the prints, I could see how movement continues and how irregular repetition affects the result.

### Draft 3

After experimenting with lino printing techniques, I started exploring random repetition over a few weeks. I found dragging the rubber stamp to create movement is a very effective way to create an image. If I use this skill I need to consider, how can irregular repetition and variation convey movement? By repeatedly dragging and stamping the rubber stamp multiple times, I can mimic the movement of the bird on the paper. Each time I adjusted the ink density, pressure, and direction, the results were different.

Duchamp's *Nude Descending a Staircase*, which breaks movement into separate moments, inspired me to show the bird's movement on a single sheet of paper. Each repetition or layer adds to the sense of flow, similar to how Duchamp broke down movement into steps.

Layering the print and changing angles helped me create a flow that challenged the usual static nature of linoleum printing.

I also used the idea of multiple exposures in photography. By layering the bird's movement, I created dynamic motion in a still medium. This added depth to the image and changed how linoleum prints were made.

Walter Benjamin's ideas about art's ability to be reproduced in *The Work of Art in the Age of Mechanical Reproduction* guided my experiments. Repeated patterns change a little each time, creating layered, changing images. Benjamin said repetition removes the "aura" of art, making it more common. My experiments show that repetition and variation give each print a unique character. Each time I drag the print, there are factors that I manipulate as I operate the print, such as different speeds and forces and controlling the ink level, which also shows the symbols change with each repetition of my movement. In this way I sometimes create gradations, movements, and multiple overlays, an effect that gives the overall image a richness of layers, as opposed to the traditional lino print, which has a single layer. As an echo of Benjamin's idea that reproduction makes art more accessible, it is not so obvious that a single image is a bird, but multiple images together and on close inspection are obvious. Also, in my work, the repetitive attempts to present a new experience each time add layers of time and space. Through experimentation, I learn to represent movement when it is repeated and varied. I create continuity and unpredictability, which is a degree of capturing moments of movement over time. This approach has given me a better understanding of how to represent movement in a static medium and has also allowed me to reflect on the role of repetition and variation in art.

In the end, my work challenges traditional printmaking methods. Using drag and drop and multiple repetitions, it pushes the boundaries of the techniques used in lino print to express dynamism. And I created prints that changed with each attempt, imbuing each of my repetitions with a different handmade meaning. Looking ahead, I see this approach helping me to create more work. In the future I will not be limited to the lines and areas created by the lino cut plate itself, but rather deal with movement in this more fluid and dynamic way when I go through lino print. I have been able to create ever-changing prints by making variations by hand, adding depth to the idea of 'movement as transformation'. This technique has also allowed me to continue exploring the idea that each mark carries a meaning when it is in motion, rather than simply being a printed work in its own right.

Benjamin, W. (1936). *The Work of Art in the Age of Mechanical Reproduction*. London: Penguin Books. pp. 219–253.

