

Published Writing

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Visual interferences that dots make scuff us

Before digital imaging,
there were two techniques
for creating a halftone image

You could hang a piece of coarse woven fabric
in front of an unexposed photographic plate and
the weave would filter the light like a mesh

or sub the fabric for a screen with hand-cut
parallel lines like slits

Once exposed and developed
using photo-etching techniques
the photographic plate
made an image composed
only of dots or lines

I am imagining these life-size stencils
in a domestic space, like a living room:
solutions that emerged from everyday objects

a linen shirt draped over the back of a kitchen chair
on the wall the horizontal lines of shadows made from bamboo blinds

until someone has the idea to use them as light filters
and hoists them up impromptu-like

I need to describe
what I am learning about
print technology
in physical terms,
my terms

I learn that jpeg
artifacting is made from
compressing data by
saving it as a jpeg

Contours of what
otherwise might

be the clean edges of
shapes
become
jagged and halo-ed
when the file size
is increased

This is the by-product of the
circulation system
of image processing
(batch scaling up and down
and back)

This is dust
that has been scaled from shapes
and released into a pictorial space

On a screen, dust can be made from
the microfibrils of hard smooth objects
like playing cards, mirrors and dice,
creating a texture culled together
from non-essential data

Under a microscope one piece of dust
the size of a hole in an audio
speaker
becomes immersive

What is this dust
that cannot be root-bound
or kicked off like shoes

Brown and grey dust made
by week old flower bouquets

LA freeway dust nestled at the
bottom of jars used to mix paint

A surface covered in the
velvet like texture

How can I describe
dust blowing underfoot from
memoji dog picking up speed
fuzzzzzzz

The first time we saw
the Sturtevant's *Finite / Infinite*,
a video projection of a dog
running, that filled the entire
warehouse space of 356 Mission Road,
we weren't together

We were co-workers
in an art world job

We had nothing to say
to each other. No idea how
to interpret it except to
feel the energy of this enormous
beast on repeat together.

The force of the dog running
is cathartic
energy

If there is something that escapes the closed loop of the GIF
it is the physical pleasure of running

The painting is a mise-en-scene
of this running scene

The interior of the camera obscura
is a dog beach
with two mirrors
instead of one, side by side

Come closer

I am looking at artifacts
of digital processing and editing
translated by silkscreened acrylic paint
that simulates and adheres
to the logic of the Photoshop file

paint into grids of high res
and low res dots

but I am also looking at last night
playing threes
for one dollar bills
with a button
that makes
everything
night vision
green

a painting tool that
softens the sepia hue
of an absurdist film noir
night and grades the jagged
edges of pixels

a squeegee that flattens
the undulating stage curtain

the cumulative
sources of these images:
a bootleg of a bootleg of a video still
from a batch upload to Youtube
a How to Video of scrap metal graveyards
Op art fan art

(my methodology
for writing is
the pleasure of
having image
associations flood
through my hands
like water)

I like being lied to about
the mechanics of optical illusions

because when I hold my phone
up to the painting, the camera
animates a moire pattern
while attempting to register
the image

- Rachelle Sawatsky