

## **1.4 Methods of Iterating / Written Response**

### **DRAFT 1**

The results that the Risograph produces reveal flaws in the print or texture, that are sometimes inconsistent or uneven. The graininess adds a handcrafted feel. And the bold and vibrant colours give the outcome an almost limited edition, one-of-a-kind feeling with a soul and character of its own. Yet the Idea of Risograph was to bring a way to mass production that is cheap, simple and effective. That raises a question of authenticity and almost fake realness in this tool that was meant for effective and low-cost reproduction. The ability to layer and overlap objects bring a way to achieve new colours add depth, a sense of movement, dimension and a fantasy-like feeling of blurred motion and more things happening at one moment.

Working with Risograph as a medium raises questions of minimalism, and complexity hidden behind simplicity. How far can we take minimalism? How can we achieve complexity that benefits from simplicity? How far can we take expressiveness and emotion through Riso as a medium that is flat and has limitations? How to push the medium to achieve a sense of motion?

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### DRAFT 2

During my experimentation with Risograph, I was exploring the potential of the machine to explore unusual ways to add depth, movement, and multi-dimensional aesthetics to my Risograph prints. Before I began experimenting I created a set of simple, one-coloured designs to work with. Based on my last week's work, I experimented with various techniques Risograph has to offer, such as layering, a combination of vivid colours, manual manipulation of layers, manipulation with ink stencils to create new effects. Later on, I played around with the idea of using red and blue to create functional anaglyphs to give the audience an unexpected visual experience. In spite of this, to be able to detect all the changes and discover all the variations, all the experiments use the same base design

My approach to these Riso experiments starting with one single design may be traced back to Raymond Queneau's 1947 book "Exercises in Style," with which I've previously engaged. Similar to Queneau's experimentation with different writing styles, I am experimenting with various techniques in Risograph printing. We both are working on the idea of introducing new techniques within our chosen medium. Experimenting with a variety of mediums and approaches is at the core of both of these methods, with the end goal of providing the audience with a singular and engaging experience. We are both also encouraged by innovative thinking and a willingness to try new things as a means of producing one-of-a-kind and unexpected outcomes. In his book, Queneau touches on the capabilities of readers' understanding, and the way they think about the one same story presented in different styles. He allows the readers to exercise their imaginations. In my experiments, I am also working with a certain imagination and dynamics, that allows the viewer to find their own understanding of approaches.

Both Queneau's experimentation with diverse writing styles and my experimentation with Risograph has pushed the boundaries of what is possible in our chosen mediums by introducing new techniques and materials. Similar to Queneau's retelling of the same story in 99 different ways, I created a number of variations on the same theme, each with its own unique colour scheme, texture, and layering, all in an effort to provide the audience with a new perspective and set of tools to engage with the material.

In conclusion, the approach that I adopted in experimenting with Risograph is comparable to the approach that Queneau takes in "Exercises in Style" in the sense that both involve experimenting with a variety of mediums and methods in order to produce results that are one of a kind and interesting, and both examples encourage creativity and experimentation.

**Resources:** Queneau, Raymond. [1947] 1998. *Exercises in Style*. London: John Calder.

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### DRAFT 3

*Edited from the previous week to answer my new approach and to be more reflective and critical + visualised through Risograph on the next page)*

During my experimentation with Risograph, I was exploring the potential of the machine to find ways to present an audience with an unexpected experience. My goal was to achieve that through adding depth, movement, and multi-dimensional aesthetics to my Risograph prints. Coming from a number of previous iterations I experimented with, I decided to continue in my gained knowledge about the colour logic behind blue and red and use various techniques Risograph has to offer, such as layering, a combination of vivid colours and using the possibility to add grain or screen touch.

My approach to my Riso experiments can be traced back to Raymond Queneau's 1947 book "Exercises in Style," with which I've previously engaged. Similar to Queneau's experimentation with different writing styles, I am experimenting with various techniques in Risograph printing. We both are working on the idea of introducing new techniques within our chosen medium. Experimenting with a variety of mediums and approaches is at the core of both of these methods, with the end goal of providing the audience with a singular and engaging experience. We are both encouraged by innovative thinking and a willingness to try new things as a means of producing one-of-a-kind and unexpected outcomes. In his book, Queneau touches on the capabilities of readers' fantasy, understanding, and the way they think about the one same story presented in different styles. He allows the readers to exercise their imaginations. In my experiments, I am rising the same questions and intentions about working with imagination, dynamics and also plasticity, that allows the viewer to find their own unexpected understanding.

Comparing the work of Queneau to mine raised a number of questions. How can I take my experiment even further to push the my medium? How to achieve that by introducing new techniques, but without using any third tool? Similar to Queneau's retelling of the same story in 99 different ways, Will I be able to produce a number of variations with the same starting point? Is there a further way to connect the natural capabilities of Riso and my question of illusion and depth? Can I apply the question of imagination and experimentation to my work?

In conclusion, the approach that I adopted in experimenting with Risograph is in a way comparable to the approach that Queneau takes in "Exercises in Style". Queneau's approaches are giving me new perspectives and ways to think about my work. In my opinion, our practice involve experimenting with a variety of a certain medium and methods in order to produce results that are one of a kind and interesting, and both examples encourage creativity and experimentation.

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## DRAFT 3 / THROUGH THE LENSES OF RISOGRAPH

