

In Xerography, Publics, and Counterpublics

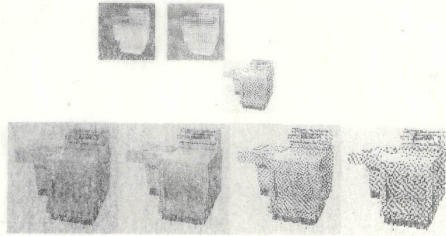
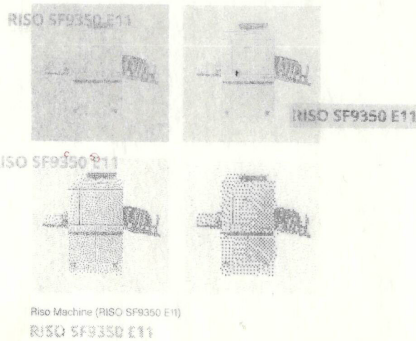
Xerography, Publics, and Counterpublics

Kate Eichhorn writes of the specific independent print culture formed by the proliferation of xerography and the subsequent design of posters, public notices and eventually zines. The text... xerox machine... Eichhorn establishes how xerographic production enabled access to both public spaces as well as discourse outside the dominant publishing systems.

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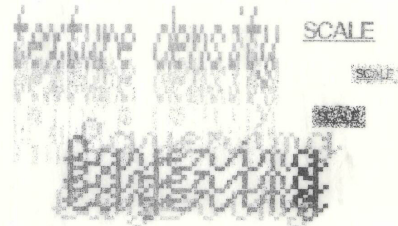
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Eichhorn concludes her argument by establishing the importance of xerography specifically to "people whose lives have never fit clearly into established notions of the private or public spheres." Hence, the role of printing technology in resisting or facilitating social change becomes apparent. Legibility within print, similar to our access to publishing systems, is not neutral, and is instead determined by access to reproduction technologies.



The first Xerox machine (Xerox 914), introduced in 1959

In my risograph work, I use texture density, scale and layering to produce conditional legibility.



Here I attempt to look at legibility in two distinct ways: the first, our literal perception of print as legible and the second, from the sociological perspective of legibility as described in James C. Scott's book, Seeing Like a State (Scott, 1998). Rather than treating clarity as a desired design outcome, the prints explore how visibility can be partial or withheld - reflecting not only legibility as a means of control (by the state), but the ways in which minority identities or counterpublic discourses often exist outside "recognition".

Furthermore, a process characteristic of risography is taking test prints; these prints, often taken on used sheets of paper or other test prints, create an interesting interaction and produce layers of concealment. Even though they are of the same material, they create an illusion of numerous prints and reinforce questions of legibility.

Thus, in this way, risograph is not only a method of reproduction or duplication but a practice in which legibility and visibility can be actively negotiated through the print itself.

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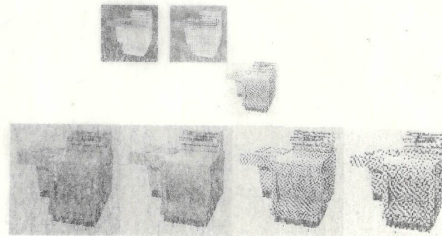
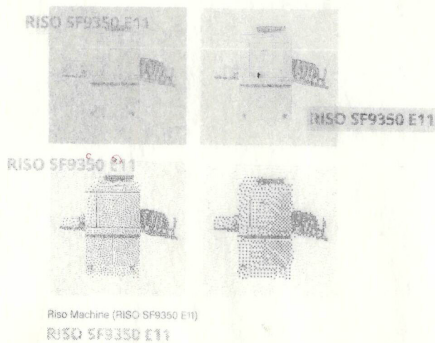
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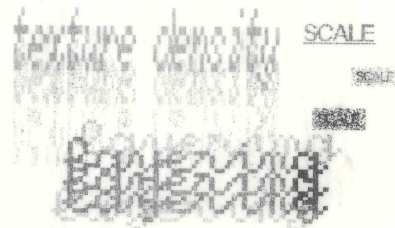
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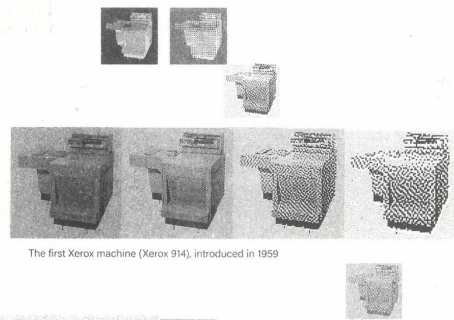
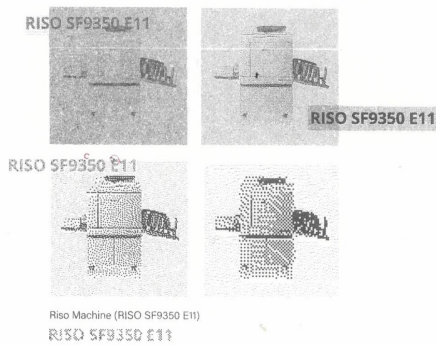
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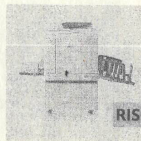
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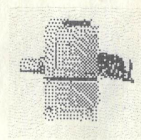
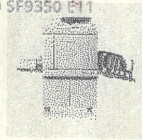
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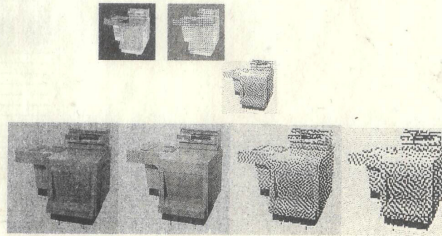


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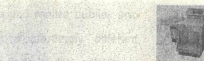
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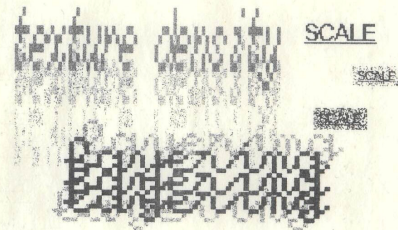
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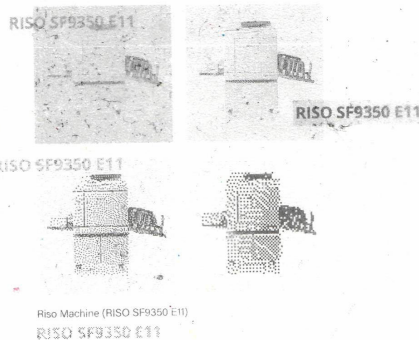
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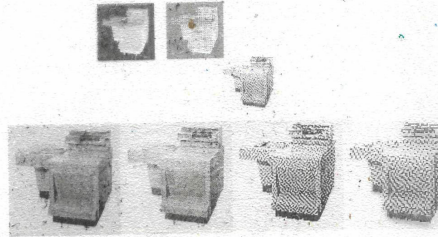
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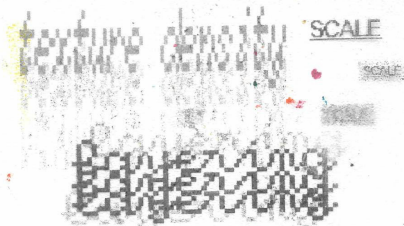


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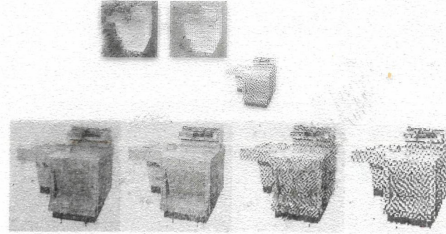
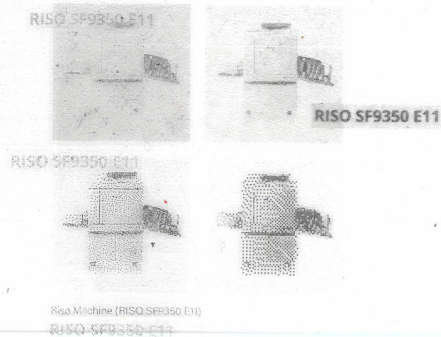
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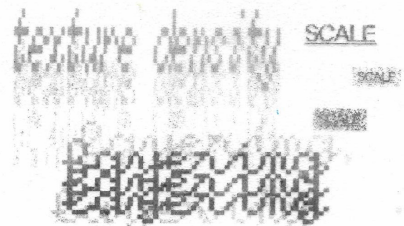
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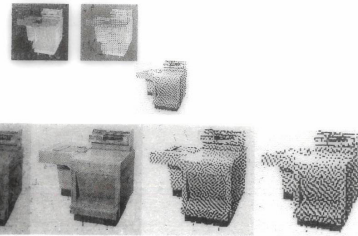
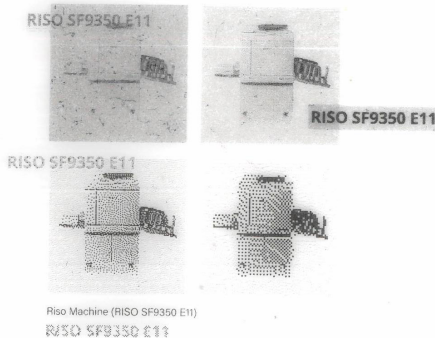
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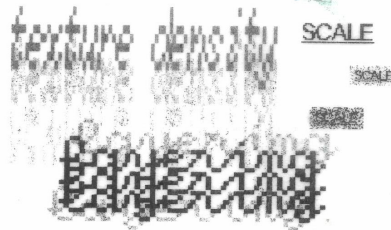
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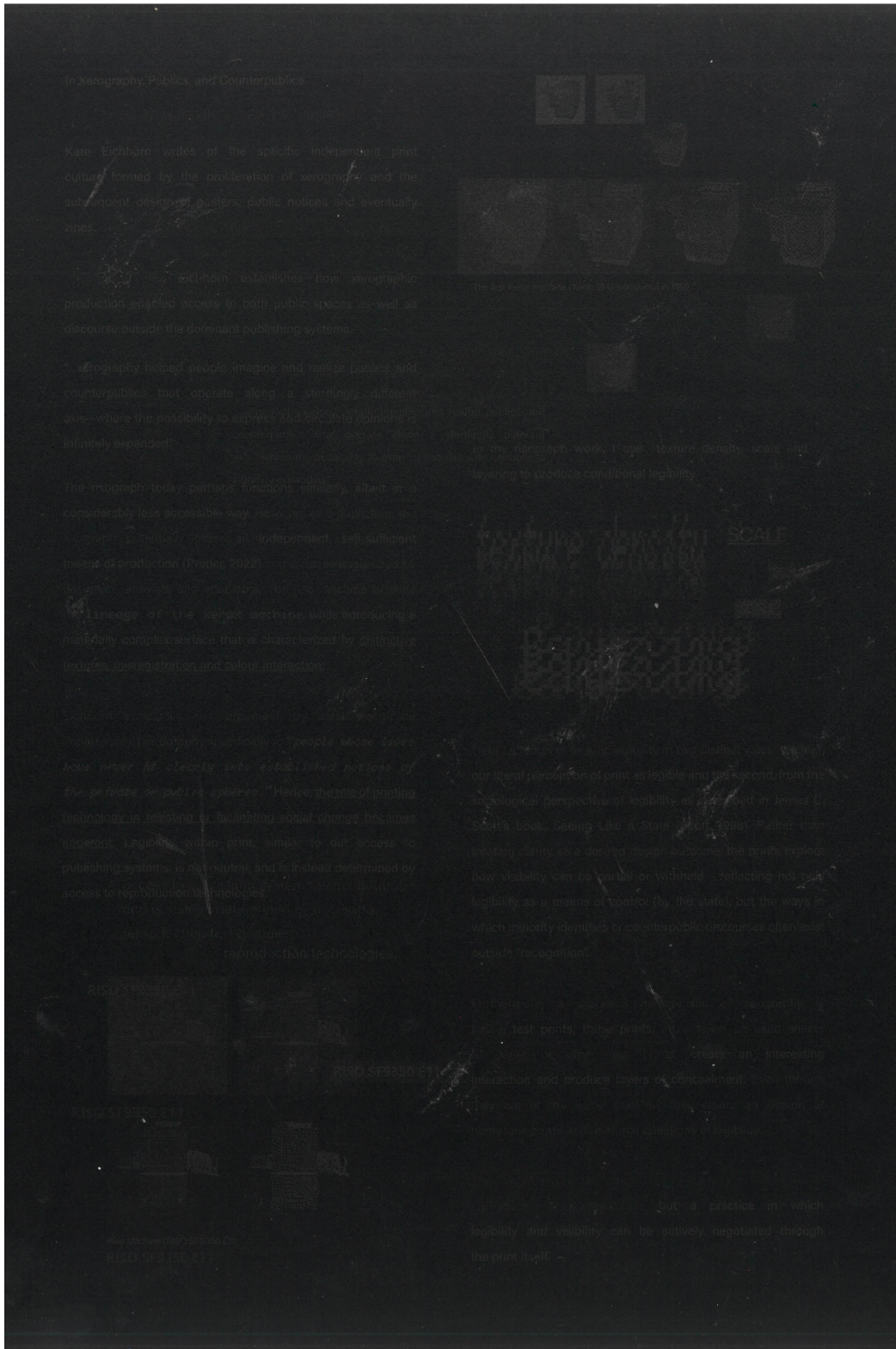
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Black ink against black paper

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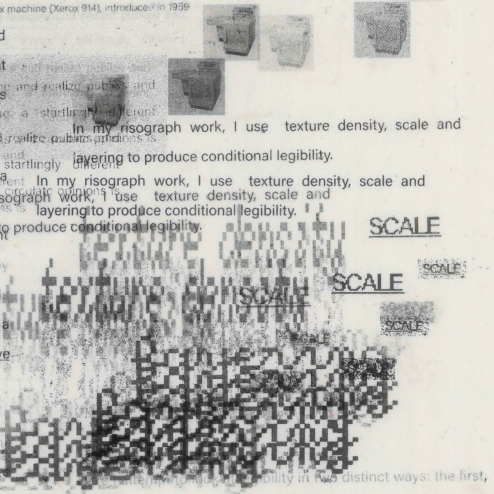
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SCALE

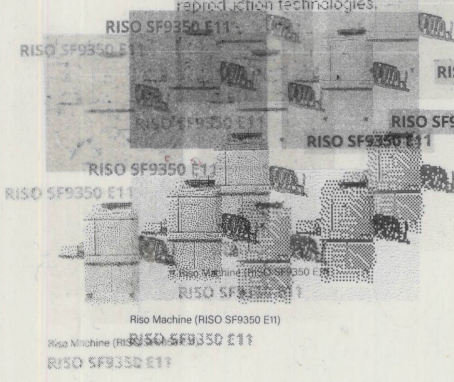
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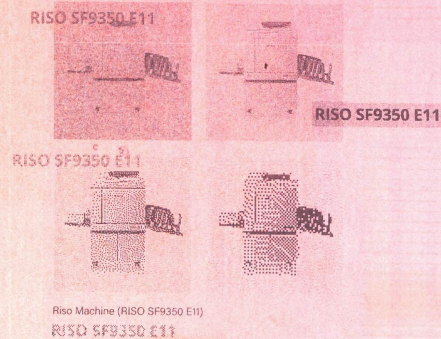
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Layering multiple prints taken on different transparent sheets

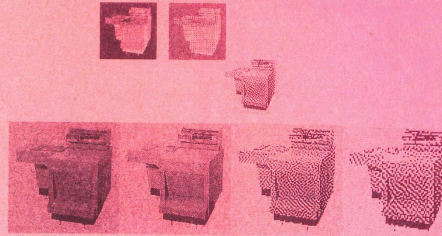
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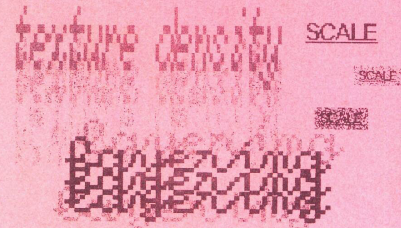


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Test print on used sheet