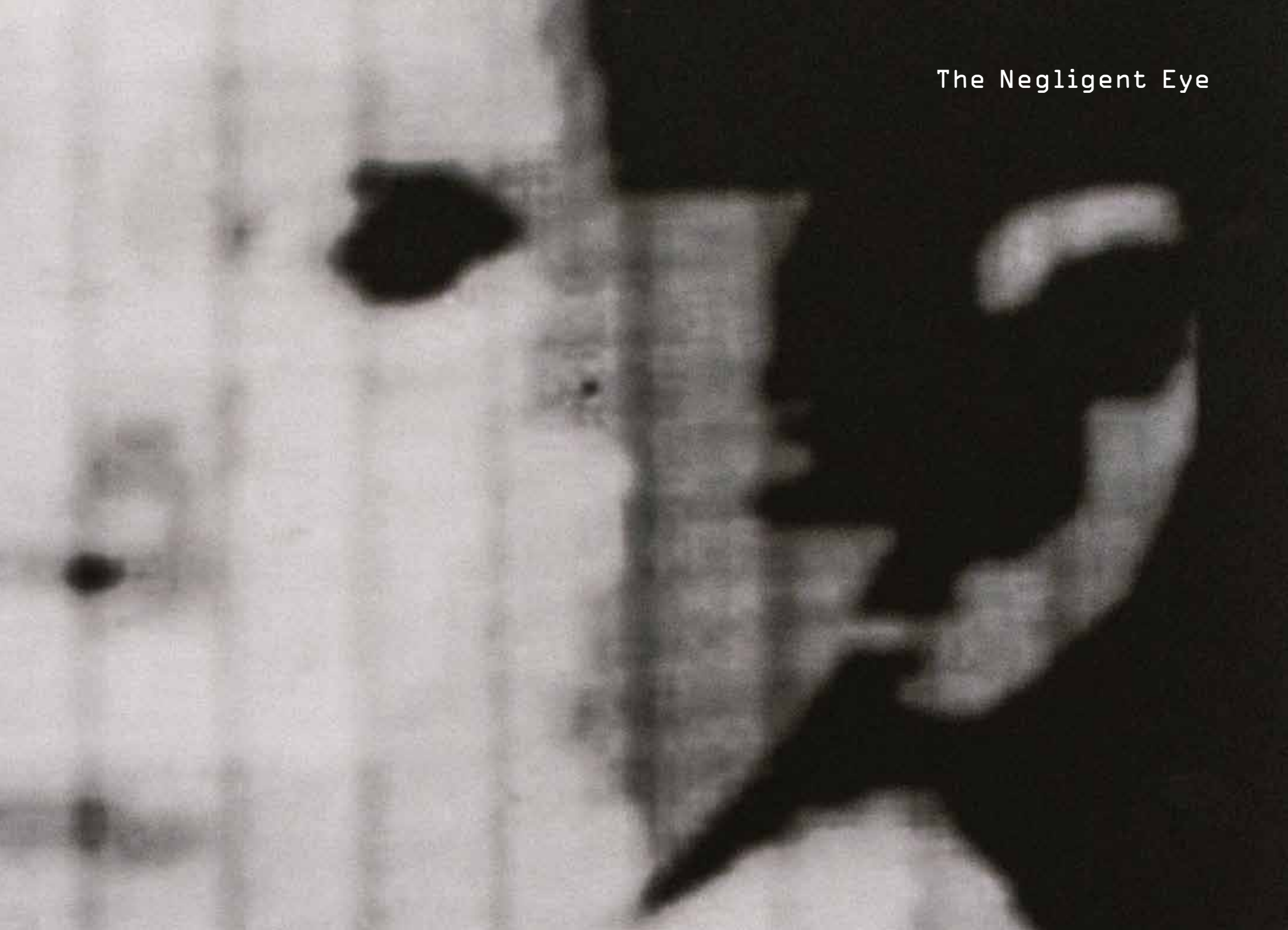


The Negligent Eye



# The Negligent Eye

Curated by Jo Stockham  
8 March – 15 June 2014, the Bluecoat, Liverpool



Russell A. Kirsch: The first digital image made on a computer in 1957 showing researcher Kirsch's baby son.

Courtesy of NIST (National Institute of Standards and Technology), USA.  
A detail of this image is also reproduced on the cover of this publication.

## Introduction

### Bryan Biggs & Sara-Jayne Parsons

This publication accompanies the exhibition of the same name, curated by Jo Stockham, Head of Printmaking at the Royal College of Art, and developed in collaboration with the Bluecoat. The exhibition’s aim was to reflect the ways in which artists use scanning technology in their work, particularly in the area of printmaking.

The idea for *The Negligent Eye* developed from Jo’s research interest into how the scan is both a close reading and a glance, and her interest in artists’ increasing exploration of this apparent contradiction through the rapidly developing scanning and other digital processes at their disposal. We are witnessing a time when scanning has become so much a part of everyday life, habitual to the point where we no longer notice it, and an exhibition that threw light on artists who were, or had previously been, experimenting with the possibilities of the scan therefore seemed timely. We felt it was particularly important that the exhibition in some way connected its artists’ practices to wider concerns about the proliferation of digital media and technology in our lives.

Though the exhibition’s focus is on printmaking, it also includes work in other media such as 3D printing, video, drawing and installation, as well as works showing earlier experiments by artists using computers, and electronic and other reprographic processes. This includes

the human thumbprint – literally a *digital* print – in the form of the ‘signature’ of wood engraver Thomas Bewick who was born in the 18th century. Far from being a display of uniformly flat art works as one might expect from an exhibition related to scanning, the installation of works has a surprisingly animated feel. Unlike much ‘computer art’, the works escape the constraints of the screen from which they originated, while several works – by Conroy / Sanderson, Marilène Oliver and London Fieldworks in particular – are unashamedly sculptural. Some work on an intimate scale. Others explore the virtue of the digital glitch. And all display a materiality that makes for a diverse and contrasting exhibition, with no two works indistinguishable from one another.

With *The Negligent Eye* being on for a lengthy period, it was felt that, instead of producing a conventional catalogue to be ready for the start of the exhibition, a publication exploring scanning in relation to contemporary art practice would be more valuable if produced once the show was open. This would allow us to reflect on the exhibition and to perhaps give a sense of the dialogue between the works that we anticipated would happen once they were in situ in the gallery. This publication, rather than following a prescriptive path, is therefore part of the process of making the exhibition and developing its shape.

One of the most prominent works in *The Negligent Eye* is Maurice Carlin’s beautiful large-scale print, *Endless Pageless*, screen printed directly from the textured floor surface of the Bluecoat’s Vide, a tall public space at the entrance to the gallery. Added to periodically by the artist working ‘live’ in the space over the course of the exhibition, the print is hoisted up the wall a few centimetres each day like an unfolding scroll, whilst at the same time being scanned electronically. The work is emblematic of one of the exhibition’s key strands in that it sets up a conversation between an analogue and a digital process, revealing scanning’s capability to embody different forms of translation.

None of us knew how Maurice’s piece would reveal itself in the space, and with half the exhibition still to run at the time of writing, we do not know its final outcome. In a similar way we wanted to develop a publication that allowed a reflection of the exhibition over time, and that could respond more immediately to the questions that the exhibition’s configuration, and the broader environment of digital scanning, posed. This more fluid approach was facilitated by our designer Mike Carney, who brought fresh ideas about content, layout, flow of images – several of them taken especially for the publication by Jon Barraclough – even the choice of font, OCR-A, which dates from computing’s early days, a typeface designed so it could be recognised by computers.

The publication’s content comprises a text by Chantal Faust that perceptively introduces the ‘eye of the scanner’, relating this to our own vision and our relationship, stretching back to the dawn of time, to light and how we perceive and translate the world. Jo’s essay sets out the concepts that shaped her ideas for *The Negligent Eye*. And the final section consists of the words of the exhibiting artists themselves, who were invited a few weeks into the exhibition to respond to a set of questions from us about scanning in relation to their work.

We would like to thank Jo, Chantal and all the artists who participated in the exhibition and responded so enthusiastically to our questions. Collectively their ideas and descriptions of processes, both conceptual and practical, present a fascinating snapshot of the creative possibilities that are being explored by artists at this exhilarating yet precipitous time, as we waver between dread of a digital dystopia and the emancipatory promise of the digital that Russell Kirsch’s first photographic scan of his son’s expectant face nearly 60 years ago so hauntingly symbolises.

Bryan Biggs is Artistic Director and Sara-Jayne Parsons is Exhibitions Curator at the Bluecoat.

## The Eye of the Scanner

### Chantal Faust

*Then God said, ‘Let there be light’; and there was light. And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, the first day.*<sup>1</sup>

Three important things happen in the opening verse of *Genesis*. The first is the establishment of an omnipotent being that creates everything out of nothingness. The second is the affirmation of light as being good, thereby implying that darkness is bad and the necessary separation of the two states of light and its absence. The third significant gesture in the opening of this story is found in the ‘callings’: a process of naming on the basis of appearance that works to affirm the existence of that which has acquired a name. This confirmation of being via language was also recognised by the ancient Greeks whose word for ‘word’ was *logos*, inferring both knowledge and reality.

There is one word in the English language that is used to describe three very different ways of seeing. A *scan* is a close examination, a slow and repeated sweep of the eye and also the hasty glance of a quick skim. These actions are markedly different, but they all perform the same function: an eye is searching for something. The slow careful focus that absorbs every detail, the staccato pan across a horizon and the bounce of an eyeball as it skips across words on a page are all forms of reading the surface of the visible. Slow, sideways or barely there, behind each method of observation is the one purpose: detection. For the scanner who reads the perceptible world, meaning accumulates with each shift of the gaze. Thought and vision are here combined.

As with the scanning eye, the image scanner operates by translating visual data into information that is then saved to memory. Beneath the lid of a flatbed scanner a rectangular glass stage defines the parameters of vision. Whatever is in proximity to this pane will be visible to the one-eyed head staring up from the other side of the window. Travelling along a vertical axis, this scanner’s prosthetic eye operates by seeing and recording simultaneously, converting an impression into digital code that figures the formation of an image. The moving eye of the scanning machine, like the human scanner, is a reader of surfaces. Unlike the human eye, the lens of the scanner

requires immediate proximity in order to be able to see. The closer the subject is to this recording device, the greater the clarity of the image. In the ideal non-space of this flatland, nothing shall come between that which looks and that which is being seen.

Cameras need light to see. In 1859 Charles Baudelaire wrote of the ‘extraordinary fanaticism’ of early photographers, disdainfully referring to them as ‘sun-worshippers’.<sup>2</sup> A scanning device comes equipped with its own in-built light source: its ‘sun’ is artificial and illuminates upon each scan. As with the sun, it is advisable not to stare into the scanner’s beam. In *Phenomenology of Perception*, Maurice Merleau-Ponty describes the act of staring into an intense source of light as being ‘a passive vision’:

*... with no gaze specifically directed, as in the case of a dazzling light, which does not unfold an objective space before us, and in which the light ceases to be light and becomes something painful which invades our eye itself.*<sup>3</sup>

In his brief essay from 1930 titled *Rotten Sun*, Georges Bataille drew a correlation between ‘the scrutinized sun’ and ‘mental ejaculation,’ believing that with prolonged concentration

on this blinding orb, ‘a certain madness is implied’.<sup>4</sup> It is not that it is impossible to gaze at the sun, or at the beam of a scanner, but when we do it is often painful, it distorts our vision and we are warned against sun gazing for fear of causing damage to our vulnerable eye organs. Bataille interpreted this as an erotic impulse entailing the lure of the forbidden. We know that we should not look, which is exactly what spurs the desire to look harder... and again.

*Human eyes tolerate neither sun, coitus, cadavers, nor obscurity, but with different reactions.*<sup>5</sup>

Scanning is a blind process. This is in contrast to the camera-based photography that Walter Benjamin identified in *The Work of Art in the Age of Mechanical Reproduction* (1936) as freeing ‘the hands of the most important artistic functions which henceforth devolved only upon the eye looking into a lens’.<sup>6</sup> The hand that operates the scanning machine supplants the regime of the ocular. It touches in order to see and in doing so, captures a vision invisible to the human eye. In the case of scanned self-portraiture, the eye is doubly defunct: blinded by the scanner and too close to gain any perspective of the scene. Compositional decisions made during the time of scanning are, at best, educated hypotheses as to what the final outcome will look like after the act.

The duration of a blink in scanning is measured in the line travelled by the glowing digital eye as it travels the length of its imaging capacity or is dragged along the surface of an object. In the realm of the flatbed, the verticality of this head-to-toe rendition is simultaneously horizontal in a gravitational sense, due to the nature of the machine that functions as a surface on top of which things are placed. In *Other Criteria* (1972) Leo Steinberg refers to the flatbed picture plane – alluding to the flatbed printing press – in relation to the work of Robert Rauschenberg and Jean Dubuffet in the 1950s:

*Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals... The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards – any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed – whether coherently or in confusion... the painted surface is no longer the analogue of a visual experience but of operational processes.*<sup>7</sup>

Steinberg recognises this shift as a radical signifier of the distinction between the vertical dimension of nature as equivalent to an experience in which ‘we relate visually as from the top of a columnar body,’ and the horizontal dimension of culture that no longer acknowledges ‘the same gravitational force to which our being in nature is subject’.<sup>8</sup> In a dizzying collision of axes, the eye of the flatbed scanner looks up from below the surface of its glass table as it concurrently reads down the length of this transparent slab. Nature and culture, the eye and the operation, are compounded into a singular plane: the flatbed scanner picture plane.

When the camera opens its shutters, it injects the sun. When the scanner opens its eye, it projects rays of light. By doing away with the human eye and the prosthetic eye of the camera lens, the omnipotent eye of the scanner, when it descends its beam in a vertical line, is akin to the vertically descendent rays of the sun and also to the verticality associated with God>Human relations in religious belief systems.<sup>9</sup> Looking up and

looking down, the scanner sweeps us with its luminescent shaft as we bow accordingly before it. If this sounds fanatical, remember that when Henri Cartier-Bresson applied the notion of the decisive moment to photography, he intimated that the photographer’s creativity lay in intuiting a momentary event in the world as being a chosen moment for the camera. Through photography, we could all be The Chosen People. There is no known decisive moment in scanning. If there is one at all, this moment is blind to us and only for the machine to see. The eye of the scanner – like the human anus<sup>10</sup> – forms a projection only in excretion. Splayed before this vision machine, seen and blind, we bask in its one-eyed glory. And it is good.

Chantal Faust is an artist, writer and tutor in Critical and Historical Studies at the School of Humanities at the Royal College of Art and Convenor, Humanities Research Forum there. She has a history of working with scanners, both in the making of images and in her research. Her PhD thesis, *‘Pleasure Machines: Towards a Philosophy of Scanning’* (VCA / University of Melbourne, 2008), focused on the flatbed scanner and offered a meditation on this apparatus, haptic aesthetics and the mechanics of vision.

- <sup>1</sup> *The Book of Genesis*. 1:3–5 (According to the Masoretic Text and the JPS 1917 Edition.)
- <sup>2</sup> Charles Baudelaire, *Baudelaire: Selected Writings on Art and Artists*, trans. P.E. Charvet, Cambridge: Cambridge University Press (1981), p. 295.
- <sup>3</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, London and New York: Routledge (2002), p. 367.
- <sup>4</sup> Georges Bataille, *Visions of Excess: Selected Writings, 1927–1939*, Minneapolis: University of Minnesota Press (1986), p. 57.
- <sup>5</sup> Ibid., p. 8.
- <sup>6</sup> Walter Benjamin, *Illuminations*, trans. Harry Zohn, London: Fontana (1992), p. 213.
- <sup>7</sup> Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, New York: Oxford University Press (1976), p. 84.
- <sup>8</sup> Ibid.
- <sup>9</sup> Religious texts describe a God that looks downwards. Humans look up to the heavens and across to each other.
- <sup>10</sup> ‘The human anus secluded itself deep within flesh, in the crack of the buttocks, and it now forms a projection only in squatting and excretion.’ Bataille, op. cit., p. 77.

## Telematic Time Travel

### Jo Stockham

The philosopher Vilém Flusser begins his book *Into the Universe of Technical Images* (1985) with a warning:

*We live in a utopia that is appearing, pushing its way up into our surroundings and into our pores... Utopia means groundlessness, the absence of a point of reference... Taking contemporary technical images as a starting point we find two divergent trends. One moves toward a centrally programmed totalitarian society of image receivers and image administrators, the other toward a dialogic, telematics society of image producers and image collectors.*<sup>1</sup>

In the essays that form the book, Flusser circles the themes of dread and promise which accompany our ever increasing reliance on digital tools and the information sharing across boundaries of time and space which they enable.

*The Negligent Eye* exhibition has been a chance to think about these themes by gathering together artworks that focus on human/technology relations. My curiosity about scanning technology and the contradictions thrown up by even the definition of the word ‘scan’ as a kind of attention – both a close reading and a quick glance – led me to search out work which seemed to contain some aspect of this ambivalent curiosity and asked questions of me as a viewer which I could not (and cannot) answer.

To look at the work in *The Negligent Eye* in 2014 is to see through eyes conditioned by the processing of Photoshop and the complete integration of scanning into the fabric of our social, medical, political and art/design worlds. Even works such as the postcards in the exhibition by South Atlantic Souvenirs, made in 1991 before the widespread commercial availability of Photoshop, now appear photo-shopped.

My first ‘computer’ was an Amstrad word processor bought in 1989 with no capability for making images. Ten years later a Tangerine iBook G3 began the seeming dependence on a brand and cycle of constant upgrading, which now dominates my working life and

the distribution and production of much of my work. My first use of a scanner was to copy analogue documentation of my artwork. Involving a loss of quality but an increase in my ability to share material, this tool complicated my relationship to any notion of an original.

When searching out the history of scanning I came across reputedly the first scanned image and was struck by the fact that the inventor of the scanner chose to use an image of his young son for the test<sup>2</sup>. Many of the narratives of technological history have set the human against the machine, but it seems to me that we often firstly use technologies – the pencil, the camera, writing itself – to hold onto and create images of the people and things we love<sup>3</sup>.

In many ways scans are often crude copies, but perhaps this is not the point. As Hito Steyerl writes in *In Defense of The Poor*:

*The condition of the images speaks not only of countless transfers and reformattings but also to the countless people who cared enough about them to convert them over and over again, to add subtitles, reedit or upload them.*<sup>4</sup>

Appropriation of an image pulled from a TV screen, as in Elizabeth Gossling’s work in the exhibition, or copied from a reproduction of a painting as in the works of Nicky Coutts and Cory Arcangel, attests to this care and interest. The freedoms of being able to upload, copy, re-edit, circulate and browse creates new communities and potentially re-politicises the image. Steyerl likens the poor image of a mobile phone, screengrab, Youtube clip, etc. to ‘carbon copied pamphlets, cine-train agit-prop films, underground video magazines and other nonconformist materials’,<sup>5</sup> the poor quality of the image often carrying a certain urgency of content and potential defiance.

The selection of work in the exhibition reflects my interest in the ways a scan is a particular kind of translation that produces data and which can then take many forms; but this data capture is essentially not visually predetermined by the eye of the maker. The handheld machine, the surveillance camera, the flat bed or body scanner all in a sense become a substitute eye, often capable of seeing what is unavailable to the naked eye.

This is so with the scanning electron microscope, which captured the tiny gallstones of Beatrice Haines’ grandmother in her work *Heavenly Bodies*, or the MRI scanner that circled each member of Marilène Oliver’s family in her bid to reprint them and reconstruct the family unit. Most of us have a parallel data body, the combination of our hospital records, our shopping and browser habits, which we consent to being collected by our use of various media. The concentrated development of face recognition software already in use at airports involves scanning of entire populations. Jane and Louise Wilson’s print *False Positive, False Negative* explores a counter camouflage to this capture. The attempt to produce fingerprint scanners failed because variables such as how the finger was pressed on the scanner, the grease in our bodies, and an association with criminalisation made the move unfeasible and unpopular.

The earliest image in the exhibition is a tiny print by Thomas Bewick made in 1790,<sup>5</sup> where a fingerprint exists as the centrepiece of a landscape. A miniature horse and rider are consumed by the whorls and ridges of the engraved fingerprint, which also becomes a monument outside a cottage, a kind of Rossetta stone to be read. Bewick perhaps already recognised, as someone who engraved and understood the nuance of line, that the particular patterns of fingerprint ridges created a unique form of identification equal to a signature.

Helen Chadwick’s *Viral Landscapes* mapping the hugely magnified tissues of her body onto personally significant landscapes also appeal to this question of our material selves and the scale of the individual. Reminding us we exist between the microscopic and macroscopic, this image of the fluidity of human flesh merged with a land/seascape into which the matter of the body returns after death, evokes complex questions of origin and connection.

Some works exploit scanning explicitly, like the brain scanning of artist Gustav Metzger by London Fieldworks and the subsequent shaping of materials – stone and printed nylon – by the algorithms of these data thoughts. Likewise the dragging of a scanner to destruction by Juneau Projects highlights the technology, only to undermine it or test its limits, creating glitches and capturing the plant life both squashed and revealed by the beam of the machine. The work in the show by Wolfgang Tillmans (who famously bought a photocopier on winning the Turner Prize) exploits the real versus the illusion. By representing a virtual piece of paper on an actual piece of paper the conundrum of the location of the ground of an image is beautifully expressed.

Other work, such as my own *Never Home*, where the reclamation of a scanned, digitally enlarged and printed analogue photograph by touching-in with a fine paint brush the cracks in its damaged material surface, is more oblique. Scanning here is both a tool to copy an existing image and a kind of attention given to a broken surface.

For my screen-print, *any which way* (*‘speak modernity’*), I scanned and extended an image of hands holding the virtual forms of Bakelite plastics available in any colour and any shape from a 1930s advert which brought to mind Roland Barthes’ essay *Plastic*. This protean shape shifter can become

*buckets or jewels... Hence a perpetual amazement, the reverie of man at the sight of the proliferating forms of matter and the connection he detects between the singular of the origin and the plural of the effects... The hierarchy of substances is abolished, a single one replaces them all, the whole world can be plasticized and even life itself since, we are told, they are beginning to make plastic aortas.*<sup>7</sup>

Is the algorithm the plastic of today? Human tissue can already be printed, and data sets of the human body such as *Melanix*, which Marilène Oliver used for her work, are freely available online.

3D or stereo-lithographic printing is a way of editioning multiplies from scanned or CGI data. You can have your head printed in chocolate, replica guns are in circulation, and an advert for the world’s first 3D doodling pen recently dropped through my letterbox (looking very like a glue gun). To see a 3D printer print is to see an object appear as if written by magic, its plastic, lava-shaping coded space invisibly guided by a flow of captured data. The effect is one of simultaneous creation and erasure as the complex qualities of a scanned object are unified into the non-specific material of chalky plastic. Rachel Whiteread’s *Secondhand* is a scanned stack of old dolls house furniture, which becomes an oddly fused prototype, a sci-fi fossil formed by the accumulated layers of nylon. Multiplied in an edition of 400, it escapes the site specificity of her furniture and room casts to circulate as a model that could be printed indefinitely.

This exhibition was planned partly using a virtual model built in SketchUp of the Bluecoat’s galleries, which allowed me to position works and map out the space from a distance. This useful open source tool did not however prepare me for the material particularities, scale and weight of the works when they

arrived in the space. Also being a novice user I found myself building plinths, which inserted themselves down through the floor and lost works as they floated in the virtual ether when I thought I had pinned them on walls. I had entered a world where my tacit knowledge accrued through handling materials, building walls and making objects was of no use to me at all.

Lucia Moholy in her book *A Hundred Years of Photography*, published in 1939, describes the invention of halftone printing,<sup>8</sup> the breaking up of an image into dots, which replaced engravings in illustrated magazines and allowed for the mass distribution of the photographic image in newspapers in the 1890s. From dot to pixel is a short step and the structuring of images by CYMK, once specialist knowledge, is now widespread as we purchase these colours for our home printers.

Moholy uses the last chapter to explore the distribution of images by the then new picture telegraphy, significantly demonstrating an awareness of the expanded field of print:

*Pictures travel by road, by rail, by ship, by plane and in the last few years over the wire and through the atmosphere by picture – telegraphy. Any kind of picture clear enough to be photographed or re-photographed can be transmitted. Not only photographs but also fingerprints, cheques, handwriting, signatures, plans, drawings, layouts, fashion pictures, advertisements, balance sheets.*<sup>9</sup>

The breaking up of any image or sound information into zeros and ones is pre-given for most forms of distribution today. The earth is surrounded by scanning satellites, and in the UK we live in one of the most densely scanned urban matrices. Might it be that the notion of scanning as a quick glance, a way to surf the Internet, and the problem of making choices about what is significant, is creating a perpetual attention deficit disorder? And what are the tools analysing Big Data doing to the way we understand the world and communicate with each other?<sup>10</sup> With the revelations of Edward Snowden alerting web and Internet users worldwide to the fact that their data is scanned and stored in many ways, how does this surveillance society affect the way we receive, send and read images? Imogen Stidworthy’s work in *The Negligent Eye* explores coding and secrecy in ways which complicate the notion of translation implicit in much of the work on show.

Moholy ends her book with a reflection:

*Life without photographs is no longer imaginable. They pass before our eyes and awaken our interest; they pass through the atmosphere, unseen and unheard, over distances of thousands of miles. They are in our lives, as our lives are in them.*<sup>11</sup>

Life without scanners is no longer imaginable, they are in our lives and our lives are in them in ways that will continue to emerge. The data they produce presents us with new issues of reading, scale, materiality and quantity as the image world surrounds us and demands our attention. Perhaps the images that we capture in fact capture us, and our time. *The Negligent Eye* is a small gesture, a material glance at our entrapment, our enchantment.

- <sup>1</sup> Vilém Flusser, *Into the Universe of Technical Images*, Minneapolis: University of Minnesota Press (2011), pp. 3–4. Flusser’s concept of the totalitarian society (the book was first published in 1985 in German as *Ins Universum der technischen Bilder*) was anticipated by Ray Bradbury in his 1953 novel *Fahrenheit 451*, while the trend toward a telematics society of image producers and collectors is perhaps now, 19 years after Flusser’s prediction, expressed in Facebook, Tumblr and Instagram.
- <sup>2</sup> The first image scanner developed for use with a computer was a drum scanner, built in 1957 at the US National Bureau of Standards by a team led by Russell A. Kirsch. The first image scanned on this machine was a 5cm square photograph of Kirsch’s then-three-month-old son, Walden. The black and white image had a resolution of 176 pixels on a side. Source: Wikipedia.
- <sup>3</sup> In a copy of *The Popular Science Educator* from 1936 the author Charles Ray chooses a picture of a young girl on the telephone to demonstrate the breakdown of an image into dots.
- <sup>4</sup> In Hito Steyerl, *The Wretched of the Screen*, Berlin: Sternberg Press (2013), pp. 31–46 (quote p. 41).
- <sup>5</sup> Op. cit., pp. 44–45.
- <sup>6</sup> From Bewick’s *The General History of Quadrupeds*.
- <sup>7</sup> Roland Barthes, *Mythologies*, English edition first published 1973; this edition London: Paladin, 1987, pp. 97–99.
- <sup>8</sup> Lucia Moholy, *A Hundred Years of Photography 1839–1939*, London: Pelican (1939), pp.168–172.
- <sup>9</sup> Op. cit., p. 177.
- <sup>10</sup> See *Frieze* Number 161, March 2014.
- <sup>11</sup> Op. cit., p. 178.



## Conroy / Sanderson

Scanning is the central theme within *Fabrication* and is inferred by the white line of light that moves up and down each of the partially drawn portraits. Also, for us, the intermittent sound of a mechanical lift as it moves up and down the lift shaft was an audio equivalent to the mechanism of the scan. Both the moving light and the audio are devices to make the piece mutable. We intended *Fabrication* to be a dialogue about subjectivity, around absence and presence, the corporeal and the cerebral. The portraits are incomplete, just as scanning provides only certain physical information and cannot map our subjectivities.

The debates over the accumulation and misuse of data, either through scanning or retrieval technologies, have increased over the decade since we made *Fabrication*. Ideas behind the work and its title hinted at these individual and collective anxieties that were surfacing then and have only heightened with time.

The information culture has expanded enormously since we made *Fabrication* in 2000, which means this piece of work continues to be relevant to discussions around how we view the world and how the act of looking, and image transfer, only gives partial knowledge. Information collection based on the physical can only ever be limited and fragmentary. On a practical level, it's been interesting to rework this piece after 14 years, and to make the mechanism for the scanning light more prominent and visible. Rather than using the digital, the technologies we utilised in *Fabrication* are from a different era: the light, for example, is static, projected from a slide projector, made mobile by the use of mirrors and motors. These lo-fi aspects within the work are now more apparent because of the increasingly ubiquitous access to the use of scanning and 3D printing.

## Maurice Carlin

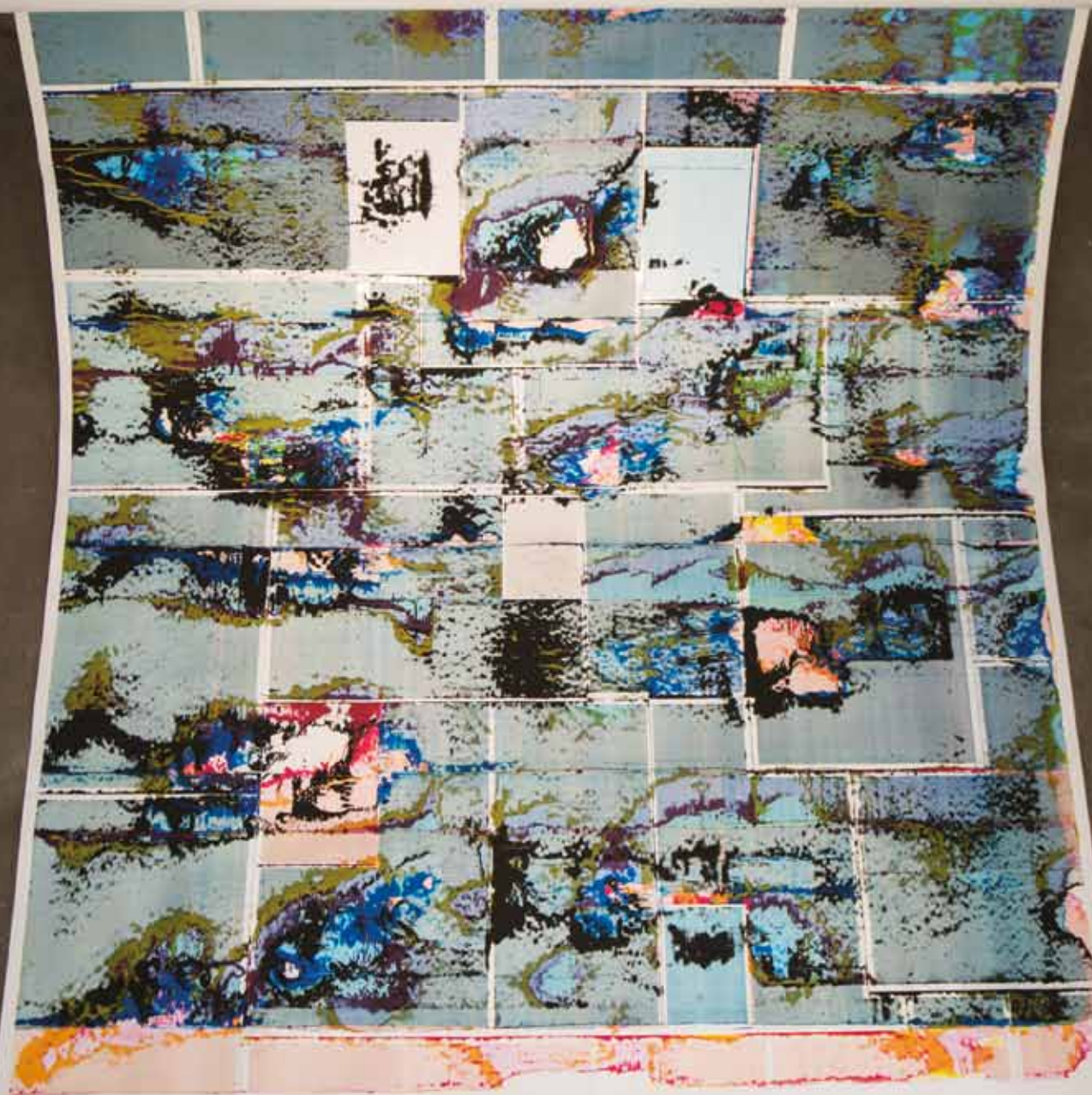
In my work in *The Negligent Eye* I am producing what I call 'analogue scans' – CMYK relief prints, which use the gallery floor surface as a printing plate. The technique I use points to an ancient form of 'scanning' – the taking of rubbings on paper from stelae (monuments) in ancient China. The development of this practice meant that inscriptions cut in stone could be copied and distributed for the first time, heralding the birth of publishing. I set this analogue process alongside a digital equivalent: the movements of the squeegee dragging layers of ink across the paper scroll are mirrored in the pulling of a small handheld digital scanner across the same surface, to take digital scans which record each layer of the process.

I think of the scanner as a bridging device between the analogue and digital eras, its primary function being to translate physical things into digital form. In this way we could say that it is guiding us into this new, uncertain territory. Unlike the digital photograph, the production of a scan takes time, and this time is often revealed in the linearity of the resulting image. Noticeable in a number of the works in *The Negligent Eye* is the return of another ancient form which has been rejuvenated for the digital age – the scroll – long unfurling images, which suggest movement and the recording of time and labour.

Installation view of *Fabrication* (2000, reworked in 2014) at the Bluecoat  
Mixed media



*Endless Pageless* (2014 work in progress) at the Bluecoat  
Advertising board, CMYK inks, tape  
A0 to A10 paper sizes





## Beatrice Haines

Installation view of **Heavenly Bodies I and II** (2010) at the Bluecoat  
Backlit scanning electron micrographs



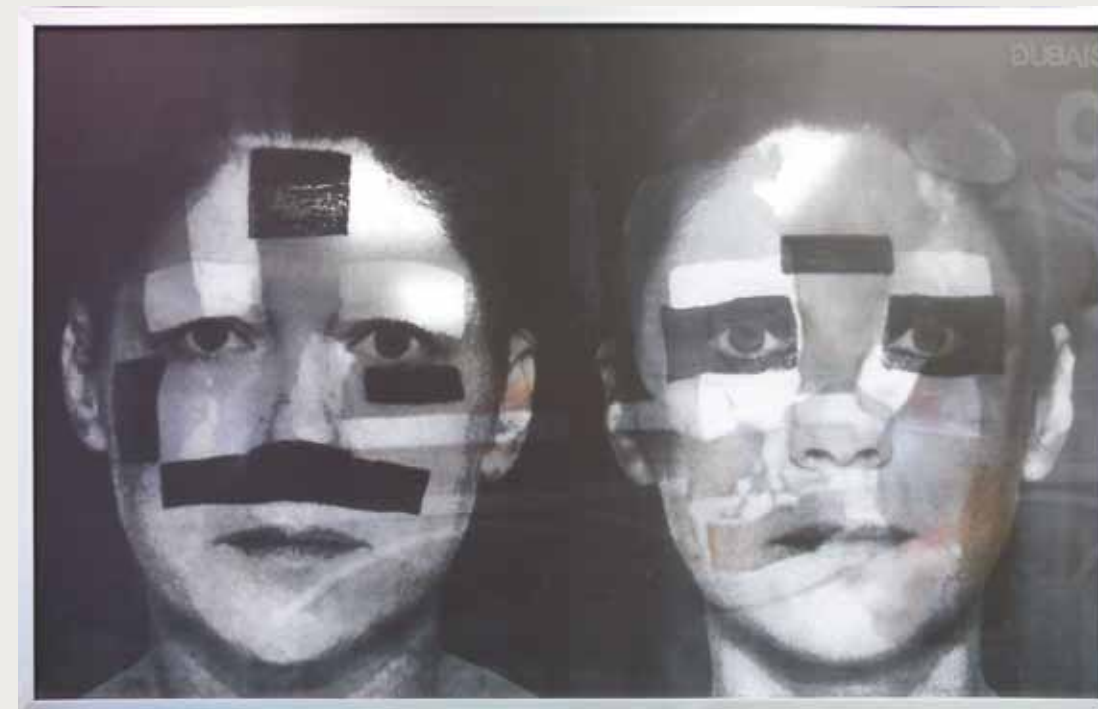
*Heavenly Bodies* depicts images of my grandmother's gallstones created using a Scanning Electron Microscope. Here, a beam of electrons are fired at the surface to produce detailed topographical scans. The resulting images resemble meteors in space, far removed from the original object. Considered mundane and grotesque by the outsider, the stones became like precious relics to me, and a trace of my grandmother's existence. By scanning the stones, I not only aimed to re-appropriate them, but also to use a scientific process similar to the type of scanning my grandmother was subjected to during the last few months of her life. Much of my work stems from the relationship between the scientific and emotional. Here, scanning straddles both by revealing the extreme detail of the subject, allowing it to be both cherished and violated by the viewer's gaze.

## Jane and Louise Wilson

The artists' film installation, *Face Scripting – What Did the Building See?*, shown at Dundee Contemporary Arts, focused on events that took place in the United Arab Emirates in 2010 when Hamas operative Mahmoud Al-Mabhouh was assassinated in a Dubai hotel room. Thought to have been the work of Israeli Mossad operatives using stolen identities, the murder quickly attracted worldwide media attention. Comprehensive CCTV footage of victim and perpetrators in the hours leading up to the murder was posted on YouTube and watched by millions. This material was compiled and edited by the Dubai state police, using face recognition technology to identify the subjects. The only space not captured on CCTV was Room 230, the site of the murder itself.

Jane and Louise Wilson filmed on location at the Al Bustan Rotanna Hotel, Dubai using specialist lenses and extreme close-ups to detail the hotel's architecture and interiors. Their work is a forensically detailed study that begins and ends with shots of Room 230's interior. The artists appear in the film with patterns reminiscent of primitive masks painted onto their faces: this is dazzle camouflage designed to scramble the technology used in face recognition. Alongside the film they showed a series of prints, titled *False Positives and False Negatives*, created in DCA Print Studio. This series of prints consisted of alternating portraits of each artist in camouflage facepaint, layered onto stills taken from the State Police CCTV footage on YouTube, and used in their film installation. These uncanny yet beautiful prints are activated by the viewer's movement, triggering the appearance of ghostly figures, materialising, then merging, shifting perceptions of what is visible within the faces and revealing the CCTV evidence beneath.

Text supplied by Dundee Contemporary Arts



**False Positive, False Negative** (2012)  
Screen print on mirrored acrylic

Courtesy of DCA Print Studio, Dundee

## Elizabeth Gossling

### Eyeballing

The method of making *Ventriloquist (Dan Horn and Orson)* was using a hand held scanner which was dragged vertically and repetitively across the foreground of a computer screen whilst streaming footage of a ventriloquist's performance from a video sharing website.

The ventriloquist in the performance was using his hand to speak, the dummy was his vehicle. My own hand had replaced my eyes in the act of looking. The travelling gaze had shifted to a process of raking and recording.

The recorded image (or raster) revealed a spectral display of parallel lines. An 'eyeballing' between two technologies had produced friction, revealing a fragile arrangement of stress fractures and digital striations capturing a moment in the continual landslide of the digital image.

**Ventriloquist (Dan Horn & Orson)** (detail) (2011)  
Digital print on archival paper



### Info binge

The slowness of my hand had revealed the speed of digital formation and devastation occurring on the screen. It documented a personal experience of the electronic image – the pace of my consumption against the rate of force-fed information from the regurgitative mumblings of the screen. Scanning the screen revealed the obsessiveness that modern media stirs within us and the anxieties that it generates in the overspill.



## Helen Chadwick

Installation view of **Viral Landscape no. 1 / no. 5** (1988–89) at the Bluecoat (on the long wall)  
C-print photographs, powder coated steel frames

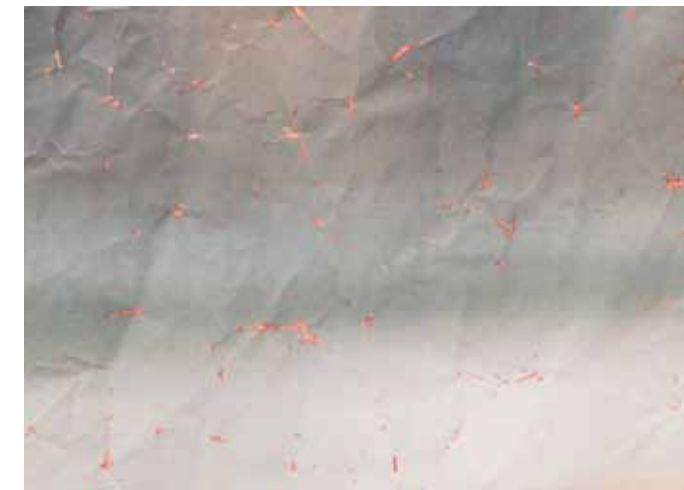
Courtesy of National Museums Liverpool, Walker Art Gallery.  
Purchased with the assistance of the Art Fund, 2006.





Thomas Bewick

Vignette (1790, printed by Edward Walker, 1827)  
Courtesy Ikon Gallery



Jo Stockham

Never Home (Almost Home reclaimed) (2013), opposite and detail, above  
Hand coloured digital print on banner paper  
4w Scarlet Dr PH Martins tech weatherproof ink



**Another Land 3** (2006)  
C-type print on aluminium

Courtesy of the artist and Danielle Arnaud Contemporary Art

### Nicky Coutts

**What is the relevance of ‘scanning’ to your work in the exhibition?**  
Without it I would not be able to enter the image and change things.

**How have scanning technologies changed the way you picture and experience the world?** Whereas the eye selects, flickers and chooses, the scanner is thorough, methodical and provides a basis for judgment. I dislike scanning and being scanned, and prefer looking.

**If you made the work in the exhibition some time ago what (if anything) do you think has changed in the interim?**  
We can now live in printed houses and be made of printed body parts.

**Printmaking has long embraced the digital but how are recent developments in 3D printing and scanning changing the discipline?**  
If for Walter Benjamin casts were the first prints, 3D printing technologies continue and extend the print’s role in 3D territory.



### Rachel Whiteread

**Secondhand** (2004)  
Stereolithograph of laser sintered white nylon

Image courtesy of the artist and Counter Editions







### Juneau Projects

*Good Morning Captain* was an attempt to look at how we might allow a scanner to experience nature and create a work through this process. We were interested in addressing the physicality of the scanner: it has a screen and a scan head. We wanted to place the scanner upon something much larger than itself (the Earth) and to keep it in motion as it observed the world. We like to think of the moment the scanner crashed as the point at which it reached some kind of epiphany, a new understanding of the space it inhabited.

Installation view of **Good Morning Captain** (2004) at the Bluecoat  
DVD and crow; 16 digital prints

**Good Morning Captain** (detail) (2004)  
Digital print

Courtesy of the artists and Ceri Hand Gallery



**Cottage** (2000)  
Lambda print

### Bob Matthews

The works on display within the exhibition come from a series of drawings made using the computer in the relatively early days of Photoshop. The detailed nature of the images suggests a photographic origin or reference, however these drawings came about through no photographic template, manipulation or construction. The places that are depicted in these works do not exist. I was initially drawn to the computer because of its potential for subversion, approaching it as a craft tool, and one where the workings and changes of a drawing could be rendered invisible. I wanted to use a medium that would imply a photographic reality.

Making artwork on the computer for any length of time can be a soulless experience so this project began with excursions into the landscape itself, with the intention of picking up flora and fauna and using these items to build a virtual palette. I proceeded to scan leaves, plants, bark, stones and other minerals. At this time I felt I was making a direct connection to artists such as Albrecht Dürer, who in the creation of his work *Great Piece of Turf* transported a large section of earth into his studio and began his detailed examination. The relationship to scanning within my works is not initially clear within these pieces and it was indeed an attempt to bridge the natural world and the landscape with the imaginary and often fictive place of the studio. The main intention of this work was to produce pictures of places that do not exist with colours that do.





**Solaris 1** (2008)  
Woodcut on Kozo paper  
Courtesy of Alan Cristea Gallery

### Christiane Baumgartner

For me scanning means seeing consistently. Seeing without focus or significance. It is a way of seeing that is impossible for the human eye. Our vision is directed and regulated by our thinking. We don't necessarily notice what we see. Or rather, we register it later in a distorted or fabricated way, coloured by our own feelings. Seeing is thus something very unique, individual to each person.

With scanning, however, I sense the cold and mechanical scanning of an object without judgment or reflection. The information is broken down into a digital pattern and is able to be rebuilt and recalled later. Especially now, I am reminded of the news that all e-mail conversations and internet connections are recorded by intelligence agencies and telecommunication companies. Here everything is also saved first and, at least for the time being, there is no individual treatment of the subject.

It is a view from the outside and, like in my work *Solaris I*, whose image is based on a film still, but could also be originated from a surveillance camera, you do not have the feeling of activity, but of a passive recording of information.

### London Fieldworks with the participation of Gustav Metzger



**Null Object: Gustav Metzger thinks about nothing** (2012)  
Portland stone and steel, 3D printed objects, digital video.



Information was a relatively scarce resource up until the last century – now it's human attention that's treated as a scarce resource while all types of information propagate wildly. Within the context of attention economics, *Null Object* explores the concept of 'thinking about nothing' as a productive category. Running counter to the dominant scientific view for much of the 20th century that the brain was inactive during moments of downtime, the neurologist Hans Berger used an electroencephalogram to prove that the brain is always in 'a state of considerable activity,' even when people were sleeping or relaxing. Modern scanning technology continues to provide overwhelming empirical evidence that unfocused, task-unrelated thought is crucial for problem solving and insight and is vital to our sense of self.

### Flora Parrott

I am interested in what can be captured by a 3D scanner. The hand-held device navigates the object and my eyes follow the lights made by the laser as it takes in every inch of the form. It seems scientific and authoritative. I feel a sense of knowing after this process, almost as though I had touched and drawn the object myself.

Perhaps by capturing and storing the object on my computer, I can feel a little like I own a copy of it, or even possess the essence of the original in some way.

What actually appears on the screen in front of me is an accurate mesh, or a smooth grey 3D model. Weightless, uniform and floating. An empty version of the original with none of the innate mystery held in a natural form; the physical thing.

Still, it's something. Closer maybe. And I feel compelled to try again.



**Loop & Return (2012)**  
Ram's horn and 3D print on a plywood board

Courtesy of TINTYPE, London

### Laura Maloney

**Architecture of Happiness (stills) (2013)**  
HD video



I am fascinated by the constant pursuit of happiness. My work, which initially began as an exploration of depression and melancholia, has developed to the stage where I find myself questioning the existence of happiness at all.

In a society where prescriptions are readily issued for the hasty treatment of malcontent, anti-depressants reign with the promise of happiness, to numb and suppress more permanent underlying problems. Exploring the idea of the architecture of happiness and how aesthetic surroundings can influence a person's mental state, my work scans the modern domestic kitchen as a metaphor for the numbing effects of an anti-depressant. I have employed a scanning of the kitchen to address this

concept through a two channel video piece, examining the anti-depressant in a cold, sterile environment to reflect both its conception and purpose.

This concept is continued through my prints, where I have created very minimalistic spaces using subtle shapes and shading to emphasise the calming, and numbing, sense of emptiness a person can experience whilst taking an anti-depressant. I aimed to create a space akin to the mental state encouraged by an anti-depressant, a state totally oblivious to mental pain; in the quiet, as it were.



## South Atlantic Souvenirs



**Individuality** (1991)  
Postcard

Our two postcards (produced for *Western Values*, an exhibition at Manchester Art Gallery in 1991) feature barcodes, with the inference that we are no different to consumables that are scanned, for instance, at supermarket check-outs. The 'landscape' card depicts an identical barcode applied to U.S. military personnel; the 'portrait' card depicts American bluesman Robert Brown, a.k.a. Washboard Sam, with the same barcode superimposed on his instrument.

In our visual art practice, the ability to make a virtually perfect copy of an image via scanning technologies at home or in the studio (used alongside digital imaging tools such as Photoshop) is hugely liberating, compared to the time when such reproduction depended on the use of time consuming, costly and bulky equipment (process cameras and later, photo copiers). However, the degrading of images via repeated mechanical copying (the two cards are an example) is still an important aspect of our visual menu and digital technology can of course be utilised to this end. We sometimes feel uncomfortable that the 'raw' edge of visualisation could be lost with the ever-increasing sophistication of digital reproduction, but suspect that this won't be the case as long as 'hands-on' imagery continues to be encouraged in art schools, etc.



**'I'm too old for the orphanage,  
And too young for the old folks home.  
I've been treated wrong'.  
Washboard Sam (Robert Brown) c. 1928**  
(1991)  
Postcard



## Marilène Oliver

*Family Portrait (Mum and Dad)* is made from MRI scans of my mother and father, part of a larger family portrait that includes myself and younger sister. The motivation for making this work was to play with the Post-Humanist notion of preservation and resurrection and also to question the role / future of the body in an increasingly disembodied, digital age. By laying bare the mechanical digitisation of the body on sheets of clear acrylic my aim was to expose the gaps, the loss, the trappings of the formal mechanisms but also the magic; the promise that we can be everywhere and nowhere, potentially anytime and forever.

Having worked with known, beloved bodies I moved on to work with an anonymised CT dataset Melanix that I discovered online. Freed from knowing the subject, I allowed myself to work with the scanned body as an avatar, continually modifying and materialising it to reflect and embody new identities. In *Fallen Durga* the Melanix dataset is transformed into the Hindu mother goddess who has eight arms to

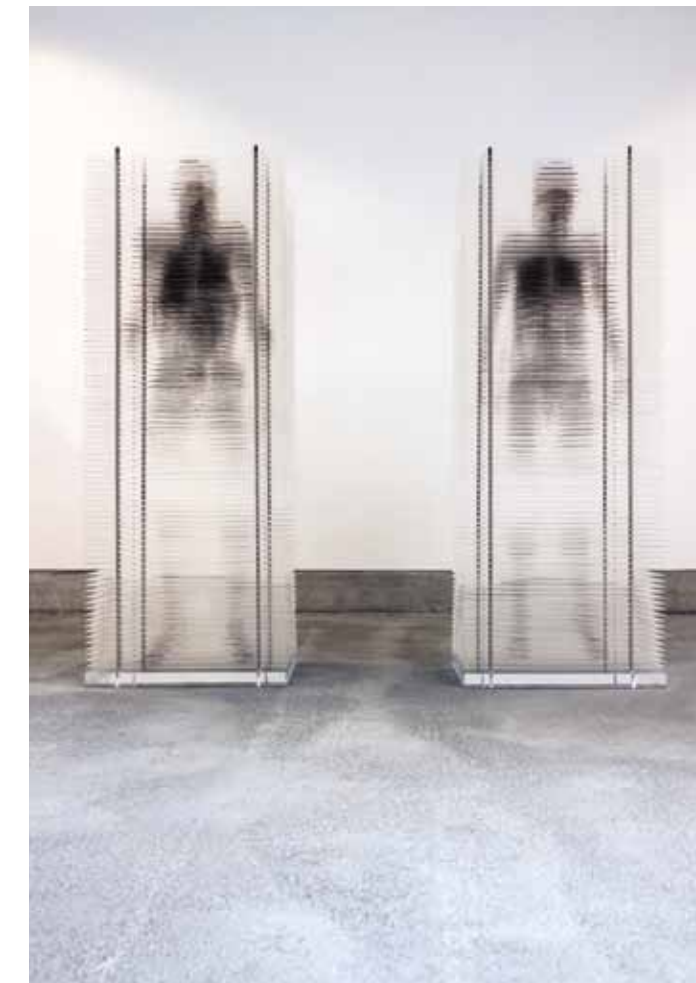
protect her children. However, in this materialisation the Durga has failed, her arms are empty and she is falling from the sky. I made this work after losing a close friend in an aeroplane accident.

Since moving to Sub Saharan Africa I find myself struggling with a new understanding of the medically scanned body. Whereas before I took the scan dataset more or less for granted, I now recognise its strong symbolic resonance signifying privilege both in terms of wealth and access to digital technology that is far from global. I have returned to the images of Melanix that the radiology software first offers: Melanix utterly alone floating in a deep black vacuum, a weightless void ripe for dreams, nightmares, superstitions, suspicions, myths and rumours. Returning to techniques I specialised in as a student (and have since become rarefied thanks to digital technologies) such as silver gelatin photography and etching, I am creating what feels like a library of clashes, impossibilities and paradoxes between the physical and digital worlds we precariously straddle.

Installation view of **Fallen Durga** (2010) at the Bluecoat  
Corrugated plastic



Installation view of **Family Portrait (Mum and Dad)** (2003) at the Bluecoat  
Screen prints on clear acrylic, bronze rods





### Jyll Bradley

With my body of works, which I term 'light drawings' and of which *Architecture makes form; trees create space* is part, I very much relate scanning to a natural process. I think of the way the sun, especially in equatorial or very hot places (like Canberra – the site of these particular drawings), silently scans the land beneath it leaving its mark in terms of fire or plant-life or a bleached piece of blotting paper left too long by a window. In this sense, I relate scanning in my work to a 'hot' process – but one which is done through cool detachment. The sun glances at whatever is in its reach, it gives and it takes without compunction. Paradoxically, it is a blind process that sees everything. It is this cool detachment from a hot process that is the starting point for my drawings – all made by my small photocopier: a site where I re-created from afar a micro-climate through which to conjure and explore the experience of Canberra (or Galapagos in another work).

The cool detachment is the white band of parallel light which the copier houses, its haunting / hunting of whatever is on the glass plate to make a mark. My challenge is to bring that white, cool light to a place of life again, to create 'sheets of place' (to quote poet Emily Dickinson) that have an emotional analogue resonance, a human touch. For me, the whole notion of scanning, especially in a digital world, is problematic in its inference of surveillance and judgment. It is what the philosopher Martin Buber would describe as an 'I and it' relationship: one where humans are objectified, rather than an 'I and thou' relationship where the eye honours the other. In this context, humanising scanning processes, so that we really see beyond the surface (what the blind machine still cannot do), is what makes this such an exciting idea to work with.

**Architecture makes form; trees create space (for Aldo Giurgola) (2013)**  
Suite of 25 Xerographs  
Acetate on vintage herbarium paper from Yarralumla Tree Nursery, Canberra, Australia.

Commissioned as part of Bradley's *City of Trees* project for the Centenary of Canberra 2013. First shown at The National Library of Australia, Canberra, 2013.



### Wolfgang Tillmans

**Chisenhale Edition (2011)**  
A4 laser print on 130gsm chamois coloured, tinted drawing paper; float mounted inside cardboard box

Courtesy of Chisenhale Gallery.





**Cory Arcangel**

My first experience with scanning was in the 7th grade. Immediately after being shown how to use a scanner, my friends and I tried scanning and printing money. Without any delay! It was black and white, but what a thrill. Classic! Still a good idea, actually.

**Lozenge Composition, 1924 / Tableau No.IV. Losangique  
Pyramidal, 1925, with Red, Blue,  
Yellow and Black, 1924 / 1925  
Titled No. III.  
(2012)  
Lithograph on paper**

Courtesy of the artist, Team Gallery, New York;  
Lisson Gallery, London. With thanks to Studio Voltaire, London.

**Jo Stockham**

**any which way ('speak modernity') (2013)  
Screen print**



**Elizabeth Gossling**

Installation view of **Child (John Cura, Telesnap Series) (2011)** at the Bluecoat  
Stack of digital prints in mock unit (mdf and fablon wrapping)



**Google Hits (Critical Mass Portfolio) (2012)  
Screen print on transparent cardboard**

**Michael Wegerer**

The editioned print *Google Hits* from the *Critical Mass* portfolio represents a graphical translation of an Internet dataset from search engine Google. The dataset is related to the 44 artists of the *Critical Mass* portfolio\*. The participating artists' names are printed on the image. The number-sets are the spontaneous result of the search engine's outcome, whose data combines following three terms – 'music & art', 'non-manual task' and 'independence' – in relation to their names. The visual echo of the print is the summary of this record. The central diagram is the dataset's translation into a shape, reminiscent of pie charts, and the rectangle recollects a bar code of statistics from data analysis.

\* *Critical Mass* is a portfolio of international artists featured in Richard Noyce's popular books, *Printmaking at the Edge* and *Printmaking Beyond the Edge*. The portfolio explores the evolving techniques and approaches, strategies and materials, being used in and with contemporary print forms. It's a project by artist-explorers who get their hands dirty: with ink, metal and stone, with politics and pop culture and personages, and in the bits, bytes and code of new technologies. They cross borders into new forms in thinking, making, and collaborating. The portfolio is a snapshot of contemporary print: as process, as form, and as thought. It was premiered at *Southern Graphics Conference International 2013* in Milwaukee, Wisconsin, and continues to travel thereafter.

<http://criticalmass.nathanielstern.com>

### Alessa Tinne

In Paul Virilio's *Bunker Archeology* there is a passage of Jünger where he recalls experiencing the interior of a bunker. Jünger writes 'It was only here that I recognized the place as the seat of cyclops who were expert in metal works but who do not have the inner eye...' It could be said that the mechanism of the scanner sees but does not investigate its subject, as a drone does not evaluate human life, as the 3D duplication of a shell in mirror does not reflect sensitively the acoustic capacity of the original. It is in this sense that the mirror shell, designed to fit comfortably in the palm of the right hand, balances the sensation of its master, grasped in the opposite hand, but is less than its ghost to the touch.



**Orbit (for both hands)** (2011)  
Shells, 3D plaster prints



### Susan Collins

*London 2014* uses a method I first developed in 2002 of recording landscapes a pixel a second over a period of months and years. The image resolution is 320 x 240 pixels, so each whole image is made up of over 76,800 seconds (or 21.33 hours), taking just under a day to complete.

Starting in the top left hand corner of the screen the image is written horizontally, like text on a page, until reaching the bottom right hand corner, when it starts again, writing over the previous day's image, continuously.

Subtle fluctuations in light throughout the course of the day become more prominent in these works through the horizontal banding of the images; while over time the distinction between the permanent and the ephemeral becomes more apparent with the presence of

passing birds, people, cars or other objects appearing simply as stray pixels, fleck-like interruptions.

When lined up together the images document the lengthening and shortening of days throughout the year through the thinning and widening bands of black (nighttime); while in *Glenlandia* (2005) a full moon can on occasion be caught slipping through the sky.

I consider this process as a kind of 'open system', and whilst clearly digital, it is one inhabited and activated by light, day, night, weather, movement of the sun, the moon, the seasons and all these analogue variables that conspire to produce an infinite variety of unique images.

**London 2013** (2013)  
Digital inkjet prints on archival paper

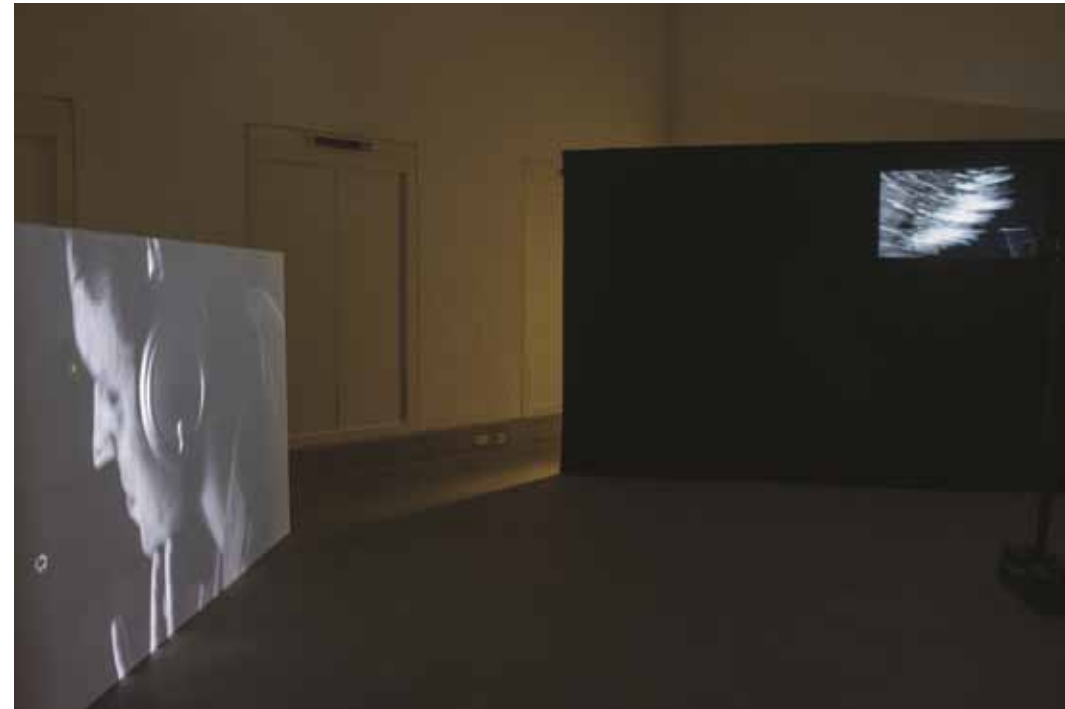
Above: **London 2014** installation at the Bluecoat





Installation view of **Sacha** (2011–12) at the Bluecoat  
2 x HD video projections on specially constructed  
floor-based screens, one containing loudspeakers

Courtesy of the artist and Matt's Gallery, London.



### Imogen Stidworthy

Since I first made the installation *Sacha* there have been technical developments in the field of 3D scanning, so the outputting of video navigations of the point-cloud can be done at a much higher quality. To make these videos back in 2011 I worked with an engineering company which, like the rest of the industry, was not geared-up to produce hi-res HD video files from their scans, as they weren't required by their clients. Now the kinds of hyper-real virtual environment people have become used to in cinema and the gaming industry are demanded by architects and their clients for their 'artist's impressions' of future buildings (this is one of the main uses of 3D laser-scanning within the building industry, where a site is scanned and the future building placed into it). The way I've been using this technology works with its extraordinary precision but takes a step back from the smooth simulated reality that is now entirely achievable. I work with a level of rendering at which the image seems still in formation, and in continuous process of breaking down into its constituent points.

At its highest level scanning promises a precision and an objectivity that could never be fully realised, given human interpretation and a whole array of other factors, so it becomes a kind of fantasy. In the context of my installation, this promise connects for me with fantasies related to the legal system and its human agents, of all-seeing knowledge and objective judgment.

*Sacha* involves a man whose job is to map and read voices recorded during auditory surveillance of police suspects. In the installation, the 3D laser-scan images of city spaces and trees are a precise spatial mapping which echoes a mapping of the space of the voice and of language constituted in Sacha's listening. The wire-tap analyst has been blind since birth; he has never seen a visual image and how and what he 'sees' in his mind's eye is shaped by sound. 3D laser-scan technology is based on sonar and a principle closer to how we hear than to how we see, the resulting data being translated into a pictorial representation in point-cloud software – though it could just as well be translated into some other form, if we had the means to read it. What is produced can be understood as a non-retinal image, and as such I use it in the work to suggest a different paradigm for image making. In *Sacha* this plays out in terms of how the notion of 'image' might be conceived by Sacha, and – in a totally different framework – in terms of how individuals are represented in the context of police work, where identities tend to be formulated as a profile built up from a given set of identity coordinates.

In these ways 3D laser-scan imaging is interesting in how it poses questions about our perceptual frameworks. As an artist I'm interested in working with very different forms of image, visual and non-visual; trying to grasp how the 3D laser-scan technology works is in itself an exercise in three-dimensional thinking and in conceiving of the visual image as a spatial form.

Jo Stockham would like to thank Bryan Biggs, Sara-Jayne Parsons, Fran Disley and all the staff at the Bluecoat for their support; the Cruz family, Cathy, Bryan, Fran and Dave for their hospitality; students and colleagues past and present who have informed the ideas which led to the show; and, of course, all the artists and galleries who responded with such enthusiasm to the invitation to take part in *The Negligent Eye*.

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## Scan

### Verb (scanned, scanning)

1. to read through or examine something carefully or critically.
2. to look or glance over something quickly.
3. to examine (all parts or components of something) in a systematic order.
4. to examine (the rhythm of a piece of verse); to analyse (verse) metrically.
5. to recite (verse) so as to bring out or emphasize the metrical structure.
6. *intrans* said of verse: to conform to the rules of metre or rhythm.
7. *medicine* to examine (parts, especially internal organs, of the body) using techniques such as ultrasound.
8. in television: to pass a beam over (an area) so as to transmit its image.
9. to cast an eye negligently over something.
10. *engineering* to search or examine (an area) by means of radar or by sweeping a beam of light over it.
11. *computing* to examine (data) eg on a magnetic disk.

### Noun

1. an act of scanning - *brain scan*.
2. a scanning.
3. *medicine* an image obtained by scanning.

Etymology: 14c: from Latin *scandere* to climb.

Source: [www.writersevents.com](http://www.writersevents.com)



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