Translation as a Methodology within an Expanded Painting Practice

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Declaration

I, Catherine Mary Smith, declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the thesis titled *Translation as a Methodology within an Expanded Painting Practice* meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work and has not been submitted for any other academic award.

Signed:  Date: 01/05/2023

Abstract

This research proposes translation as an appropriate phenomenological methodology for an expanded painting practice. Frameworks for expanded painting have been suggested, notably by critic and theorist Rosalind Krauss (1986), who proposed a phenomenological methodology for understanding expanded practices, but no consensus exists among theorists and practitioners. There is currently no scholarship that examines practice-led expanded painting research as a translation, but various visual and cross-media sub-categories of translation studies such as inter-semiotic translation (Campbell and Vidal, 2019), adaptation (Raw, 2013) and ekphrasis (Shapiro, 2007) indicate the potential of translation within the fine arts. The practice of R.H. Quaytman was a key influence in understanding expanded painting practice through translation. This research presents the translation of an individual practice through its re-contextualisation within the expanded field of painting. It situates expanded painting through the embodied interpretations of a source photograph, which translates it by re-contextualising it. The results provide the rationale for translation as a methodology within an expanded painting practice. The results were used to situate the practice within a wider historical context through comparisons with the practices of Jacqueline Humphries, Laura Owens and Charline von Heyl.

Expanded painting was interpreted in this practice-led research as painting beyond modernist forms and means. Critic and theorist Isabelle Graw (2018) proposes that expanded painting be considered as a ‘language, albeit from a semiotic perspective’ (p. 20) which was a key influence in this research for translation as a methodology within expanded painting. An individual expanded painting practice is examined in the context of translation, from its source to its final translation at the end of the research. This research began by identifying and using a photograph of the artist’s own studio as source material and as a context for practice. Following preliminary investigations of the photograph, the studio desk was selected as the site and surface for translation. The studio desk was translated through digital photography, printing, readymade objects and writing. These practices were defined as translations because they re-contextualise a source, which allows an interrogation of the relationships between them. The identification of equivalences and differences between the source and the translation brings to the forefront an understanding of intuitive and reflective elements in the artistic practice. It examined how the source and translation are not binary opposites, but how they have overlapping and connected meanings, which are examined through translation theory.

Translation involves interrogating a reciprocal relationship between an embodied self and a source. It is an interpretation that involves understanding the source through an embodied engagement with it. A key influence is Walter Benjamin’s ‘The Task of the Translator' (1923), where Benjamin considered translation as a creative and original work of art. He believed translators should be free to

consider the translative possibilities of each translation, rejecting notions of fidelity to a singular interpretation. This research draws also on translation theorist Edwin Gentzler's (2017) suggestion that translation is understood as a circulation of ideas across cultural borders. Translation was understood in this research as a critical practice-led methodology, which provided a framework for understanding this cross-media expanded painting practice. It is a methodology that allowed intuitive practice to generate artwork through critical intuitive and reflective analysis. Translation was found to be a generative force in practice-led research, as each examination of the source material resulted in a new translated work, formed through the artist's interpretation. Translation offers a framework for historically situating individual practice within its wider field. The original contribution to knowledge of this practice-led research is situated in both expanded painting and translation.

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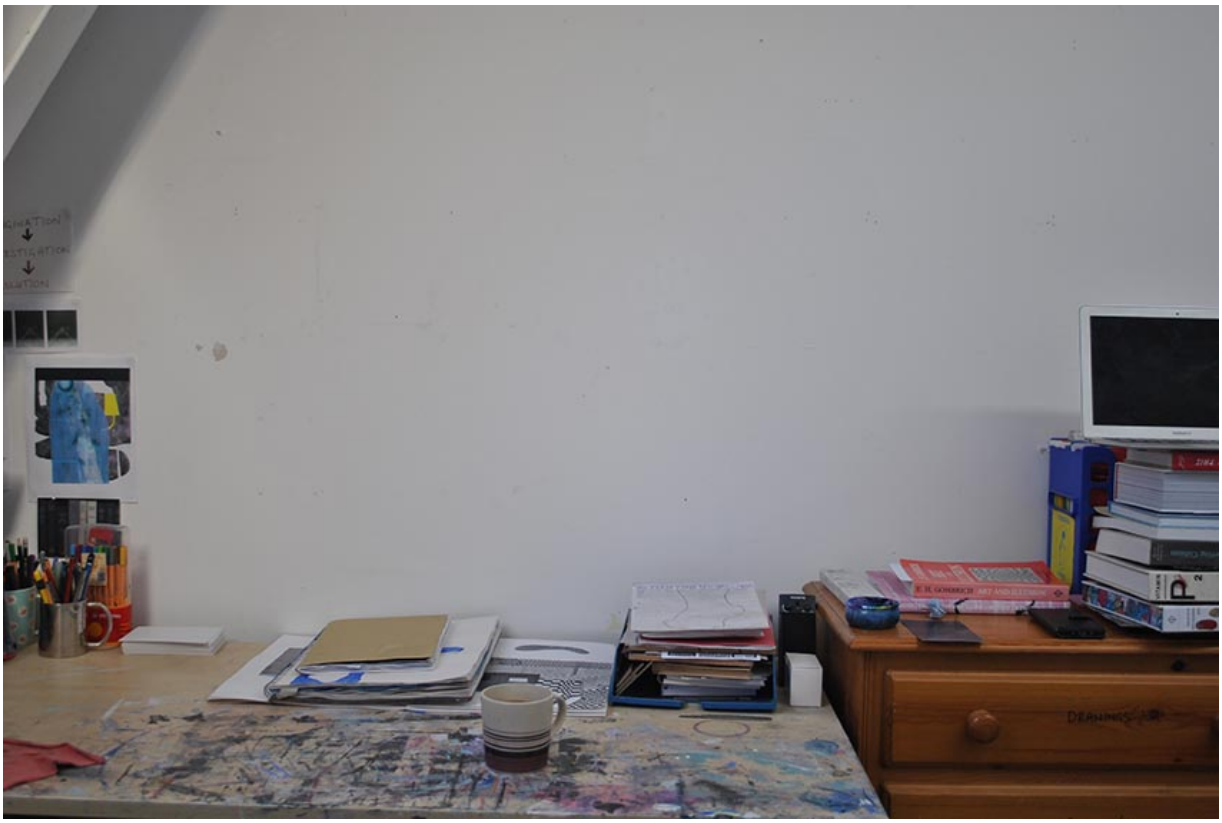

Fig. 1. *Source Photograph.* Digital photograph (2018)

This research presents translation as a critical methodology for an expanded painting practice through a single case study of artistic practice-led research, from source to translation. Translation in this research is defined as the interpretation of source material by the artist through an embodied engagement with it and is understood through its re-contextualisation within the expanded painting practice. The research emerged from intuitive and reflective embodied interpretations of a source photograph of the artist's own studio taken by the artist who critically engaged with it to produce the translated artwork. A cyclic methodology was used to explore translation through the repeated interrogation of one source photograph (Fig. 1).

The work submitted includes a portfolio of artwork that was generated from the practice-led research and is grouped into the series in which it was created and analysed. The work presented in this thesis was selected because it underscores the translative gains that resulted from the practice, which is important in understanding translation as a generative and emergent critical practice. The thesis situates the historical, theoretical and practice-led contexts for the research, the methodological approaches and the results of the practice-led research. Other work submitted includes the artist's blog

site, website and Instagram page, which can be accessed directly through links in the portfolio and thesis.

The practice-led contexts are fundamental to understanding the translations. The artist worked in different studios during this research, which included a rented studio, the artist's home studio and the digital studio, which was on the artist's laptop and carried between studio sites. Each of these studios provided a different context that the work emerged from and directly contributed to creating and understanding the translations of the source photograph, as they were critically examined in relation to the different studio practices. For example, the digital studio contains the artist's blog site, website, social media, editing software and stores all digital images. The artist's home has a printer, which has limitations on its settings such as paper size, weight and ink used. Although the artist also used external printing facilities during this research, it should be noted that much of this research was undertaken during the Covid-19 pandemic and therefore was restricted to certain parameters for much of its duration. The rented studio is referred to in the source photograph, which is defined in this thesis as the studio.

The digital photograph was interpreted by viewing it on the laptop, which the artist used to write about it intuitively and reflectively as the research progressed. The initial translations of the source photograph were created by writing about it in word documents and on a blog site on the laptop. Notes were kept in a paper notebook and dictated into an audio recorder on the artist's phone whilst travelling between sites. The photograph was printed in the artist's home, which re-defined its contextual parameters by being removed from its digital source, where it translated into a printed photograph because of the intention to use it in the studio. The printed photograph was taken to the studio and translated through different embodied interpretations that included handling and painting on it, which produced three series of works that engaged with the photographic object. The embodied interpretations of the photograph referred to the methods used by the artist to critically engage with it, that were translated within different practice-led contexts. The object, image and surface relationships were interrogated through these preliminary exploratory series, which allowed the translated work to be examined in comparison with the source and within each series.

The desk in the source photograph and the marks on its surface emerged as the central point for translation. The focus on centrality and intention was used as a process of developing new work by creating marks specifically for translation. The marks were translated from the source photograph and re-created on paper and then scanned onto the laptop, where the artist printed them by screen-printing onto a new readymade desk. The screen-printed readymade desk allowed the studio desk to be explored as a translated object that was compared with the source photograph. Each decision by the

artist to select an aspect of the source material by engaging with it translated it, which created new contextual parameters for understanding it through the practice.

The source-translation relationships provided the basis for the analysis of the work. The analysis of the translations with the source photograph revealed the similarities and differences between the photography and expanded painting contexts that included equivalence with printing and modernist painting. Equivalence between the source and translations was determined through the critical interpretation of the work, which examined the formal aspects of its creation, including the methods, tools and mark-making used by the artist. Each series allowed a different relationship between the source and translation to be identified and critically explored, revealing new relationships with other artists and highlighting wider concerns in expanded painting that could be examined. These critical interpretations were produced in writing, which translated them further.

The analysis of the practical contexts for the research references the work of other artists whose practices overlap with this research. Because there is no fixed definition of painting or expanded painting, established practices were sourced for comparison with this research to examine equivalence between them. The painting practice of R. H. Quaytman, which incorporates photography, screen-printing, objects and writing, was a key influence in understanding painting as a translation. Quaytman's work connects painting with translation through language because each exhibited series of work is defined through a chapter (2011). The archival system for her work is defined through the term *book*, which Quaytman explores as an open system to 'develop a living, usable painting model that corresponds with how, not only what, we see' (Ganz Blyth, 2015, p. 78). The source for each series of chaptered paintings is the upcoming exhibition site, which indicates that each context, whether as source or translated work and exhibition, is necessary in providing meaning. Relationships between the source and the translation are realised through a site-specific exhibition, which are translated through a practice-led enquiry that examines, for example, geographical, architectural, cultural and historical relationships with the place. Each of these contexts provides the basis for understanding the translated paintings.

The work and practices of other artists, such as Wade Guyton, Ellsworth Kelly, Angela de la Cruz, Jacqueline Humphries and Charline von Heyl make connections with the artwork created in this research. Some of these artists define themselves as painters, others define the work, or parts of the work they create as paintings. These connections were examined through a comparison between equivalent points, such as the methods, tools and processes used. The references to the work of other artists highlights how translation is utilised through relationships between artistic practices to understand and situate this research. Even though these artists do not view their work as translations, they support the understanding of translation within a painting practice.

The translations produced through the practice were fixed points and analysed in relation to the source photograph. The emerging source-translations accumulated as the body of work progressed to provide multiple relationships for interrogation. These were established so that each analysis had clear parameters within the research. Fixing the source and translation within a defined practical context allowed an interrogation of their relationships, particularly in identifying the similarities and differences between them. For example, revealing the processes and methods used in printing that made the source and translation distinct allowed equivalence to be examined and determined with methods in modernist and expanded painting practices. Although the contextual parameters were introduced at the start of each practice-led engagement, they could not be fully defined until the end of the process because practice-led contexts are emergent and remain undefined until fixed on completion. The term translation highlights the unfolding nature of practice-led contexts during this research.

Research Questions

The artist defined the following research questions to examine expanded painting through the methodology of translation:

Why is translation an appropriate methodology for an expanded painting practice?
How can practice-led expanded painting research be understood and examined as a translation?

Using the artist's studio as context and digital photography as a methodology:
• Where does translation occur in an expanded painting practice from its origin to its resolution?
• How are these translations identified and analysed?
• How are the results utilised in this practice?

Background

The background for this research began with the artist's twenty-year career as a physiotherapist, which involved embodied interpretations of the verbal and non-verbal signs and symptoms of patients. These signs overlapped with those that the artist works with in her artistic practice but were understood differently within the medical context. The embodied translation of signs that presented through and on the surface of a patient's body were interpreted through assessments that involved viewing, listening and various forms of touch and physical handling. For example, the size, shape, pattern, direction and location of colours visible on the body refers to internal issues such as inflammation, infection or bleeding. The physical and material properties of the body were critically examined through embodied interpretations to create a diagnosis that was translated further by writing and drawing in the patient's notes. The interpretations recorded at the initial assessment provided the source point of reference for further comparisons, which were translated on each return to the clinic.

Each return to the patient re-situated them towards an interpretation of themselves, which would see them return, not to their previous states, but to a new version.

The artist took these methods and methodologies into a fine art context, during a career change, in which an interest in how paintings conveyed an interpretation from artist to viewer was formed. The approach was explored for the past ten years to create and examine multiple interpretations from the same source in two and three-dimensional paintings. Understanding painting had some overlap with the medical context, but the interest in understanding how verbal and non-verbal signs create expanded paintings was complicated, because, unlike medicine, there was no framework for understanding painting and its expanded field. The interest in exploring how a painting is understood was problematised further by using photographs and later, screen-printing to create hybrid works, which revealed ambiguities in their interpretation due to their different contexts. These paintings highlighted that the different contexts contributed to understanding them. It became clear that understanding and interpreting painting through practice was connected to the wider discursive question of what painting is.

The work of Quaytman was highly influential at this point. Quaytman is emphatic that her cross-media works are defined as paintings, which she explains were ‘an inoculation against the limiting scenarios constructed around contemporary painting’ (2011, front cover). By forming a cross-media painting practice around the structure of a book, Quaytman widens the reach of her practice into an expanded possibility of relationships that include text, photography and printmaking. The exploration into what painting is, how it can be defined and understood continues to underpin this artist’s practice and provided the rationale for this research into translation as a methodology for an expanded painting practice.

Contextual Background

The creative nature of translation was explored by the *British Journal of Visual Culture*, which published a monograph about translation in visual studies in 2007. It was introduced by editors Mieke Bal and Joanne Morra, who suggested going back to an earlier understanding of translation provided by Walter Benjamin in ‘The Task of the Translator’ (1923), who suggested that a translation is a revitalised artwork that is historically and culturally re-situated (2007). Benjamin’s essay was the foreword to his translation of a series of works by the poet Charles Baudelaire where he discussed the role of the translator in an artistic context and rejected notions of faithfulness to a singular original source. Benjamin believed translators should be free to explore the translative possibilities, meaning that the task of the translator is like that of an artist and that a translation functions as an original work of art. He stated that freedom and fidelity were not mutually exclusive, that a strict adherence to fidelity without the freedom to explore other possibilities of truth can impede a translation. The context of Benjamin’s essay is necessary to

understand it, which were the circumstances around Baudelaire's poems and the censorship that threatened the publishing of his work. The purpose of translation, according to Benjamin, was in understanding the nature of language, which could only be understood through the relationship between different languages that allowed its renewal.

The re-interpretation of Benjamin's essay by Bal and Morra serves to underscore the idea that revisiting a source and gaining an understanding of it anew within a different context allows a revitalised interpretation of it through a new translation. This research utilised translation as a methodology for understanding artistic practice-led research, with a focus on the role of the artist as a translator within the contexts of a single expanded painting practice. The consideration of expanded painting as a translation supports Benjamin's proposal that situating translation within an artistic process allows an interpretative freedom from which multiple possibilities of a new work of art can emerge. These possibilities, as Benjamin suggested, do not negate the fact that there is an intention towards the source that directs it towards a specific translation from a process of selection, which can be understood in each practical context. This research examined different artworks that emerged from the translations of a single source photograph directly by viewing, handling and painting on it and then at a remove from the photograph by creating a screen-printed readymade object. Benjamin's suggestion that translation could be used as a process of understanding between different languages that allowed language itself to be examined, indicated that in order to understand painting and its expanded practices through a methodology of translation, they must be able to be understood as languages. This research explored how an expanded painting practice can be understood as a translation, which involved examining the connections and areas of overlap between visual and verbal languages, that allowed painting to be considered as a language.

This research utilises the work of painting critic and theorist Isabelle Graw who proposed that painting be examined as a language, which she suggested could be achieved through its visual, material and discursive properties. Graw stated that it was imperative that painting be considered 'not as a medium but as a type of sign production that is experienced as highly personalised' (2018, p.57). To understand how painting might function and derive its meaning through a personalised form of language, it was vital to examine the influence of its contextual parameters within an individual practice from the start to the completion of a body of work. This research considered the processes inherent in practice-led research necessary to understand the range of contextual influences on meaning. Understanding that painting extends beyond singular interpretations to encompass the methods, materials and discursive practices that contribute to the research in its entirety, underpins the translative methodology that was examined.

Definitions and Contextual Parameters

Expanded painting is a term that has been used despite, like painting itself, there being no clear definition of its parameters (Titmarsh, 2017). The term 'expanded painting' is taken from Krauss' essay *Sculpture in*

the Expanded Field in which she detailed how sculpture and painting moved away from their historically and culturally familiar interpretations towards expanded definitions of their terms (1979). Theorists, such as Krauss, Mark Titmarsh and Isabelle Graw proposed alternative models for understanding expanded painting, however, there remains no consensus on an accepted definition (Krauss, 1979; Titmarsh, 2017; Graw, 2018). Titmarsh discussed expanded painting's emergence from a discourse centred around the end of painting that explored painting's medium specificity, which evolved alongside technological developments, particularly photography (2017). He discussed how 'expanded painting appears as a medium deepening itself through self-questioning' (p. 6). The influential art critic and theorist Clement Greenberg defined what he believed to be the unique formal properties of painting as being a flat surface, supporting object and pigment (1982). The modernist practices that examined painting's specific nature provided a point of departure for work that emerged in a move away from modernist understandings of painting as proposed by Greenberg. This research explored expanded painting in relation to modernist and expanded painting practices.

Expanded painting was not always practiced by artists who identified with the term. Graw explained how it emerged from hybrid works that questioned painting, so that the 'attempts to produce painting against painting only contributed to its revitalization' (2018, p.227). Painting and its connection with the expanded field of practice was explored in this research through a discussion of the specific nature of painting and through its hybrid and interdisciplinary practices. It examined painting as an evolving practice, connected to its modernist past and expanding medium specificity, that was re-defined and re-contextualised through individual practice. This research understood expanded painting as a fluid definition, that is, one that was context specific and that gained its meaning within the practice through an embodied engagement with the source photograph. Translation was used as a methodological approach to examine and situate the practice within the field of expanded painting practice in this single case study. Theorists such as Titmarsh highlight the impossibility in defining expanded painting through simple or singular terms because 'definitions define limits and boundaries, and limits and boundaries are what expanded media put into play, make indeterminate' (2017, p. 53).

Translation has its historic basis in linguistics and semiotics but has expanded beyond these contexts into new disciplines and wider practices that included inter-semiotic translation and audio-visual translation, which has caused a re-consideration of definitions and practices (Bassnett, 2017). In the fourth edition of her book *Translation Studies*, translation theorist Susan Bassnett defined a 'general understanding' (2014, p.14) of translation as:

> 'the rendering of a source language text into a target language, so as to ensure that the surface meaning of the two will be approximately similar and the structures of the source

> language will be preserved as closely as possible, but not so closely that the target language structures will be seriously distorted' (2014, p.14).

Bassnett acknowledged that this definition was limited, in part due to the on-going developments and widening of the fields of inquiry within translation and underscored context as imperative to its analysis. She claimed that 'it is pointless to argue for a definitive translation, since translation is intimately tied up with the context in which it is made' (2014, p.21). A translation, she concluded, can only be assessed through the combination of 'the process of creating it and its function within a given context' (p. 22).

Bassnett highlighted the need for translation studies to re-situate itself beyond its own boundaries and expand into a wider cultural contextual analysis. In the foreword for translation theorist Edwin Gentzler's book *Translation and Re-writing in the Age of Post-Translation Studies* (2017) she discussed the inter-disciplinary expansion of translation as essential to understanding it, reinforcing Gentzler's proposition of translation as a circulation of ideas across cultural boundaries, rather than a linear movement from a single, or original, source. Gentzler explored how translation had shifted from being 'the centre of a single discipline, to multidisciplinary analyses' (2017, p. 2). Like expanded painting, translation finds its meaning within its practice, which Bassnett reminds us is 'firmly rooted in practical application' (2014, p.19). The proposal that translation be examined through practice by those working within each discipline is underscored by a wide range of theorists (Bal and Morra, 2007; Bassnett, 2014; Gentzler, 2017).

The role of the artist as a translator and the re-contextualisation of source material from photography to that of expanded painting provided the basis for examining practice-led expanded painting research through a methodology of translation. This research considered the interpretative role of the artist as translator and contextual aspects of practice vital to understanding the translation of source material into expanded painting. This research examined the intuitive selection of source material during practice-led expanded painting research, which allowed the artist to translate it through different practice led contexts.

Translation is defined in this thesis as an interpretation of a source through its re-contextualisation. This definition provided the basis for this research, as it proposed translation as a fluid framework for the creation, analysis and definition of an individual fine art practice. This inter- and cross-disciplinary research included expanded paintings that were translated from a photograph, which was source material that was not defined as painting at the start of the research. The expanded paintings were created using embodied interpretative methods, which resulted in work with different relationships to the source

material. The resulting body of work was examined and identified within the context of expanded painting, which provided it with its meaning.

Phenomenological Methodology

A phenomenological methodology supports this expanded painting research. It drew on the work of feminist writer Sara Ahmed who, in her book *Queer Phenomenology* (2006) explored how an embodied orientation influenced the way in which the world is perceived. Ahmed used an example of the philosopher's table to explore how objects orientate us to the world, which she discussed as the site that philosophy is written upon and where the world is observed from by the philosopher. It is therefore not just an object that sits in the background of philosophy as an object to write upon, but it is a site to think from. She explained how bringing the object of the table from the background to the foreground re-orientates the object to create a new viewpoint. Ahmed discussed the impact of writing on different tables and how this affected her writing. She discussed the impact of bringing different material to the table to write about and how the feeling of being at home is about being at her table, which is how she creates her own space as a writer (2006). Ahmed used the term orientation to reflect on its wider sexual and gendered meaning, which expands its meaning through the different interpretations of it. This introduced a feminist approach to her analysis, which situated her writing within a specific context of phenomenological discourse.

In this research the artist thinks critically through embodied expanded painting practice. Ahmed's work was influenced by one of phenomenology's leading theorists, philosopher Maurice Merleau-Ponty, who explored an embodied approach to lived experience in his acclaimed work, *Phenomenology of Perception* (1945). Merleau-Ponty explained how our understanding of lived experience was related to the body's relationship to the objective world, which means consciousness is always directed towards an object in a specific context. The relevance of a phenomenological approach in this practice-led research was that it connected the translation directly with the embodied experience of the artist. Translation was considered a phenomenological methodology, in that it provided levels of creative and analytical engagement that the researcher became absorbed within, such as those of material engagement with photography, object-making and writing.

In her book titled *A Voyage on the North Sea: Art in the age of the Post-Medium Condition* (1999), art critic and theorist Rosalind Krauss proposed a wider phenomenological framework for understanding expanded practices. She proposed this by exploring the parameters of medium specificity that take into consideration the plurality of its being within a specified context (1999). Krauss developed the concept of a phenomenological framework from film theorist Stanley Cavell's theory of automatism, which considered the wider perceptual and technical aspects of a medium and the nature in which it is used and received (Cavell, 1979). Krauss described the expanded notion of medium specificity that

included the tools and methods of its creation and the context of its presentation. She defined this expanded framework as a 'phenomenological vector,' a reference to philosopher Jean Paul Sartre who described an embodied point of view that considers the circumstances of experience (1986, p. 58). She connects 'the reciprocity of points of view' between his body and the world and 'those movements through the world' (p. 58). Krauss referred to the phenomenological vector as encompassing artistic practice from its creation to its completion. In this research the artist produced artwork by engaging with the source photograph from different embodied points of view that included viewing, handling, painting, writing and from memory, which translated the photograph into different expanded painting artworks.

Practice-led Research

The term translation highlights the emergent and interpretative nature of practice-led research, which generated its translation through an interaction with source material that became apparent through an unfolding context. According to visual theorist Estelle Barrett, practice-led research is a 'generative enquiry that draws on subjective, interdisciplinary and emergent methodologies' (2007, p.1). Barrett extolled the potential of practice-led research as a way of validating subjective experience and human consciousness through a variety of methodologies that do not conform to standard scientific research, meaning that there are other ways to explore and measure our existence and to discover the potential of these findings on our culture, economy and society. Whilst scientific inquiry fixes a methodology at the start, practice-led often does not. She adds that this can be seen as a weakness, but the strength of emergent practices is that they reveal the relationship between the researcher and object of research, so the researcher is part of the reflective process. This means that the researcher will be questioned in the relationship with the examined object, so this cannot be known prior to starting, thus emergent. Barrett explained how this is a strength because it gave the freedom to explore and adjust processes and methods as needed and allowed the results to materialise in a completed and fixed context (2007).

Quaytman is an artist that fixed various aspects of her work in order to examine it through related aspects. By fixing the work as painting, she demanded that it be examined under those terms. Quaytman explored painting through her cross-media practice by defining painting as the context and as the subject of each investigation, forming concrete parameters around her practice. Quaytman explained how her rules are made 'as a protest, in favour of a medium—specifically painting' (Joselit, 2011). By defining the rules for her practice around painting, she underscored and disrupted painting simultaneously, for example, by using photography and screen-printing methods (Ganz Blyth, 2015). Quaytman explained that 'the rules come out of accommodating contextual facts that seem so unavoidable or endemic that they are not even seen anymore' (Joselit, 2011).

Quaytman also fixed the exhibition site as both a source and site for the paintings that emerged from it. This allowed the exhibition site to be understood by the artist of this research as both the source and translation. Each exhibition is bound by the parameters of its chapter, which connects the source and translation, and that allows movement in the form of a practice-led enquiry. This highlights her practice-led research as an unfolding and unknown exploration that translates its source into paintings, which are connected through their relationships to the site through, for example, geographical, architectural, cultural, historical and societal contexts. Fig. 2 is a painting from Chapter 29, Quaytman's exploration of Paul Klee's *Angelus Novus,* that examined it through the creation of new artwork that replicated Klee's methods, which were by mono printing and then mounting the print on top of another image (Bourneuf, 2022). The translation of Klee's work by Quaytman examined the original translation of the print through the practical enquiry, but also through the geographical, political, theological and cultural translation of the work.

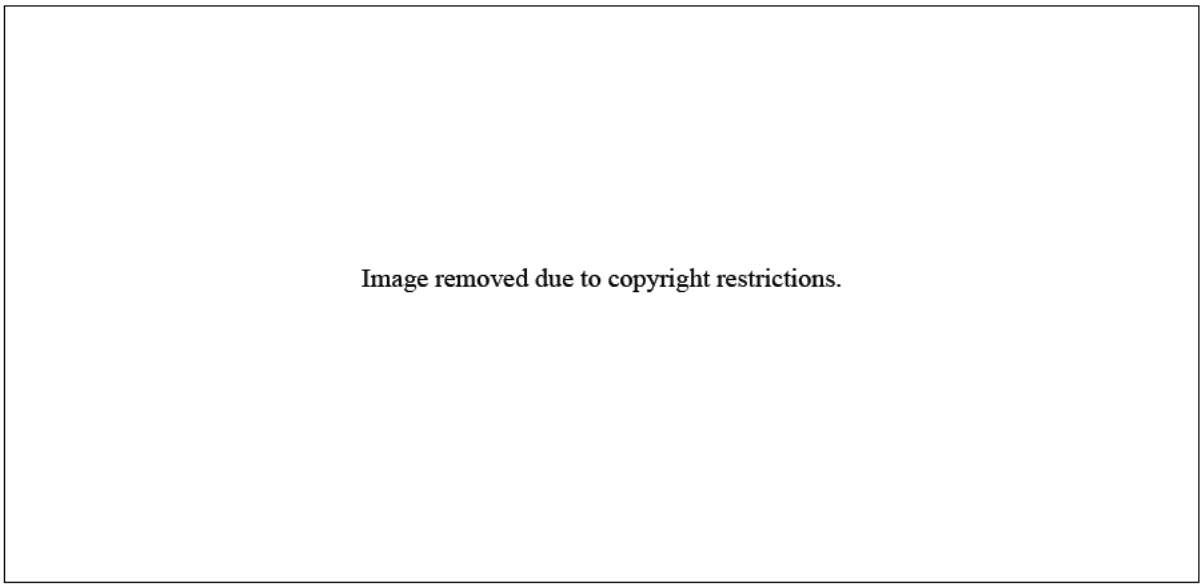

Fig. 2. R. H. Quaytman, *Chapter 29.* (2015) Gouache, casein, oil, silkscreen ink, gesso on wood. 94.1 x 94.1 x 3.2cm. Image from Miguel Abreu Gallery.

At the start of expanded painting practice-led research, material was often sourced that was not considered painting and, in this research, a digital photograph was intuitively selected by the artist (Fig.1), which was introduced into the practice and translated within the expanded painting context. Source material in an expanded painting practice designates the start point of practice-led research. In this research a photograph of the artist's painting studio was selected as the source material to be translated. The studio referenced a traditional, modernist context for the creation of paintings, which provided the context for its analysis and meaning (Grabner, 2010).

The return to the photograph in different contexts represented the multiple embodied subject-positions of the artist through their engagement with it. The source photograph was examined by being repeatedly returned to and interpreted, which highlighted translation as being a dynamic and cyclical practice-led process. Fig. 3 provides an example of a return to the source photograph, which translated the source photograph by handling it. Returning to the photograph uncovered different relationships the artist had with the photograph, through its repeated interrogation. Each return to the photograph uncovered a relationship by interpreting it, which was an embodied engagement with the source material that involved a combination of interactions between them. These included intuitive and reflective practice-led methods that resulted in the creation of new work. Creation through translation allowed each relationship with the source to be fixed and examined through comparison. It allowed a moving and embodied subject to be fixed for examination.

Fig. 3. The source photograph and a translation. Digital photographs (2018/2019)

This practice-led research proposed that painting can be understood through a framework of translation. It was based on a hypothesis that painting is historically situated, evolving and practice led, which emerges in relation to its source. The source context for this expanded painting practice evolved from studio practices that were referred to within this text. These practices were compared with this practice-led research, which situated this practice in a wider studio-based practical context. Situating individual practice in relation to wider contexts in expanded painting allowed the work to be understood as an evolving practice that is historically situated. This allowed translation to be presented and considered as an historical marker for the evolution of painting within this practice.

Economics of Practice

The research revealed that economic considerations influenced many of the decisions made within the practice, some of which had a significant impact. The cost of artistic practice informed the parameters of the research. Although some of the decisions were based on the limitations relating to the pandemic, many were due to the cost of space and materials. Graw explains how it is important to

understand that paintings ‘value is not inside them but elsewhere’ (2018, p. 25). The framework of translation allowed the economic influences to be analysed in order to understand the motivations behind the practice-led research. For example, the decision to move to a smaller studio was made because the rent was cheaper, which created limitations in the practice, because the size of the studio determined what size of object could be made inside it—it formed the physical parameters of the practice-led research.

In addition, the decision was taken to use the artist’s studio desk, because the studio was too small to hold another desk. The desk was screen-printed on and then installed to create various artworks, such as *The End of Painting* Series. Once the work had been photographed and exhibited the desk was returned to the studio and re-cycled as a studio desk, so the research could be completed. The studio desk was translated from being a three-dimensional art object to being a studio desk because the cost of retaining it as an art object was too high. It is unsustainable to create and retain large objects such as the desk in this practice, because of a lack of storage space in the studio, which must be negotiated against creating new work. The work produced in this practice existed as digital photographs because the cost of storing them was low. Digital photographs were used widely in the research, for example to highlight the work made on the artist’s website, blog and social media.

The analysis of the artwork revealed the economic intentions and limitations behind each desk translation. The financial costs of renting a studio and purchasing materials imposed limitations around the practice. The translations analysed in this research revealed an economic intention towards their creation, which informed the contextual parameters of the expanded painting practice. Although the financial aspects of each translated artwork were not detailed in this thesis, they were revealed to the artist through each analysis. The potential of translation as a framework for understanding the financial implications of practice has been discussed in each chapter through concerns that included the agency of the artist in controlling the interpretation of her practice, which Quaytman cited as vital in the use of the series as an archival process. Quaytman’s decision was influenced by a similar decision by artist Hilma af Klint, who retained ‘autonomy and clear logic’ around the decision that her work remain as one whole unit and not sold separately (2011, back cover). This research was supported by examining the practices of female artists, such as Quaytman, that have sought autonomy within their practices through different means. Translation is a framework that revealed the economic influences and their wider impact on practice. It is clear from this research that they created a significant impact on the decision-making process in the practice, which has implications for its sustainability.

Research Results

Translation is a critical practice-led methodology, which provided a framework for understanding this expanded painting practice. It is a methodology that allowed intuitive practice to generate artwork through critical intuitive and reflective analysis. The interpretative decisions made by the artist were interrogated and revealed through the relationships between the source and translation. Translation was found to be a generative force in practice-led research. Each examination of the source material resulted in a new translated work, formed through the artist's interpretation. Formal relationships between the source and translation were analysed, which revealed their differences and points of equivalence and overlap. Relationships with the work of other artists were examined in relation to the translations and the connections between them were discussed within the expanded painting context. Discursive aspects of expanded painting were highlighted through the translations, which allowed the expanded painting field to be examined further.

The relationship between practice and critical writing was highlighted in this research as a translation, which indicated its potential in understanding the practice and in examining the relationships writing has within it. As the source always exists first, translation was used as a historical marker that allowed the evolution of the practice to be examined and documented through a body of work in relation to sources within the wider context of expanded painting, with comparisons made between practices by artists such as Angela de la Cruz, Laura Owens, Jacqueline Humphries and Charline von Heyl. The contextual parameters were defined and re-defined according to the practice. This research contributed to translation studies by providing research in expanded painting conducted by an artist, who examined and explained the context of her practice.

The original contribution to knowledge of this practice-led research is situated in both expanded painting and translation. This research was an inter-disciplinary work that engaged with the connections between the expanded field of painting and translation, which gave an original contribution to both fields about the processes inherent in practice-led expanded painting research. This research revealed the similarities between the two fields, but through an individual practice to expose these overlaps. It contributed a theoretical framework, but also provided a practical example of translation being used within an expanded painting practice, which meant that it could be adopted by other artists. Expanded painting was proposed as a process of embodied engagement with source material, which was examined through different interpretations of its re-contextualisation, thus rendering it a process of translation. Expanded painting and translation have both evolved in relation to new technology and translation was utilised to examine the use of digital images within the context of practice that included the digital studio. This indicated that translation could be used to understand and situate emergent technologies in the context of expanded painting practice. The medium specific aspects of their practices have expanded to include these changes, which relate to the wider contextual aspects of their creation. Expanded painting and translation are both

practice-led and begin with source material that exists in a context out-with that of its completed form. The point of view of the artist and increasing visibility of the translator indicate the role of the individual in expanding the medium and contributing to its wider discourse.

Research Limitations

The parameters of the research were set at the start but evolved as the research was conducted. The research examined translation as a methodology for an expanded painting practice. The artwork was examined through contextual analysis, rather than using an inter-semiotic framework, in which the parameters differ between theorists. This followed the recommendations of translation theorists who proposed that translation be used and examined within its own practice-led context and that focusing on definitions of translation detracts from the process (Bassnett, 2014). Although research suggested relationships between adaptation and translation, adaptation was not referred to in this research. It is possible some of the work could have been understood through the framework of adaptation, however translation was used as it examined the work through its re-contextualisation, which referred to the different series of work created within the contexts of an expanded painting practice. The terms inter-semiotic translation and adaptation imply a cross-media relationship and it is important to note that the artwork in this research did not always cross media, for example, much of the resulting translations of the source photograph were digital and printed photographs.

The work of other artists was referred to in this research and defined as source references. The artist was aware that intertextual processes connect it with other sources, however this research did not use the terms intertextual or intertextuality to define this, because the exact parameters that define these terms were not explored. The scope of the research was to examine the potential use of translation as a methodology within an individual practice, which involved a wide examination of its use in the practice, rather than a detailed interrogation of intertextuality. The translated artwork in this research formed connections with the work and practices of other artists that were not previously connected to the source photograph. These are examined in Chapters Two and Three.

Self-Translation

The purpose of this research was to examine how the process of translation can be understood and utilised in an expanded painting practice. However, the artist translated a source photograph that was taken by her, which meant it could be defined as a self-translation. However, the term translation was used to define this process in accordance with Bassnett's suggestion that the focus of translation should not be its definition but the examination of the work (2013, p.24). Much research on translation is based on an interpretation of source material that has a different source author than the translator and self-translation has for a long time occupied a marginalised place in translation studies. The prevalence of research into self-translation is growing and there are suggestions that it is used to

critically examine practice through re-contextualising, or re-writing the work (Grutman, 2013). Translation theorists have examined how self-translation has complicated understandings of translation, because it indicated that a new work was created, rather than the translation of a source (Cordingley, 2013). The translation of a source through self-translation revealed critical intentions towards its creation by its author, which underscores the value of translation in fine art practice as a process of interrogating the relationships between the artist and material practice.

Third-person Writing

Third-person writing is a style used in many scientific and academic publications that provides a sense of objectivity to the research being presented. The decision to write in the third person in this thesis was connected to the artist's career as a physiotherapist. The use of the third person created an academic translation of this practice-led research. In the artist's former career, research physiotherapists were provided with guidelines on academic writing for publication. Queen Margaret University, which teaches undergraduate physiotherapy, advised students in online guidelines on academic writing to aim for a 'formal, objective and cautious' approach (Queen Margaret University, 2022). It explained how personal phrases should be replaced with a reference to the author. The pronoun *I* was actively discouraged in this context, as it formed a subjective point of view, which was viewed as less valid than objective information. The journal *Physiotherapy* provided guidelines on writing for publication but does not use the words *objective* or *third person* writing. It offered an 'English Language Editing Service' for assistance with 'scientific English' if required (Physiotherapy, 2022). Third-person writing was evidenced through the ongoing practice in the *Physiotherapy* journal (Physiotherapy, 2022).

Translation in an expanded painting practice was an attempt to create objective parameters within a subjective painting practice. The third person writing in this thesis was a translation of the practice-led research because it was written within the parameters of an academic writing style that overlapped science and fine art. The methodologies of fixing variables, cyclic returns to the source and embodied interpretations were embedded in the artist's medical practice, that, by using the third person writing style in this research drew out the parallels between scientific and artistic research.

Writing

Each return to the photograph uncovered a relationship through an interpretation by an embodied interaction with the source material that was analysed through written reflective practice. As a result, the practice-led research did not emerge in isolation but through an overlapping relationship with verbal language that expanded it through an intuitive and reflective critical writing practice. The relationship between the artist and practice was examined through intuitive and reflective critical writing translations of the research, which revealed the intention and ideas of the artist as translator.

Writing formed an integral part of this expanded painting research as it was used to critically interrogate the practice. However, writing about it re-contextualised it, which translated it in a verbal language context. Painting and its expanded practices have longstanding relationships with verbal language that connect them through translative processes, such as ekphrasis, inter-semiotic translation and art writing (Campbell and Vidal, 2019; Shapiro, 2007; Thompson, 2017). Written translations of paintings historically began as descriptive interpretations of visual work but soon evolved into critical interpretations, with writing providing a different perspective on the work.

This thesis was formed from written translations of the source photograph through the analysis and as such it was re-contextualised in an academic writing context. Although the aim of this writing differed to the practice-led research in that this thesis was written with the intention of clarifying the processes inherent in the practice, not as artwork, it supported the hypothesis that translation was a methodological framework for an expanded painting practice, which is a critical creative practice. This is because third person writing created an objective style of writing, which arguably produced a less distinct creative critical written thesis. This was different to other forms of writing that were created during the research, such as through the artist's blog posts, which were clearly produced and defined within exploratory practical contexts.

Blog Site

The source material and translated research was explored on a blog site, which was used as a sketchbook to understand the artist's intuitive responses to it and included translated material and translative responses to related materials such as texts, which were read during the research. Examples of the blog posts were provided in an appendix at the end of this thesis. The artist used the blog as a private and intuitive site for examining the source photograph in a digital context to interrogate the relationships between the visual work, objects and writing. The format allowed the relationships between visual and written work to be analysed because it provided a platform for a wide range of translations. The private nature of the site allowed it to be used in a similar way to the studio, which was to undertake the research without consideration of their reception, thus giving focus primarily to the research process. The ease of movement between the thesis and blog contexts, where both spaces could be viewed on the laptop simultaneously, produced a direct and on-going practice-based relationship between them, which the artist used to move writing from and into the thesis.

The work on the blog was therefore intended as an interpretation of the practice-led research that connected to the thesis, but that existed in its own practical context and was viewed as a more creative critical translation than the academic context of the thesis. It was created by engaging with the source material and translated research intuitively, which involved directly working and thinking within that context. Although some of it was returned to and reflected upon and edited, this was limited to

maintain the intuitive nature of the writing, which is equivalent to the use of a sketchbook. The blog was used privately in this research, but its context provided the potential for public viewing, which occurred at the end of the research. So, although it functioned within a sketchbook and exhibition context, it could also be considered as a completed artwork. The blog and thesis were both presented at the end of this research for public viewing, however the blog context allows the artist to re-visit and edit the work after it has been published, which meant that it continued as a dynamic practice-based context during its public viewing. The artist made the decision to end the blog site at the completion of the research, which strengthened its equivalence with the thesis through its final interpretation, which was fixed as being related to it, but situated in different, but not opposing contexts.

Thesis summary

Chapter One examined the two main contexts for this research: expanded painting and translation. The first section detailed the expanded painting context. It examined the problems inherent in identifying and defining the parameters for painting and its expanded field of practice through a discussion of medium specificity. It set the argument for understanding painting as a language situated within a wider discursive context. The negotiation of terms expanded painting and painting was examined through other artists and theorists in expanded painting. Primarily, the theories of Rosalind Krauss and Isabelle Graw were drawn from to examine concepts of expanded painting that emerged through painting's post-medium period, which signalled a move away from medium specific definitions of painting, such as those defined and practised by modernist painters and influential proponents such as critic Clement Greenberg. The second section examined the context of translation and the field of translation studies. It examined the literature in visual and fine art translation and proposed translation as an intentional and interpretive process of reading and analysing fine art through methods of comparison and deconstruction, primarily with verbal language.

Chapter Two introduced and interrogated a digital photograph as the source material for this research. The photograph was re-contextualised into a practice-led expanded painting context, which translated and re-defined it as source material, which provided the context for the initial examinations. An examination was undertaken of how the re-contextualisation problematised the photograph and how the source, original, reproduction and translation were used and interpreted in their respective fields. The studio was interpreted as the site for practice-led research, which provided the basis for the exploratory embodied investigations of the source photograph. The interpretative process of translation was utilised to examine relationships between the photograph in its expanded painting contexts that included modernist painting methods and working with the printed photograph as a readymade object. The source and translations were compared, with equivalence determined through relationships that include the methods of their creation. The losses and gains through the process of

translation were discussed, which included those related to the practice and the wider discursive concerns. Translation theory, when applied to practice-led expanded painting research, identified and defined areas of overlap, similarities and difference between them.

Chapter Three followed the translation of the source photograph along a line of practice-led enquiry into a readymade desk that began with the creation of new painted marks. Translation was examined as a generative force in practice-led expanded painting research by examining how the contextual parameters for the readymade desk were generated through the exploratory studies of the photograph in Chapter Two. The marks on the desk in the photograph were re-created and translated onto a readymade object through screen-printing and was installed in the artist's studio. New relationships with contemporary artists responding to modernist abstract expressionist painting were revealed and examined. Translation theory was utilised to interpret and examine the practice-led research as the final translation completed the body of research, which provided a final point of comparison with the source photograph.

Chapter One
Expanded Painting and Translation

Introduction

This chapter explores the contexts of expanded painting and translation to examine the potential of understanding expanded painting as a process of translation. The first section details the expanded painting context, exploring the problems inherent in identifying and defining painting and how these attempts connected contemporary practices with those of modernist painting. Painting and its connection with its expanded field of practice is explored by a discussion of medium specificity and through its hybrid and interdisciplinary practices. It examines painting as an evolving practice, connected to its past, that is continually being re-defined and re-contextualised through individual practice. This sets out the argument for understanding painting through translation by examining the relationships within its historical context.

The second section examines the context of translation and the field of translation studies. It details the parameters of its contextual analysis through its connections to linguistic and semiotic practices. The re-contextualisation of translative practice is examined through research in the growing areas of visual, embodied and fine art translation and in relation to the themes raised by Walter Benjamin in his essay 'Task of the Translator' (1923:1996) which highlighted the interpretative potential of translation within a creative context. The relationship between translation and artistic practice is examined through its overlapping relationship with verbal language and a comparative examination of their differences.

The third section of this chapter details the rationale for combining translation within an expanded painting practice. Through this research, expanded painting practice is proposed as a process of embodied engagement with source material, which is examined through its re-contextualisation, thus rendering it a process of translation. Expanded painting and translation have both evolved in relation to new technology. The medium specific aspects of their practices have expanded to include these changes, which relate to the wider contextual aspects of their creation. Expanded painting and translation are both practice-led and begin with source material that existed in a context out-with that of its completed form. The point of view of the artist and increasing visibility of the translator highlight the role of the individual in the evolution of an expanded understanding of practice that has contributed to its wider discourse.

Expanded Painting

Defining and understanding the term painting is not simple. Mark Titmarsh (2017), described the definition of painting as open and fluid, subject to ongoing inquiry:

> '[…] painting cannot be reduced to colour or paint or flatness. Rather it is an evolving historical relationship, a changing pact between artist, medium and audience that accepts certain works as within a current understanding of painting […]' (2017, p.75)

The term painting, like other words, is historically situated and evolving. Graw (2018) discussed how painting described many things, such as the processes involved in making, a completed art object and an artistic practice. She discussed how the ambiguity of its definition related to its historical evolution and suggested defining it according to its changing nature. It goes beyond 'individual paintings, but its vagueness corresponds the changing historical development of the art form' (2018, p.13). There are many external factors that have influenced what painting is, which have included artists, institutions such as museums and galleries, art dealers, critics, theorists and viewers. Graw explained how these external factors were reflected in a painting's interior and believes that a fluid and historical framework for painting would allow these factors to be considered when understanding what painting is (2018).

The term expanded painting is used despite, like painting itself, there being no clear definition of its parameters (Titmarsh, 2017, p.6). It evolved from a seminal essay titled *Sculpture in the Expanded Field* by art critic and theorist Rosalind Krauss (1979). Krauss described how both sculpture and painting had moved beyond the traditional boundaries of their modernist practices, away from their historically and culturally familiar interpretations towards expanded definitions of their terms. She explained 'the very term we thought we were saving—sculpture—has become obscured' (1979, p.33). She explained how the meaning of a sculpture was connected to the context of its placement and often expressed in negative terms (1979, p.33). In the essay Krauss discussed Robert Morris' work *Untitled [Mirrored Boxes]* (1965), which consisted of a grouping of mirrored boxes installed outdoors amongst trees, grass and shrubs, which changed the appearance and physical nature of the landscape through this site-specific context. The juxtaposition of sculpture and nature allowed an examination of the installation through a comparison of their differences and similarities. For example, the mirrors reflected the nearby landscape, which allowed a comparison of equivalence with its reflected image, represented through the sculptural objects. A comparison of reality and representation was examined through equivalences in the relationships between the sculptural and natural contexts.

In this essay and using Morris' work as an example, Krauss proposed a framework for examining expanded sculpture practices (1979, p.36). Through this framework she explained how sculpture could be defined in relation to a set of negative and positive values, which were produced by examining it in relation to its site-specific context (p.36). These elements related to the context rather than being medium specific or materially derived, which in this case related to architecture and

landscape. The negative values could then be positioned in relation to their opposing, positive elements, which would result in the sculpture being situated within the framework between them.

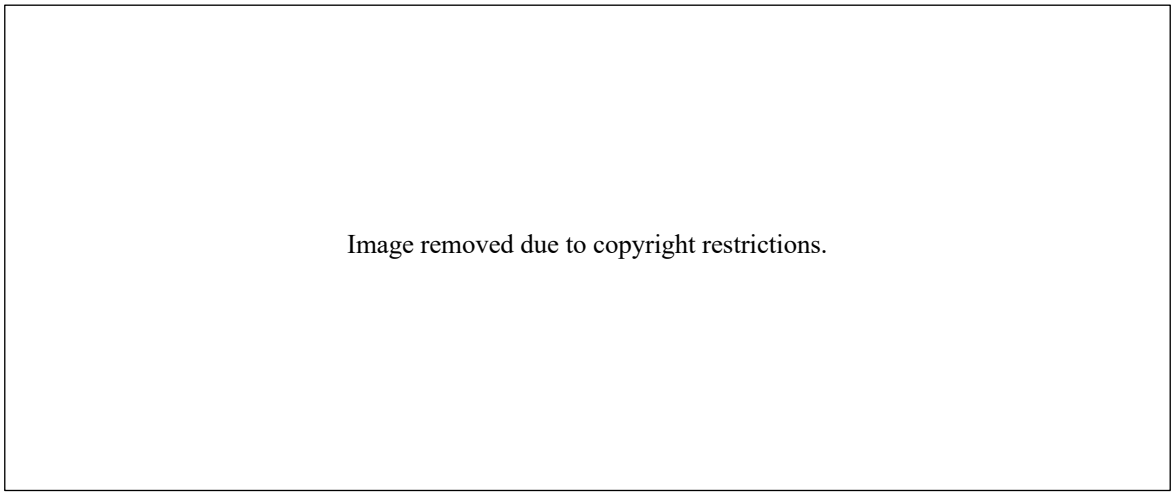

Fig. 4. *Klein Model for Expanded Sculpture*. Image from Krauss (1979, p.37)

The framework Krauss discussed was known as a Klein group model, a mathematical variant of the semiotic square, which was introduced by semiotician A. J. Greimas (1968). The semiotic square was a system used to understand how meaning was formed within a culture or society, which it did through an examination of two contradictory and binary points, revealing the differences (Greimas & Rastier, 1968). In Krauss' model (Fig. 4), the positive terms of landscape and architecture were placed on the framework with their opposing terms of not-architecture and not-landscape, with the resulting work defined in relation to the two pairs of binary oppositions. Krauss recognised that the oppositions were not true binaries and discussed the use of the framework in examining practices that fell between the two terms, noting many artists that were already producing works that could be interpreted and analysed this way, such as Robert Smithson, Robert Morris, Michael Heizer, Richard Serra, Walter De Maria, Robert Irwin, Sol LeWitt and Bruce Nauman, amongst others (1979, p.41).

Towards the end of the essay, Krauss proposed a similar framework for painting, but suggested the terms uniqueness and reproducibility might form the opposing conditions, because they formed the cultural conditions for painting at that time. Again, Krauss' use of terms *uniqueness* and *reproducibility* was to examine the points where the practice could be defined between them. These conditions were for a long time an integral part of painting's discourse, due to the introduction of reproductive technologies such as photography. The proposition that *uniqueness* and *reproducibility* could be isolated for framing painting and not for other fine art practices, is questionable. However, that would suggest a connection between them, which could provide an inclusive framework for their exploration. For example, artist Andy Warhol created works using screen-printing methods to examine reproductive technology as singular artworks, which is how they were used by the artist in

this research. Warhol's works could be defined as both screen-prints and paintings, as creating screen-prints as singular artworks could define them as paintings, which does not mean they are not defined through both terms.

Another limitation in Krauss' model was that there were no fixed set of opposing terms that could be constructed to form a general framework for defining expanded painting. Although Krauss did explain that the use of the Klein model could be constructed to examine other relations, agreement on these terms was never reached. This was evidenced through the various attempts of theorists at utilising the Klein model for creating a framework for expanded painting. Artist and critic Gustavo Fares (2004) suggested using the oppositions of not-movement and not-3D. Titmarsh (2017) suggested oppositions of not-three-dimensional and not-temporal as possibilities. These attempts indicated the difficulties in defining and framing expanded painting because they could not be reduced to a fixed set of pairs. The multiple elements that contribute to understanding a work as expanded painting does not occur in every instance, which indicate that the parameters of expanded painting are fluid.

Theorists have proposed alternative models for understanding expanded painting. Titmarsh (2017) suggested that a grouping of 'family resemblances' might be appropriate (2017, p.81), a concept taken from philosopher Ludwig Wittgenstein in his book *Philosophical Investigations*, who explained that language is contextually understood and examined through a comparison of their relationships (1953; 2009). Titmarsh detailed his use of family resemblances within expanded painting by listing the possibilities of comparisons with other media (Fig. 5). He explained the associated comparisons with painting could be examined between media such as sculpture, photography, digital media and performance and used words including paint, brush, frame, colour, surface and easel as a point of comparison between them. The word paint and its different interpretations could be examined through processes of comparison that examined their similarities and differences through cross media contexts.

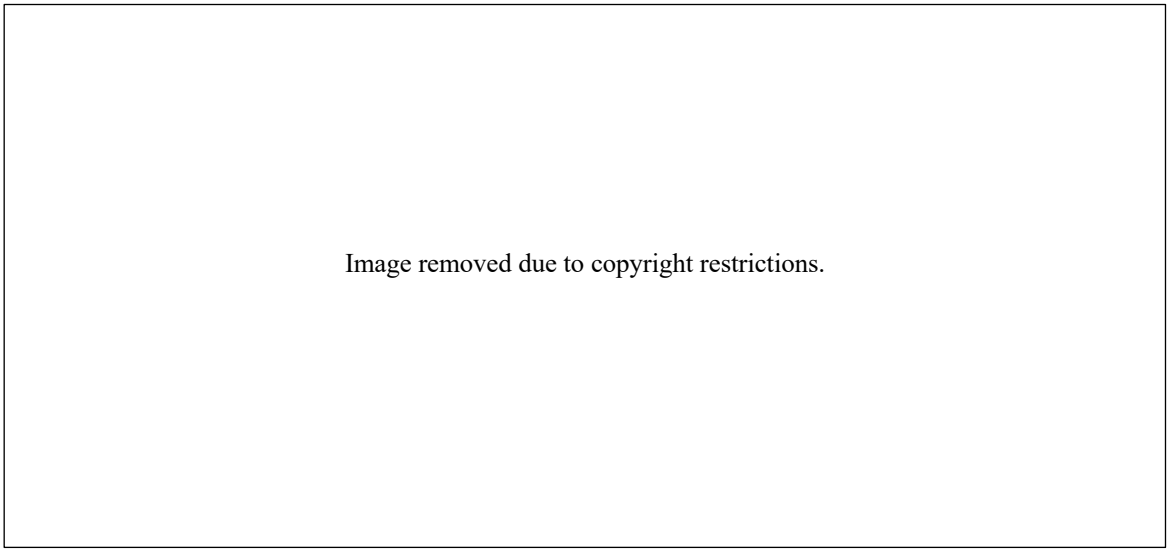

Fig. 5. *Model for Expanded Painting.* Image from Titmarsh (2017, p. 63)

Graw (2018) proposed painting as a formation due to the historically situated and evolving nature of its practice and definition, because it was a genealogical framework that could encompass painting's specific nature as well as its expanded forms. Graw's proposal of painting as formation incorporated the influence of artistic practice in shaping the practice and discourse of painting, stating 'they emerge because of specific practices that generate products that can be assigned to the singular agents that produce them' (2018, p.15). The concept of formations was introduced by Michel Foucault in his essay *History, Discourse and Discontinuity* (1972). Foucault explained that discourses were shaped by their disciplines (such as medicine or economics) and historically determined, which evolved over time and were shaped at local, or individual points. Foucault proposed that at a local level discourse could be influenced by the individual if they are able to define a similar set of rules to that of its wider discourse. His description of formations as discursive elements that could influence a system of knowledge led to its consideration by Graw for its use within an individual painting practice.

Graw interviewed artists and explored how the context of their practice influenced the work produced. She discussed how practitioners who did not define themselves as painters reference a 'painterly rhetoric' (2018, p.14) through conventions that connect to painting. An example of this was found in the work of artist Rachel Harrison who created assemblages of hand and readymade objects that were painted with brush strokes influenced by impressionist painters**.** Graw again highlighted that although there was no defined framework for painting, there was a movement towards understanding it that referred to developing a 'historically situated set of rules that can resurface and remain effective under new historical conditions' (2018, p.17).

Expanded Painting Practices

Expanded painting is not always practiced by painters who identify with the term, but from hybrid practices that resulted in work that expanded it beyond its flat surface and two-dimensional boundaries. An example Titmarsh (2017) discusses is artist Pablo Picasso's work *Guitar* (1912), which was a three-dimensional construction of a guitar using paper, paperboard, string and wire (Fig. 6). This work was one of many constructions made by Picasso after developing cubist painting techniques that followed its conventions of spatial and perceptual dimensions. Titmarsh explained how this work expanded the then flat surface of modernist painting into three-dimensions. The wetness of painted colour and line was abandoned for dry and solid materials, which lead to a pictorial arrangement that extended the materiality of painting. Titmarsh added that although this work leaned towards sculpture, Picasso never formally identified or trained in that discipline (2017). His expanded interpretation created a work with an equivalence to that of its real-world form through painting methods. On completion, Picasso's work was presented on a wall, as was done in modernist painting, but the work extended the materiality and discourse of space, perception and representation in painting. This research examined expanded interpretations of the object qualities of paintings that explored them in their representational and real-world contexts through their use in the practice.

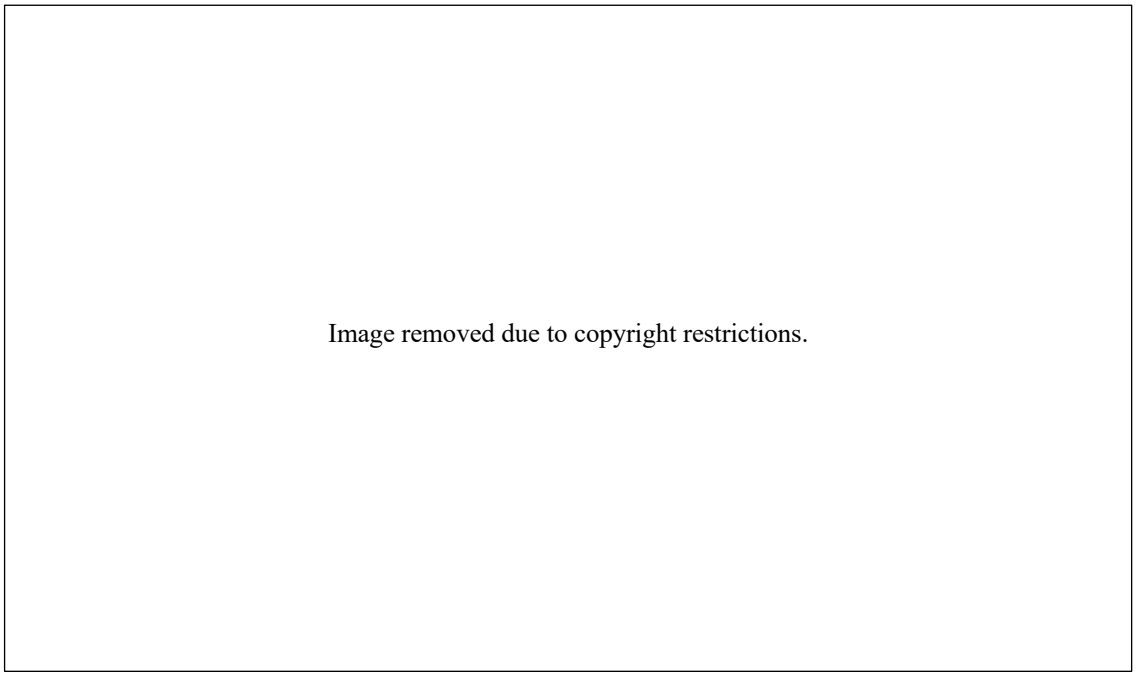

Fig. 6. Pablo Picasso. *Guitar.* (1912) paperboard, paper, thread, string, twine, coated wire. 65.1cm x 33cm x 19cm. Image from Museum of Modern Art, New York [online].

Another artist whose work could be situated within a context of expanded painting is Marcel Broodthaers. Graw cited his practice as referencing painting but extending beyond it to disciplines such as sculpture, film and photography through his hybrid works, which she explored through a fictional Museum created by Broodthaers titled *Musée d'Art Moderne, Département des Aigles* (1968-1972), (2018). In this work, Broodthaers explored the commodity value of art by creating readymade shipping crates with the word *painting* printed on their sides even though they contained no paintings (2018, p.207-12). Broodthaers presented them through their absence, which he replaced with a readymade object and a single word (Fig. 7). The crates referred to the commercial activities of painting, which indicated its transportation, or worldwide recognition as a moveable commodity (2018). Broodthaers' low-cost work can be examined in contrast to the high value afforded to painting. His practice examined the value of painting, not just in a monetary context but in other contexts, for example, through its status in relation to other fine art practices, which indicated that the contextual variations of its value were found in cultural, material and societal bases. Graw explored how his hybrid practice was examined in relation to modernist painting, so that the resulting work reflected on what painting is.

Broodthaers' work contributed to a discourse of art that questioned where value in art is situated. The absence of the work allowed the word *painting* to infer a meaning that was situated out-with the material and visual parameters of its practice. The word connected with its discursive meaning that expanded the meaning beyond the physical and embodied boundaries of modernist painting to an exploration of how painting was perceived. Broodthaers' used the words *picture* and *painting*, that refer to its image rather than its object qualities, which indicated where his perceived value of painting was held. The words were presented in the photograph on two distinctly different object forms, in text that had a stencilled font, which also gave it an equivalence with printing. This underlined the imagistic qualities of words that expanded painting through text, discourse and the object forms that contained them. His work connected with this research, in which a photograph, something that was not considered painting could be interpreted as such. Although the artist used oil paint, there were practical contexts in this research where paint was absent. This provided an understanding of the way in which equivalence was examined in this research within the expanded painting practice contexts.

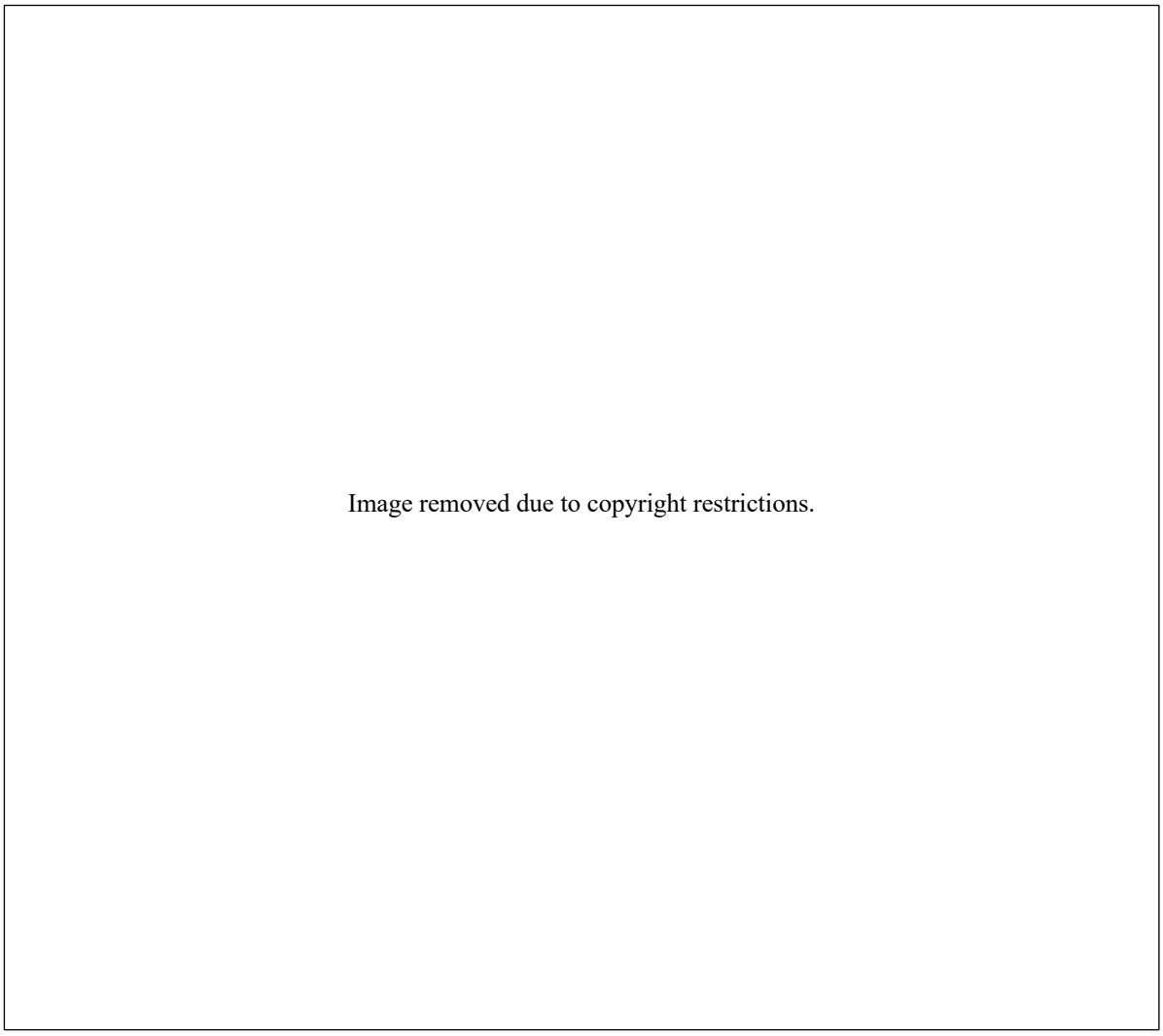

Fig. 7. Marcel Broodthaers, 1968-69, Musée d'Art Moderne, Département des Aigles, Section XIXème siècle, 30 rue de la Pépinière, Brussels, installation view. Image from Graw (2018, p. 206).

A contemporary artist whose work can be situated within an expanded painting context is Wade Guyton. Although he does not identify as a painter, Guyton creates large-scale paintings by inserting primed linen through a printer, using printer ink to create marks, often folding them in half and printing on both sides due to their size (Fig. 8). He described how the hypothesis he used to translate internet-sourced and scanned images into painting was centred around his not being a painter and using materials, such as photographs, that were not considered to be paintings (Graw, 2018, p.227). Guyton explained how he was not interested in drawing or modernist painting methods for mark-making, but frequently used digitally sourced images that he worked from that he 'became comfortable with those works as drawings' and created marks with to produce works that he understood as paintings (p. 225). Guyton's hypothesis questioned the nature of painting by examining its modernist medium specific qualities in relation to his

own practice, which included the methods and materials that he used to create his works. For example, printing digital photographs using linen as a support related to practice that challenged modernist painting practices through its 'negation and resulting turn into conceptual painting' (Graw, 2018, p.228). This research connected with Guyton's practice through the digital image and printing methods that were used to create expanded paintings, and through the re-contextualised purpose of the work. The source photograph was selected by the artist, interpreted and used as source material that was interpreted as a snapshot or sketch of the artists daily life. Using the photograph within the boundaries of artistic practice complicated the distinction between art and everyday life through the re-contextualisation of images intended for another purpose.

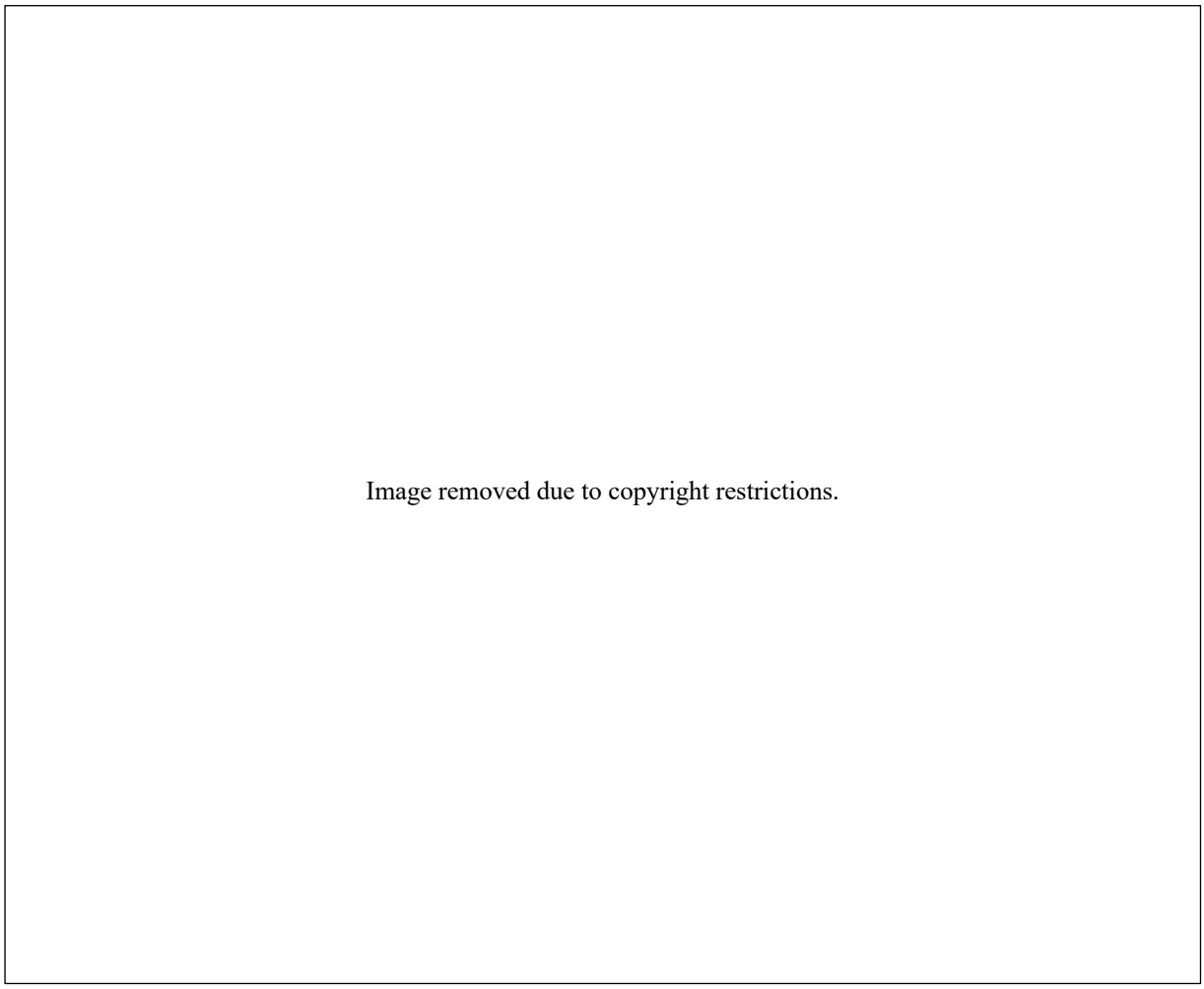

Fig. 8. Wade Guyton (2018) *Untitled*. Epson UltraChrome HDR inkjet on linen. 84 x 69 inches. Installed at Petzel Gallery, New York (2016-2017). Image from Graw (2018, p. 226).

Guyton defined the digitally printed works as paintings but added that he considered them more through their photographic terms, which was because the printing technology he utilised to produce them was designed to replace his previous analogue photography methods (Graw, 2018, p.226-7). This technology connects digital photography to printmaking, but also to painting, which included Guyton's practice of leaving accidental marks on the surface (Graw, 2018, p.227-229). Graw compared these paintings to screen-prints created by Andy Warhol, citing Warhol's insertion of deliberately visible accidental marks and drips, which re-asserts the presence of the artist 'because it is the artist who usually initiates these mistakes' (p. 227). Graw discussed how drips, stains, or accidental marks left deliberately visible on a painting were often considered stylistic conventions, connected to their excessive use in later periods of abstract expressionism, but that accidental marks were also used to undermine painting as a primarily expressive and subjective process (2018). Digital screen-printing of photographic marks was explored in this research in Chapter Three. The contemporary practices of artists that explored painterly gestures, such as accidental marks, was discussed through their direct responses to abstract expressionism.

Modernist Painting and Medium Specificity

The understanding of expanded painting emerged from discussions of the medium specific nature of painting. The critic and theorist Clement Greenberg described what he believed to be the formal properties of painting that were unique to it, including a flat surface, supporting object and pigment (1982). Greenberg connected these to the practices of the 'Old Masters', explaining how they were developed by modernist painters in response to their use during the Renaissance. Greenberg considered these practices as concealing the medium specific properties of painting by covering the painting's surface and creating the illusion of space through pictorial representation. He contrasted this with the modernist approach that highlighted aspects of medium specificity, such as flatness and supporting surface material, which was to reveal its conventions and examine it.

However, Greenberg's concept was challenged by theorists that included Krauss, who examined the reaction of artists to modernist conventions in an introduction to her book of essays titled *The Originality of the Avant-Garde and Other Modernist Myths* (1986). A previous proponent of Greenberg, Krauss subsequently positioned herself in opposition to his concept of an ontologically and historically derived painting that related to fixed and defined medium specific qualities, to one that was historically and structurally determined in relation to language (p. 2). Krauss discussed structuralist concepts of language through the work of semiotic theorists such as Roland Barthes and linguist Ferdinard De Saussure. Her examination of structuralist concepts of language and meaning 'through a system of interrelated difference' that is contextually derived from 'a given moment in time' that provided the basis for her expanded framework for fine art (1986, p. 3).

Medium Specificity in Expanded Painting

Twenty years after the essay on expanded sculpture Krauss, in her book titled *A Voyage on the North Sea: Art in the age of the Post-Medium Condition* (1999), reflected on how the idea of expanded painting had developed in relation to the onset of conceptual art, which she suggested marked the end of painting as a specific medium in its modernist condition. Krauss explained that reducing painting to simple elements, for example its two-dimensionality, was impossible because there have been historically many iterations of painting. She discussed how the adherence to the physical properties of painting, such as its object-ness, allowed it to simply become that—an object, in much the same way as a sculpture (p.10). She underscored this by highlighting Broodthaers' labelling of not only 'mundane objects, such as mirrors, pipes and clocks but the movie screen itself' highlighting how this served to define painting solely through its object terms, and as a commodity (1999, p.15). In this book, Krauss suggested a wider phenomenological framework for understanding and exploring the parameters of medium specificity that would take into consideration the plurality of its being within a specified context (1999). Krauss developed the concept of a phenomenological framework from film theorist Stanley Cavell's theory of automatism, which considered the wider perceptual and technical aspects of a medium and the nature in which it is used and received (Cavell, 1979). Krauss described the phenomenological vector as relating to an expanded notion of medium specificity that included the tools and methods of its creation and the context of its presentation. She expanded on this in a reference to philosopher Jean Paul Sartre who introduced the vector as an embodied 'line of intention' that connected the circumstances of experience in a 'a reciprocity of points of view' with an embodied subject (1986, p.58). Krauss referred to the phenomenological vector as encompassing artistic practice from its creation to its completion.

Krauss discussed how avant-garde filmmakers contributed to an expanded notion of medium specificity. During this time the medium of film was no longer constrained to a simple definition of materiality. Its expanded nature encompassed aspects such as the projection of light and image on surface, the camera and projection apparatus, the filmmaker, viewing public and the image itself. Greenberg's theory that a medium's specific nature could only be developed through considering it in isolation from others was replaced in favour of theorists such as Marshall McLuhan, who was interested in examining cross-media relationships in a wider cultural context (Bolter, 2014). In an overview of medium specificity in film and how to re-situate it within a post-medium discourse, film theorist Jihoon Kim discussed the potential of moving away from the image as the primary defining function. He suggested engaging with its wider contextual aspects through a more dynamic framework and proposed Krauss's idea of a phenomenological vector, which he attributed to Jean Paul Sartre and Maurice Merleau-Ponty's theories of phenomenology, and which are inclusive of the perceptual factors related to the subject and object (2009).

Art historian and critic Carol Armstrong agreed that painting has always had cross-media relationships along different points in history (Armstrong, 2016). She discussed how different cross-media relationships at different periods of time were indicative of the changing understanding of medium in the context of painting. Theorists pursued an expanded understanding of painting's medium specificity without reducing it to a single definition. Graw and art historian Ewa Lajer-Burcharth suggested that painting's differences from other media would offer insight into its specific nature and a consideration of it as a site of understanding through its material and technical processes. They remind us that painting has been expanded as far back as the Renaissance through the relationship between its own medium specificity to that of other media, materials or methods (2016).

Ekphrasis and Expanded Painting

Painting and its expanded forms were interpreted, written about and explained through verbal language, which situated them in a discursive context (Graw, 2018). Painting has had a longstanding relationship with verbal language through critical practice, which could be traced back through practices such as art-writing, critical writing, conceptual art and the earlier, translative process of ekphrasis. Graw connected painting theory to language and explained that the rules for its creation were formed from visual and material information and through discourse, which could be understood semiotically, 'as a sign system' (2018, p.20). The semiotic connections between painting and verbal language have long been explored through the practice of ekphrasis, which academic Gary Shapiro defined as 'the verbal description of a visual work' (2007, p.13). He explained how many of the earlier attempts at ekphrasis allowed viewers to experience a work of art, often a painting, when they had no access to it, with an ekphrasis representing a painting that was absent.

Shapiro undertook a selective historical review of ekphrastic practice that explored the gap in meaning between verbal and visual works (2007). He highlighted philosopher Michel Foucault's description of the gap as the 'infinite relationship' between the visual and verbal. Later attempts at ekphrasis involved an awareness of the interpretative gap between the visual and verbal languages and the impossibility of closing it. Writers and critics attempted, for example, to insert different perspectives and interpretative points of view into the ekphrastic narrative as a way of reducing the gap further. This highlighted the possibility of there being more than a single definitive translation of a painting through the presence of these different voices. Shapiro examined the gap as a 'structural necessity' of ekphrasis (p.13), in which he expanded on how the concept of infinite possibilities of meaning 'imposes the necessity of translation but renders it impossible' (2007, p.14).

Shapiro explained how the 'absence is not an obstacle but one that enables ekphrasis' (2007, p.14). He explored how ekphrastic works that highlight the gap in meaning can reveal the points where the visual and verbal cannot meet, which by its recognition reduces that distance. Shapiro discussed artist

Cy Twombly's examination of this relationship in a series of paintings that he created relating to Homer's description of Achille's shield, which was one of the earliest attempts at ekphrasis (Shapiro, 2007, p.15). Twombly's painting of Achille's shield was undertaken in the context of painting, but one that merges with verbal language, through verbal symbols rendered in text in the work. It allowed a critical examination of his painting as a site where the visual and verbal meet, connect and differ. Shapiro discussed how Twombly's painted marks were more textual or handwritten and less figuratively defined as he explored the inability of each language to represent the other. In reducing clear figurative referents and by 'exploiting his own dyslexia' through his mark making, Shapiro suggests that the shield Twombly creates in his paintings referred to 'the absence of Homer's world', which referred to the differences between the context that Homer's work represented and that of Twombly's interpretation (2007, p.15). Twombly's painting referred to how the process of ekphrasis revealed the differences, not just in the appearance, materials and methods used in the work, but those that related to the cultural context of its creation, including those of its interpreter and the field of interpretation. As such, Twombly's visual work was examined as a critical reflection on ekphrasis as a way of understanding the changing process of its translated context, which was painting and its expanded field of practice. Defining the verbal and visual as opposites is impossible, their characteristics and qualities are connected and overlapping. Understanding ekphrasis as a critical examination of cultural context offers much to painting and its expanded practices. This is the dynamic space where the boundaries between the verbal and visual expand and contract and their similarities and differences are revealed. It is a space that offers valuable insight into the relationship between modernist and expanded painting practices.

Translation

In this research the gaps between visual and verbal languages have been explored through translation, which allowed an interrogation of their relationships. This section examines translation and its potential for use within an expanded painting practice. Bassnett (2014, p.26) offered translation theorist Eugene Nida's model as a basic way of understanding its processes (Fig. 9). This model highlighted translation as a process of analysis and re-structuring between its source and target language contexts, which provides it with the freedom to be considered within a wider range of contexts, such as visual and fine arts.

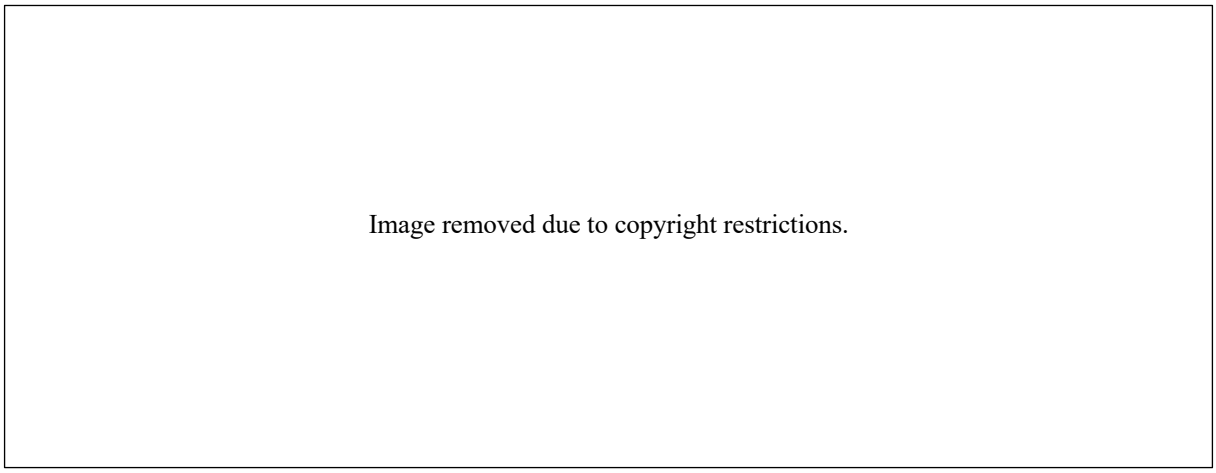

Fig.9. *Eugene Nida's Model of the Translation process*. Image from Bassnett (2014, p. 26)

Translation and literature scholar Edwin Gentzler stated that although translation has been a longstanding practice, translation studies is a relatively new discipline, which emerged in the late 1970's where it was embedded in linguistic analysis (2017). However, there are different approaches to understanding and analysing language through translation. Bassnett (2014) discussed how although translation was considered a textual process, it was more grounded in semiotics than linguistics, where meaning was completed through contextual information. She used an example of a translation of the word *hello* from English into French, German and Italian, and explained that the contexts for its use could be, for example, informal, formal, used on meeting only, meeting and departing and momentary contact, which depended on its use within each target language (2014, p.27). The contextual basis for examining translation through semiotics is introduced below.

Semiotics

Semiotics is the study of signs, of sign communication and its theory, connecting the objective world to language and culture through sign representation and interpretation, or translation. It is interdisciplinary and intersects academic subjects such as philosophy, psychology, languages, including, translation theory, and fine art. Semiotician and theorist Daniel Chandler explained that semiotics allows us to define our realities and indicate which realities are privileged and which are denied (2007). He added that to ignore semiotics as an area of study was to give over the power of visual signs and images. Sign systems are not formed in isolation, there is overlap between them, for example, connecting words with images and objects. They are used and understood within specific contexts. The work of two key figures, linguistic theorist Ferdinand de Saussure and philosopher, logistician and mathematician Charles Sanders Peirce has greatly influenced semiotic theory and their frameworks continue to be utilised (Chandler, 2007).

According to Saussure, language relationships were based on local, functional contexts and those of its wider systems (Chandler, 2007). Saussure connected the evolution of language to a relationship of reciprocity between these contexts. A criticism of Saussure was that his two-part sign system did not appear to consider contextual aspects of meaning, however, it was acknowledged that this was not his intention (Chandler, 2007). Chandler explained how Saussure referred to the role of context in the formation of meaning in his explanation that signs were part of social life. Saussure explained how language was an evolving system that related to a past and established system but one that functioned in the present. He added that language was inconceivable without consideration given to both its individual and social aspects (Chandler, 2007).

Peirce created a framework of signs beyond that of linguistics, to one grounded in pragmatics and logistics, which he proposed as a scientific approach of 'learning by experience' (1955, p.98). He developed a triadic framework for signs that involved an interpreter, the sign and referent. Peirce expanded on this through his three modes of sign usage of *symbol*, *icon* and *index*, with each forming a specific relationship with its object through interpretation (Chandler, 2007). Peirce explained that symbols had arbitrary relationships to their referents, icons were connected to them through a resemblance and indexes through a direct or causal relationship. Words were symbols, they had arbitrary connections to their referents and images were signs that were generally considered to be icons, but some images, like photographs, were proposed as having both iconic and indexical relationships (Chandler, 2007, p.43). This meant they could be interpreted as having different semiotic relationships through resemblance and directly or causally to their referents.

Chandler explained how Peirce's three basic components of a sign overlapped with each other, for example, they connected words and images, or images with their referents. According to Peirce the index connected with the real-world referents in a context. Peirce's discussion of the index revealed the importance of individual experience and the temporal and dynamic nature of contexts, which occurred in real time situations. For example, a memory could be indexical because it was situated in the present moment. In verbal language words were communicated through different contexts that include speaking and writing, which connected them through different embodied interpretative means, through sound and vision respectively.

Context was defined as a situation or event that occurred in a specific time and place and was not pre-determined but evolved over time and was carried out across different disciplines (Stalnaker, 2014, p.2). From a linguistic and semiotic perspective, context is derived from and connects language, reason and logic, which provides the situation for the interpretation and analysis of human experience. In his essay 'On Linguistic Aspects of Translation' (1959), Jakobson discussed how interpretation using sign systems could not occur without contextual information. He examined interpretation as a

way of expanding the meaning of words using translation as a framework through a discussion on synonyms, which do not have the same meaning when translated, meaning that the addition of words or phrases was sometimes needed for clarity. Although Jakobson primarily focused on linguistic translations, he explained that interpreting any sign required contextual information for its clarification (1959).

Translation has expanded beyond its linguistic-based contexts into new disciplines and wider practices, which has caused a re-consideration of definitions and practices. Bassnett explained that translations through audio-visual means do not use the same processes as that of literary texts and that examining different practical contexts will add to theoretical research. She highlighted the need for translation studies to expand into wider cultural contextual analysis in the foreword for Gentzler's book *Translation and Re-writing in the Age of Post-Translation Studies* (2017) where she proposed translation re-situated itself beyond its own boundaries and into new contexts, allowing it to become the 'fundamental cultural condition underlying communication in the twenty-first century' (Bassnett, 2017, ix).

Visual Translation

The consideration of translation as an act of creativity is one that has been gained ground since translation studies began to move away from its linguistic-dominant practices. The research in these areas has focused on specific processes and methods within each field. Gentzler defined the current movement of translation studies towards a wider multidisciplinary approach as 'post-translation studies' (2017, p.1). He discussed how translations occurred in all languages and forms of communication beyond that of written text and added that the processes inherent to these different disciplinary approaches should be examined. Gentzler explained how expanded forms of translation could build on its scholarship, which would present translation as a process of expanding and circulating cultural ideas. Gentzler proposed that theorists in post-translation attempt to examine the contextual conditions that shape its practice. Earlier resistance by influential translation scholars considered visual translation an impossibility or a completely different process to that of textual translation (Eco, 2003). However, translation studies have expanded into wider and overlapping areas of inquiry that include inter-semiotic, audio-visual and multi-modal translation (Bassnett, 2014). This practice-led research was situated across media that includes photography, painting, writing, printmaking, which in the context of translation allowed it to be examined in relation to selected inter-semiotic and multi-modal practices that were explored by previous research. Although this research did not examine the work through the terms inter-semiotic or multi-modal translation, the artist examined the relationships with these contexts, which informed how the practice-led research could be developed.

Inter-semiotic Translation

First introduced by linguist and structural linguistics founder Roman Jakobson in 1959, inter-semiotic translation was described as a transmutation or 'an interpretation of verbal signs by means of signs of nonverbal sign systems' (1959, p.233). Inter-semiotic translation was recognised as translation between different forms of visual, verbal and cross media practices such as between film, dance, painting and poetry, which does not always include text (Campbell & Vidal, 2019, xxvi). Although translation was not examined through its inter-semiotic relationships in this research, its scholarship was invaluable in understanding the processes undertaken in examining translation and how the analysis for this research might be undertaken.

The interpretative potential of inter-semiotic translation was explored by academic Bruno Echauri Galván (2019). In this essay he examined the illustrations of artists Michael Simeon and Quentin Blake as translations of Roald Dahl's book *James and the Giant Peach*. Galván proposed inter-semiotic translation as a creative translation interpreted by Simeon and Blake that highlighted the multiple translations that can occur from a single source. He discussed mark-making and gestural differences in the illustrations, such as how wavering gestural marks by Blake visualise Dahl's description of a house as 'ramshackle' and how they differed from Simeon's straight-line drawings that gave it stability (2019). The formal analysis in Galván's study related to this research because it explored two critical interpretations through the differences between the artists drawings. His research highlighted that difference can be identified in translations of drawn marks, which were examined through his critique of their work. Galván is not an artist and therefore his analysis of the use of materials, colour and gesture in this study might be considered a limitation in comparison, but this supports the proposal of the artist as an authority in visual translation.

In contrast, Manuela Perteghella is a translator who has engaged in creative forms of translation practice through writing, theatre and images (2019). She produced inter-semiotic translations of a nineteenth century Italian sonnet into photographs. The sonnet was written by the poet Giosuè Carducci and titled *Traversando la Maremma toscanna* (1887), which was written in his later years whilst travelling through the Maremma region of his childhood. His sonnet was a reflection on his life and referred to the political change in the landscape and the personal changes he experienced since his youth. Perteghella used the themes of crossing spatial and temporal landscapes to direct the translation into a series of digital photographs she took on-site in the Maremma during her own journey. The digital photographs formed inter-semiotic translations of the sonnet, with the series representing movement and change through its multiple iterations, combining images of the region with personal objects such as a map of the area, which referred to the journey taken by Carducci and to her own journey. Perteghella described the method of inter-semiotic translation she used as multi-modal, which means they occurred across media (2019). She set out the parameters for the analysis,

which explained how equivalence was determined thematically rather than formally, between the photographs and poem, through the translation across countries. It indicated that different approaches to translation were possible within its framework.

Audio-visual translation is a rapidly growing and wide-ranging area of translation between audio-visual media such as film, television, live performance and video games. This can involve translation processes such as subtitling, super-titling and dubbing. Translation theorist Charlotte Bosseaux has produced extensive research on audio-visual translation in contemporary popular culture, with a focus on the embodied translation of voice. She examined the effects of French dubbing on the audience's perception of a character in a musical episode of an American television series *Buffy the Vampire Slayer*, where the characters used song as a way of explicitly communicating an interior monologue to reveal their emotional states (2008). Bosseaux explored voice qualities such as pitch, speed and intonation of singing to explain how the French translation resulted in the main character being interpreted differently by audiences. The qualities of pitch, speed and tone are non-verbal qualities that referred to the interpretation of words through their sounds. Although this expanded painting research did not examine audio-visual work, Bosseaux's study contributed to understanding how specific non-verbal qualities are translated, because tone and speed are qualities that refer to painted marks such as those of modernist painting, which highlighted how a detailed formal analysis of painted marks might be undertaken through translation.

The Task of the Translator

The expansion of translation into visual and wider fine art contexts prompted visual arts theorists to refer to an earlier essay by Walter Benjamin on translation that examined it as a creative practice (Bal and Morra, 2007). Benjamin explored a more open and interpretative approach to translation, re-situating it in a creative and artistic context in his essay 'The Task of the Translator' (1923). In this essay Benjamin considered translation not as a reproduction, but as an original work of art (1923). Benjamin wrote this essay as the preface to his translation of a series of poems by Charles Baudelaire, titled *Tableaux Parisiens*. Although Benjamin never referred directly to Baudelaire in the essay, he offered reflections on the translation of poetry, which examined some of the tensions within the practice of translation (Berman, 2018, p.2). According to Benjamin, in order to stay faithful to the original the translator should acknowledge the nature of the form, which within that context was a work of poetry. Benjamin proposed that its creative form and meaning be considered in its translation. Benjamin's essay was arguably an attempt to highlight some of the contextual issues that existed at the time of its publication, concerning censorship and authority, in which the freedom of creative interpretation was emphasised in the context of a book that experienced censorship. In doing so he prioritised the role of the translator as being comparable to that of an artist.

Benjamin discussed the tension between theory, criticism and creativity that allowed the translator a freedom to interpret the source. He suggested that freedom of interpretation re-orientated the focus away from preserving an original to one more open to its interpretative possibilities in the examination of the translation of an artistic text. In doing this he made use of metaphor on multiple occasions, which resulted in an essay that was a hybrid of theoretical, critical and creative practice. Metaphor connects words to images, which expanded the interpretation of words beyond a single meaning. In the context of Baudelaire's censorship, the essay allowed the reader to think beyond the translation of poetry and consider the meaning and implications of words beyond a single translation. Benjamin highlighted the possibility of censorship on freedom of expression and creativity, which alluded to the role and responsibility of the artist in creating and expanding language itself through translation. The strength of metaphor in Benjamin's text was that it endowed the translation of artistic works with a multiplicity of possibilities, which related to the creative, critical and discursive contexts. His essay indicated the expansive nature of translation and was used in this research by the artist through a hypothesis that questioned how an expanded practice might translate.

Benjamin suggested translation functioned as a revitalised artwork, one that was historically and culturally re-situated from its original source. He considered the relationship between the source and translation context languages as inter-dependent. A translation, according to Benjamin expanded its own language and renewed the original as it re-situated it in a contemporary context, where the translator revitalised it in relation to the evolution of its own language. Benjamin considered the relationships between the two languages as combining to create what he defined as a 'pure language' (Benjamin, 1923:1996, p.257), which he suggested could not be achieved by any language on its own but through their combined aims. He proposed that what is pure language is found in the difference between the original and translation at each point in their examination, for example through the comparison of different words, or in the example of metaphor, between words and their respective images. Benjamin concluded that what translation achieved was to release the difference that existed beyond language and interpretation, which occurred through an examination of an original with its translation. The connection between what he defined as pure language was considered in the context of a cross-media practice, in this research, where hybrid works formed to make connections between them. In this research the framework of translation explored the differences in the expanded painting contexts explored, which examined where they conflicted, but also what connected them and where these practices overlapped.

Benjamin's essay was re-examined in 1985 by philosopher Jacques Derrida in his essay 'Des Tours de Babel', in which he explored how communication between languages was simultaneously vital but impossible. Derrida suggested that although it was impossible to gain a perfect translation, the closest way of achieving this was through a plurality of languages. This can be measured through the

comparison of one language against another, using translation by examining the difference between them and leaving only pure meaning. Derrida suggested that multi-lingual communication has the potential to reduce the gap between a translation and its untranslatable elements, essentially through a process of elimination. He reinforced translation as emerging not from a single source but from a multiplicity of sources (1985).

Derrida's essay is comparable to Benjamin's in that he utilised idioms, inserted sections written in different languages and myths, which were layered through philosophical theory and critique, and which created a hybrid essay, one that highlighted the interpretative role of the translator. Derrida reinforced the responsibility of the translator, which lay in the survival of the text, beyond a reproduction, to its revival through the evolution of language. He compared the responsibility of the translator to that of the artist, who created new perspectives of understanding through creative practice (1985).

Translation has moved away from its position of faithfulness and fidelity to a source and towards a focus on interpretation. Umberto Eco re-visited Jakobson's categorisations of translation and identified that the commonality between each of his earlier three-part definitions was their interpretative function, which defined translation as an interpretation (2003). The interpretative potential of translation has been embraced by translation theorists such as Lawrence Venuti who has moved towards a focus on the translator's interpretation (2007). He stated that 'translation enacts an interpretation […] because it is radically de-contextualising' (2007, p.29). Venuti explained that the interpretative potential of translation related to the contextual change of the translation from its source, which he stated occurred through the creation of networks and relationships between them.

The interpretative processes in a translation function largely in the target context (Venuti, 2007). Much of the translation research in fine art and visual translation context has not been carried out by artists, but by writers, or theorists and is a limitation of existing research. Expanded painting in this research was translated by an individual working in a practice-led context. The ability of a translator to produce a translation based on an interpretation within their own field of practice provided the translator with an authority equal to that of a source author. The concept of translation as an interpretation that allowed the source to be interrogated beyond a single analysis influenced this research, which saw the source photograph liberated from single readings.

Translation in Expanded Painting Practice

This practice-led research was situated within painting's expanded field as it started with source material that was not defined as painting: a photograph. The source for this practice-led research was a photograph of a studio desk, used by the artist. The source photograph was introduced into the

expanded painting context where it was interrogated and analysed through embodied practice-led methods and translated into new work. Each translation was analysed for equivalence, which was interrogated through a comparison of difference with its source. This comparison created a new translation through writing, which was examined in relation to the source, in addition to the photographic translations. The practice-led research was developed through a generative practice of translation that emerged from the studio, which re-situated it within the context of expanded painting and at its final translation upon exhibition.

This research investigated the possibilities of translation that emerged from an embodied engagement with source material, which meant the source was read through different methods that related to its interpretation through the body. The source material was interpreted through viewing and through handling, which produced a different interpretation of it. The interpretative relationship between the source material and the artist was discussed by Graw, who explained how it was imperative that painting be considered 'not as a medium but as a type of sign production that is experienced as highly personalised' (2018, p.57), which can be examined in an individual practice. The production of signs in this research included the methods and methodological approaches of its making, which were considered in relation to the artist's practice within this research and their wider practice. Graw proposed that painting be considered semiotically due to its indexical qualities, which can be examined within its practice-led contexts and include the material, visual and discursive elements of painting.

Expanded Painting as Self-Translation

The translations in this research could be defined as self-translation because the photograph used as source material was created by the artist, who was the translator of this practice-led research. Self-translation is the translation of one's own source work. This research did not use the term self-translation, because the focus of the research was on the process of translation, which theorists proposed be prioritised rather than definitions (Bassnett, 2014). There has been limited scholarship in self-translation, which for a long time occupied a marginalised place in translation studies, however, the prevalence of this research has grown (Grutman, 2013). However, the scholarship on self-translation offered valuable insight into the critical and creative nature of translation, which was a significant consideration within this research.

Translation theorist Rainier Grutman discussed how although the practice is longstanding, it was historically neglected because of its perceived relation to the original work (2013). He explained that this was because self-translations were perceived as impossible, since the source work had already been created, or possible only through creative translations, which rendered them as new work, rather

than translations. The perception of self-translation was as ‘time consuming and altogether absurd’ given the source work had already been completed (Grutman, 2013, p.65).

The examination of self-translation revealed its potential as a critical practice. Grutman explored the self-translations of writer Samuel Beckett, that were undertaken as a creative practice, which Beckett did by translating almost simultaneously, quickly and in different directions, from French to English and vice-versa, confusing what could be identified as the source in his practice (2013). Beckett’s reasons for self-translation have been widely debated. It is proposed that he wrote in French to free himself from the constraints of his native English language (Praeger, 1992). Writer, translator and self-translator Raymond Federman, in response to Beckett’s suggestion that his self-translations negated each other, leaving nothing, proposed instead that it ‘reasserts’ the original and makes it more ‘valid’ (Waters, 2001, p.244). The use of self-translation as a process of interrogation was examined in this research. The artist moved source material through different processes, returning to it repeatedly to examine it. (Fig.10). Self-translation was understood in this research as a way of revealing the potential of the source photograph through the embodied engagement with it, through an exploration of its possibilities within the constraints of the practice-led research.

Fig. 10. The source photograph and a self-translation for analysis. Digital photographs (2018/2019)

Grutman (2013) suggested that self-translation offered a deeper critical perspective than that of re-writing. Federman discussed his self-translations in an interview and explained how he felt self-translation was a waste of time because he had already written the text. He explained that due to this his self-translations were often new work, rather than staying faithfully to a previous intention. Federman added that he considered a source text that he wrote to be a draft, rather than a completed work and discussed it as being part of a series of works (Waters, 2001). Federman explains how ‘I always feel that the poems are unfinished unless they also exist in the other language. It doesn't matter in which language they were written first. The translation somehow complements and completes the original poem’ (Waters, 2001, p.243). Self-translations could be understood as distinct from each

other, but also as being connected to the source, such as in a specific series, or groupings of works. In this research the source photograph was examined through self-translations such as handling, printing, painting and writing, which have been evidenced through the analysis in the thesis, portfolio and blog writing.

Steven G. Kellman proposed that for some authors and self-translators, being able to communicate through multiple languages provided a freedom from the constraints of a single language (2003). In this expanded painting practice, the photograph was re-contextualised in various forms—as a photograph, painting, print and in written work, which expanded the analysis to include comparisons between these contexts. By widening the analysis to examine equivalences between painting and the other methods used in the practice, this research expanded the possibilities of artwork produced and understanding of painting through these cross-media relationships. Philosopher Vilém Flusser translated his work into multiple languages, which was an attempt to distance himself from his own writing to critically examine it. Guldin examined how moving between languages was important to enact the 'radical reconsiderations that a translation demands' (2013, p.97). Self-translation provided the framework in this research for expanding understanding within the practice by providing multiple, defined points of enquiry.

Theorists believe that self-translation is an important field in respects to understanding identity, agency and wider implications of power structures of marginalised and specific cultural fields. The research on self-translation indicated that it served a purpose beyond that of creating a new work of art, but that it could be used to recontextualise and re-examine the self in this new situation (Costa & Hönes, 2019, p.11). Although examining the self was not the aim of this research, aspects of the artist's life were examined through the work. Images that directly represented the artist's body, such as her hand were analysed in this research through examination between the practical contexts. The research was undertaken by a female artist and whilst this research was not considered feminist research, aspects of the practice could be examined in comparison to equivalent practices and within different sex or gender contexts. The artist's studio desk was revealed by making public a personal photograph taken by the artist of a private working space, which highlighted the boundaries between public and private life. The practice was also examined through a career change, comparing medical and artistic methods and methodologies, which allowed comparisons between these contexts. For example, comparable practices such as first-person writing were explored, which highlighted differences and provided the rationale for writing in the third person.

Economic aspects of the practice were also raised, which highlighted how decisions within the practice was economically driven. For example, downsizing the artist's studio and decisions on selecting materials and processes were choices selected by cost. Although some of the decisions were

based on the limitations around the pandemic, many were made due to the cost of artistic materials. These comparisons were interrogated in depth using the framework of self-translation in order to understand the motivations behind practice-led research. The distinctions in intentions revealed through self-translation expanded the understanding of the practice. The discourse on expanded painting can be expanded into areas of practice that are less examined, such as the economic influences.

Chapter Two
Source Photograph

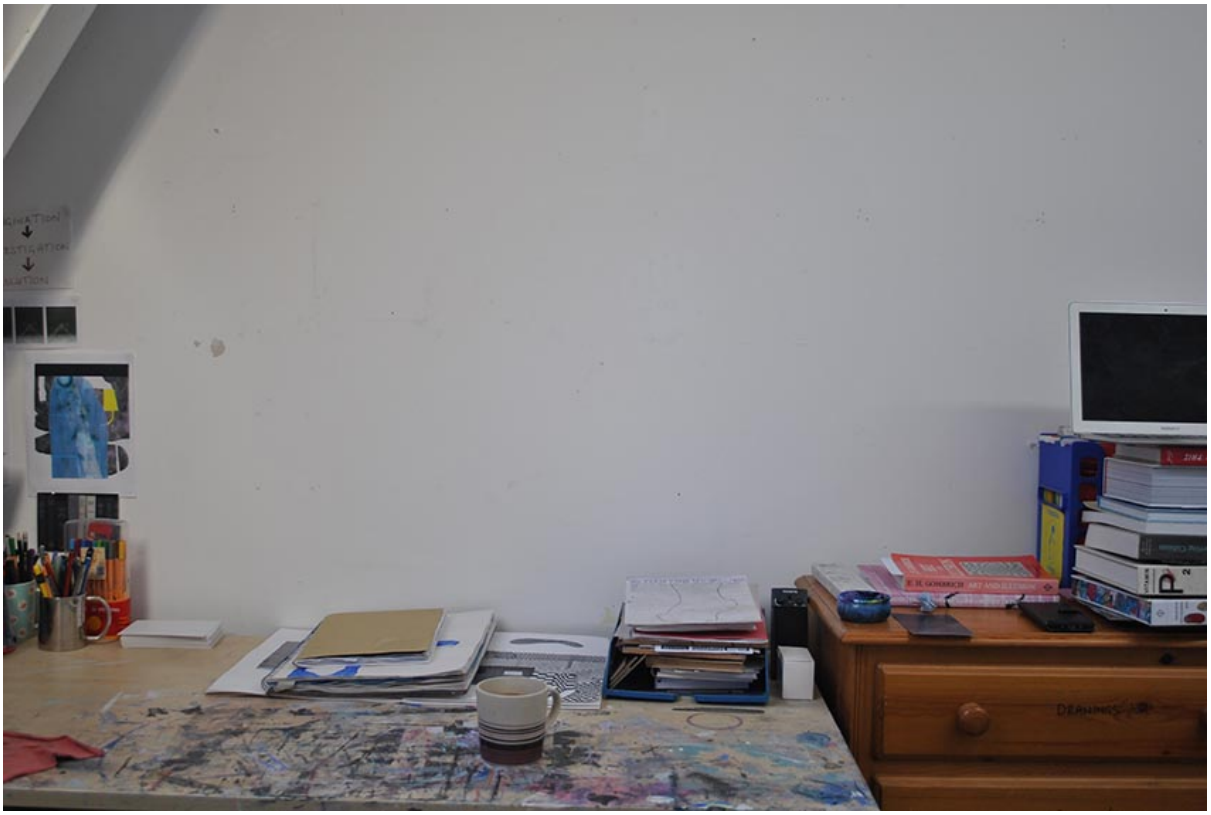

Fig. 11. *Source Photograph.* Printed digital photograph (2018). 21cm x 14cm

Introduction

This chapter examines the source material for this research, which was the digital photograph of the artist's painting studio presented in the introduction (Fig.1). The artist printed the source photograph to use in the studio (Fig. 11) but examined it across various digital and printed contexts throughout the practice-led research, which were referred to and indicated in the discussion. This chapter explains the reasons the photograph was selected as source material and how this defined the parameters for the practice-led research in expanded painting. It explores the introduction of the source photograph into the expanded painting practice and how it was re-situated through this re-contextualisation. The re-contextualisation of the photograph immediately problematised it because the photograph was understood through the change as a translation, which meant that it was defined as both source and translation at the start of the research. This allowed an examination of the source and translation through the different related terms in the contexts of photography and expanded painting. The differences in meaning between the words *source* and *original* in translation and expanded painting were examined in relation to their use in this research within their historical contexts. Understanding

them through their use in this practice re-examined them in relation to their historical interpretations, which revealed their changing meaning.

Source Photograph

The photograph was taken before this research began. It referred to the artist thinking about what work might be produced in upcoming research, so the act of taking the photograph was an intentional act that documented the thought. The event of its creation involved an embodied moment of the artist standing slightly back from and facing the desk, holding the camera and bringing the bottom edge of the lens in line with the desk, which provided the point of view of its production. The photograph framed the context of its creation and re-contextualised it as a digital photograph. The act of creating the photograph provided it with its context in the studio, before the research began, in a private moment of preparing the studio for it. The photograph was taken by the artist, which initiated a process of self-translation, as the author translated source material created by her. The source material was translated at different points in this practice-led research, which rendered it into multiple translations by the same author.

Interpreting the photograph as source material fixed it through this definition. Fixing variables was a scientific technique that involved controlling the possibilities of an outcome to understand it. It was a process that standardised moving variables, such as the definitions used within research, which limited movement within a focused area and that increased objective validity. The source and translation are established points within this research investigation that were compared and examined together. The source photograph was fixed by the event of its making, which allowed it to be examined and compared with its translations. It existed as a completed work, by fixing it, that could be examined and used again in the practice.

Introducing the photograph into the expanded painting practice re-contextualised it, which translated it. This allowed the photograph to be defined as a translation from its source in photography in the context of expanded painting. In this research the photograph existed as both a source and translation but was made distinct through its use in the practice, which was a source for practice-led research in expanded painting. The comparison between a source and translation formed the basis for analysis, which examined related aspects of these contexts to find an equivalence between them. In this research the analysis was carried out using embodied interpretations of the source photograph using practice-led expanded painting methods that involved printing, looking, handling and painting. The photograph was examined by the artist who repeatedly returned to it at different points. The artist's return to the photograph highlighted practice-led translation as being a dynamic and cyclical activity that was based on revisiting the source. Returning to the photograph uncovered different relationships

the artist had with it through its repeated interrogation. The written and photographic translations were edited together in this thesis, which translated them in an academic context.

Source and Original

In translation theory, source material was made distinct from its translation through the term *original* (Bassnett, 2014). The word *origin* is a synonym for the word *source*, but as Jakobson indicated, synonyms do not have equivalent meaning and gain their meaning from their context of use (1959). The original in translation is a completed work, made by a source author that existed before the translated work, and that was created from it. In translation theory, the original text gained its authenticity from being the origin or source of ideas or knowledge. Translations of original texts provided the author of that text with increased readership internationally. They were connected to what was considered great works of literature, those that were worthy of being re-written and read in a different language. In translation a higher value was historically given to the source material compared with the translation, which is why Bassnett explained how the term self-translation was problematic in translation studies because it assumed an original text existed at the point of both the source and translation (2013, p.15).

In the context of fine art, Krauss highlighted the discourse of originality as a feature and myth of modernism that emerged through the nineteenth century (1986). An original painting was associated with an individual artist, process and object that endowed it with value. However, Krauss discussed how the discourse of originality extended beyond the artist's practice and object to incorporate the institutions and individuals that were involved in the context of its completion, namely the museums, galleries and patrons that were involved in its exhibition and sale:

> '[…] we can see that modernism and the avant-garde are functions of what we could call the discourse of originality, and that that discourse serves much wider interests-and is thus fuelled by more diverse institutions-than the restricted circle of professional art-making. The theme of originality, encompassing as it does the notions of authenticity, originals, and origins, is the shared discursive practice of the museum, the historian, and the maker of art. And throughout the nineteenth century all of these institutions were concerted, together, to find the mark, the warrant, the certification of the original […]' (1986, p.162)

Work by artists such as R. H. Quaytman challenge this understanding of painting as a single original unit. Quaytman's paintings are presented in groups that were intended to be experienced as one work through their relationships, which she explained challenged the 'aloneness and self-sufficiency of paintings' (Joselit, 2011). For example, the work *Constructivismes*, taken from her series Chapter 13

(2008) consisted of nine painted plywood panels installed on a wooden unit (Fig.12). Quaytman's paintings further complicated the idea of singularity because they were constructed from silkscreens, which referred to photographs, both of which involved methods of reproduction. She also used images of works that belonged to another artist, which highlighted the source that originated before her own work and complicated the concept of a single author.

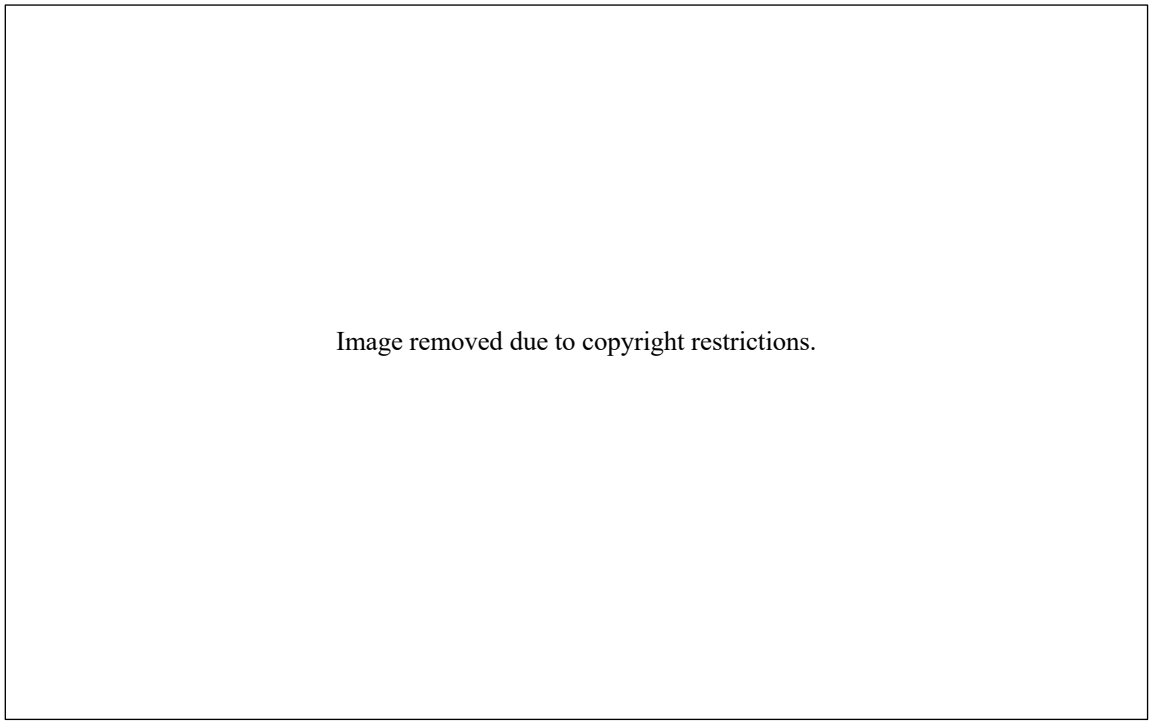

Fig.12. R. H. Quaytman, *Constructivismes, Chapter 13*. (2008) oil silkscreen ink, gesso on wood and shelf. Installation view, Almine Rech Gallery, Brussels, 2009. Image from Birkett (2015, p. 94).

Krauss initially proposed uniqueness as a framework for expanded painting practices, so embedded was the concept of originality in the discourse of painting, but she later revised this opinion (1979). She explored how the concept of originality was a myth based on false assumptions that were historically situated and tied to fine art practices such as painting and sculpture, which she explained was maintained by an extended collective that included gallerists, museums, historians and artists who located, certified and maintained the myth of originality (1986). Krauss examined the myth of originality through a discussion of *The Gates of Hell*, a work by sculptor Auguste Rodin that he partially completed before his death. Rodin gave permission to the French Government for it to be reproduced following his death, but the sculpture was not completed or cast and limited instructions were provided for its assemblage. Further, the government in France allowed twelve casts of this work to be reproduced, which as Krauss noted was done with no original cast or instruction from

Rodin beyond what was left in his studio (1986, p.151). The multiple reproductions of this work were attributed to Rodin, but they were not connected to a single object, intention, or practice by the artist.

Walter Benjamin's essay 'The Work of Art in the Age of Mechanical Reproduction' (1935) connected the concept of originality to authenticity in fine art contexts, which compared singular works such as paintings to that of photography. In this context, originality related to one-off pieces of art, such as paintings, that were unable to be reproduced. In contrast, Benjamin proposed that the methods of reproduction in the form of mechanically reproduced works of art, such as photography, would lead to the multiplication of the artefact and the democratisation of art amongst the mass population, removing its 'aura' (1935: 1969, p.4). Benjamin explained that the idea of singularity conflicted with the notion of multiplicity, which eliminated the idea of a unique object as an artwork. However, the idea of an artwork as only being connected to singularity is questionable, not that multiplicity has no connection to art. This could be evidenced in the screen-prints of Andy Warhol, which were single art objects created from photographs. In translation it was also common for multiple translations of a single work to exist, such as Marcel Proust's *Swann's Way*, which was translated into English more than once by writers such as CK Scott Moncrieff (1984) and Lydia Davis (2003).

Historically, in translation, as in painting, value was placed on maintaining and renewing the work of the original author, which underpinned much of the previous discussions around this relationship. However, understanding the relationship between the source and its translation beyond the myths of originality was vital for new work to be created and analysed in both disciplines. This relationship was explored in this research through an examination of the source photograph. The term *source* was used throughout the discussion to refer to the digital photograph. In expanded painting as in translation the source referred to the start point for the research underlining Benjamin's description of translation as a work that existed after its source (1923:1996). The ability of reproductive technology such as photography to create singular artworks formed the cyclic process of this practice-led research in expanded painting, which began at the start of the research with the introduction of source material. The cyclic methodologies in this research were repetitive practices that returned to the source photograph and resulted in the creation of a translated artwork and the critical writing that examined it.

Source Photograph as a Digital Print

The source material in this research was a digital photograph (Fig.1). William J. Mitchell, an early critical theorist of digital culture, defined digital photography as 'post-photography' to situate digital practices at a distance from analogue photography (1992). Mitchell suggested that the digital photograph had been re-positioned away from its analogue origins and towards practices comparable to painting (1992). Mitchell's theories were challenged by Lev Manovich, who described the paradox

of digital photography, which was that despite moving away from analogue methods, digital photography only served to reinforce photography. He stated that 'the digital image tears apart the net of semiotic codes, modes of display, and patterns of spectatorship in modern visual culture and, at the same time, weaves this net even stronger' (1995, p.3). Manovich explained how any digital image represents photography, and nostalgia for modernism and twentieth century practices (1995).

Film theorist Mary Ann Doane examined digital photography through changing semiotic referents. Doane explained how the digital image had distanced itself from its analogue meaning and stated, 'the imprint of a moment, a person, an object, a movement could now be detached and circulated, repeated without perceptible difference far from its original time and place' (Doane, 2007b, p.2). She highlighted Manovich's claims of the digital paradox, adding that the 'digital seems to move beyond previous media by incorporating them all' (2007a, p.142). Mitchell explained that digital photography's post-production editing allowed it to be drawn or painted upon using computer software, which he suggested moved it away from analogue photography and towards similar processes in the practice of painting. He discussed how combined computational processes such as scanning, digital photography and editing produce images that blur the boundaries between painting and photography further as they can be sourced and combined through any form of digital file, creating what Mitchell termed 'electrobricollage' (1992, p.6).

Since Mitchell and Manovich's debates on digital culture thirty years ago, digital technologies have evolved and they continue to do so, with technologies such as the digital cameras and editing software being regularly updated with new models and features that often quickly expire. These cycles indicate that understanding their use is on-going and could be revealed through their context of use. Sociologist Martin Hand described the understanding of digital photography as a process of 'translation' (p. 69), stating that the full extent of its possibilities was an evolving process that connected its use over time within its cultural context (Hand, 2016).

Examining digital photography in relation to analogue allows them to be compared, charting the evolution from its origin through its technological development and practices. Equivalence could be ascertained through the differences in their relationships. Bassnett discussed how equivalence in translation was impossible but necessary, although she proposed that translational equivalence should not be approached as a sameness, as sameness did not exist between the source and translation languages (2014, p.39). For example, digital and analogue cameras capture and transfer images using different methods, tools and materials. The analogue image leaves a trace of light reflected and printed onto photo-sensitive paper. This technique was not used in digital photography, which captures its image through a lens, but transfers it into numerical information resulting in a picture

plane that contains a grid of coloured cells known as pixels and can be made into a physical object by printing it.

During this research the digital source photograph was printed onto photographic paper, which the artist did to begin working with it in the painting studio (Fig.11). Multiple copies were printed because it provided the freedom to explore its possibilities. The photographic print was a translation of digital information into physical printed form that provided a new context for the photograph. The printed photograph was the source material for the ongoing practice-led research, which provided a physical site for the artist to explore. Translation was used to understand the differences between the translated print and its source digital photograph through their comparison. Printing in the context of an expanded painting practice allowed the translated print to be compared to equivalent sources in painting, printing and photography, which expanded the potential of equivalent practices that could be examined in comparison. Their different relationships were examined in detail, such as the methods involved in the creation of colour, surface and support.

Fig. 13. *Low-ink print (Horizontal).* Printed digital photograph (2019). A4 print

The printer ink was applied in a repeated movement from left to right and oscillated like a steadily held paintbrush, which has equivalence with painting techniques, such as priming or applying washes of colour across a surface. This process was highlighted by the image above, which indicated the direction of ink application revealed through reduced printer ink in the artist's home printer, a Canon

Pixma series MG5700 (Fig.13). In a comparison with printmaking, it had equivalence with the movement used to create a screen-print, which is completed in a single movement in one direction but could be repeated multiple times to create a single artwork. This re-contextualisation positioned the photographic object in a printing context, which provided it with a different relationship to painting to that of its source. Selecting the printed photograph as a source for this translation began the process of forming and narrowing the contextual parameters. There were many methods that practice-led research could use from the source in this state, for example the print in Fig. 9 could have been utilised further for this research to examine the translative potential of the printer, however the photographs used for this research were printed without any creative influence from the artist. This process of selection helped to narrow the research towards a specifically defined context, one that emerged from the unfolding practice.

The digital photograph and its printed representation, like that of painting, used coloured materials to produce its image, although the colour sources and methods of application differed. The printed photograph was examined in comparison with its digital source, which emerged from an electronic transfer of information into numbers. The source photograph's colour was produced on-screen from a combination of various influencing factors on the digital camera and computer, while analogue colours were produced from the chemical and physical reaction of light onto photosensitive paper. The change in technology moved the photographic process to one comparable with other forms of printing, which allowed equivalence to be examined. The digital photograph was printed with coloured inks, which are wet processes created by liquids that contain colour pigments and binders, like those of modernist painting practices. Translation was used to examine this interpretation and revealed the similarities between them. This re-contextualised photographic print was interpreted as being a translation that had a closer equivalence with modernist painting methods of colour application, than its digital source.

The nature of printing implied a physical contact between surfaces, which was the result of surface contact with a source, such as through pressing. The digital source photograph emerged from a printer using ink in a movement from left and right and from top to bottom edge, which created thin layers on its surface. This movement was comparable to screen-printing, in which a movement of pulling and pushing a piece of rubber, fixed in wood or metal (known as a squeegee) applied colour in a linear direction. This movement was fixed in place by the screen, which allowed the ink to be applied accurately on the surface in a designated place. Screen-printing can be compared with modernist painting where the artist moves a paintbrush across its surface in a specific direction. The difference in movement between modernist painting and printing from a computer is that the movements are directed by the artist during the process of painting. Although printing requirements are decided upon and fixed beforehand by the artist, the printer completes the process of applying ink without the

artist's involvement. The portfolio details a series that examined the artist's intervention in printing from the computer, which allowed additional influence by the artist and increased equivalence with painting.

Source Studio Context

The photograph was selected as source material because it represented the place where the practice-led research occurred, which was the studio occupied by the artist undertaking this research. Using the photograph as source material allowed a deeper investigation of these relationships through the research, such as examining the artist's methods. Introducing the photograph into this research as source material re-contextualised it from its photographic context into the expanded painting practice, immediately translating it. Translating the photograph into an expanded painting practice allowed the photograph to be understood in both these contexts. Introducing the photograph as source material provided it with the aim of using it to create artwork at the start of the research.

The photograph represented the studio, which was the location that provided the context for the artist's expanded painting practice. The painter Daniel Buren explained how the studio is the first frame, or context, for a work of art (1971). The source photograph functioned as a preparatory work, a stimulus for ideas and as a source for on-going research. It provided the point of departure to begin the research. Studios were places where artworks, such as paintings, originated for sale or exhibition elsewhere. The studio that Buren described is what artist, writer and curator Michelle Grabner described as the traditional, romantic model of the studio, which provided a context for the modern studio (2010).

The traditional, modernist studio encapsulated the idea of the creative practitioner as working to the completion of a singular art object (2010). The completed object was usually produced for sale or exhibition, often in art galleries, museums or other prestigious institutions, or to be held within private collections and trusts. This expanded painting research produced work that could be experienced beyond this understanding, which created multiple artworks from the source photograph that were presented as expanded paintings, such as the studies and installations for the studio desks discussed in Chapter Three and presented in the portfolio and digital contexts. The working processes in these studio settings were usually not made visible to the public or laypersons, which gave the modernist mode of the studio an aura of mystery, genius and prosperity that strengthen this interpretation of originality. The photograph subverted this concept of the painting studio as a mysterious, singular and unique because it was made visible. The art critic John Berger stated that a photograph almost always referred to the aspects of its being that were not visible (2001). Its materiality underlined the context of its creation, which was in the artist's digital studio, on the laptop.

Buren stated that the studio was important to the critical analysis of painting as it was the closest to 'its own reality, a reality from which it will continue to distance itself' (1971, p.85). This distancing, according to Buren, related to an artwork leaving the studio and finding its meaning located elsewhere in its eventual contextual setting, such as the exhibition space or museum wall. He described the loss that occurs as the paintings move from studio to exhibited space as the 'unspeakable compromise of the portable work of art' (1971, p.86). Buren argued that the studio should be analysed within an artistic practice as the 'unique space of production' and the gallery as a 'unique space of exposition' (1971, p.83). These contexts provided the work with different meanings, which were understood in this research through the relationships between the source and translation, which referred to the work at the start and completion. Translation was used to explore the work, which was examined in relation to the source photograph and within these different contexts.

The photograph was a digital image that remained on a file in a laptop, which allowed it to be examined using methods such as image editing, note-taking and essay writing. Buren reflected on how abandoning his studio to work on site-specific paintings affected the type of work he made, but also impacted on the wider context of his practice, including the community he engaged with. The digital studio in this practice was portable, it moved and re-located with the artist. The studio was interpreted as the site of this practice-led research, which was explored through digital practices on the laptop and in the new painting studio. Expanded studio practices that exist beyond traditional, modernist concepts of the studio are not new. The artist was not confined to a practice within the painting studio referred to in the source photograph, as the work was undertaken digitally on a laptop at home and in other locations, which can be understood in the context of expanded studio practices (Hoffman, 2012). The artist worked between studios that had equivalence with modernist models, including the home and digital studios.

Artist as Translator

The return to the photograph in different contexts represented the multiple embodied subject-positions of the artist through their engagement with it. The contextual parameters of the work were fully detailed in the portfolio and represent each series of work, such as the exploratory work made directly on the source photograph, which was created in the studio. This could be compared with some of the digital sketches that were created directly in the digital studio using editing software. Artistic practice-led research is emergent and based on intuitive methods and processes that contribute to tacit knowledge, which can be derived from embodied practice (Barrett, 2007). In this research material engagement was an intentional interaction between the source material by the artist, which resulted in the creation of new work that was understood as a translation. Creating artwork through translation allowed a relationship with a source to be fixed and examined through their comparison. The embodied examination of material by the artist provided a reference point for its interpretation, which

related to each practice-led context. In this research the artist examined the source photograph as the site for practice-led research through different embodied gestures that related to this interpretation.

The translations explored the different embodied points of view of the artist through their relationships with the photograph. The series was initiated in the studio after the photograph was printed, which allowed the artist to hold, view and bring it close to her body for examination. The embodied interpretations allowed the artist to examine different perspectives of the photograph, such as by bending, hanging, folding, rolling and scrunching it into a round form. Each interpretation generated the next, so the artist moved through each translation intuitively, which was formed from the one before it. Each series started with the printed source photograph and ended at a point when it could not be translated further through the selected methods, which ended the series. The group of works were examined together as a chronologically formed set, individually and in comparison with the source or through different combinations.

The photograph was examined by the artist facing it, which indicated a relationship between the body of the artist and the photograph, which also had a front and back surface. The photograph was fragmented into left and right sides and top and bottom. The left side of the photograph is indicated in relation to the left side of the artist's body and the right side of the photograph to the artist's right side. Thus, the photograph refers to a mirrored reflection of the body. The language of the body is intertwined with that of representational forms. Art historian Carol Armstrong explained how fragmentation was the natural way of seeing from the point of view of a moving subject (1988). The photograph was already a fragment, separating reality and representation and the invisible present with the visible past (1988, p.111) and was further divided into fragments, which were used to interpret and understand the image in an expanded painting studio context.

Viewing the Source Photograph

The digital and printed source photographs referred to the objects, materials and practice that were used by the artist. These included the studio desk and the items around it, such as pens, pencils, sketchbooks, laptop and notebooks. To the right of the desk there was a storage unit, a laptop, image and textbooks and images of other artists work are tacked to the white wall. A cup of coffee was placed in the centre of the desk on the desk's surface and marks made from painting were visible on its surface. The images produced from the artist's research are placed on the white wall in front and examined by the artist. The white wall behind the desk is filled with images as the research builds and is analysed there by the artist. This view referred to the process and site of practice-led research, which was created and critically examined by the artist.

During practice-led research the desk accumulated objects such as paints, books, mediums and supports. They are not arranged in any order on the desk and often cover it, with objects such as bottles, brushes and jars standing upright and strewn over its surface. In the photograph the objects were neatly arranged, there was a cloth that had been used to clean the surface of the table and a cup of coffee sitting directly in the centre of the desk, where the work was usually situated. This scene exposed a moment where painting was not happening, the desk was cleared and not being used for work, which suggested that it was out-with the boundaries of practice. This image allowed an interpretation of this aspect of the photograph, which translates it. Although the photograph was created in a private moment, in between projects, these boundaries were not clearly delineated as the working practices of artists do not always fall into clearly defined contexts. The translation of the photograph was complicated, however, by the understanding of how artistic practice functions.

This was examined through the multiple interpretative possibilities in the image. For example, the rag for cleaning the desk was a material that was used during painting to clean brushes of excess paint, which could indicate that the artist was painting, or it could indicate that the artist had ended work for the day. The coffee cups were often used as vessels to store fluid such as water or turpentine to clean acrylic or oil paint respectively from brushes during painting, or they could contain coffee that was consumed during breaks in the painting practice. Other artists may be able to identify the ambiguity of how these objects were interpreted, because painting practices are similar and shared by other artists working in this context. The different possible interpretations raised the issue of how the question of its interpretation might be addressed, which allowed the issues around the methods and boundaries of practice and everyday life to be raised and explored through a discussion of them.

Source material can be intuitively selected at any time. The work was created during a private moment, not intended for practice. Introducing it into this research re-contextualised it from a private to a professional and potentially public context. The boundaries between private and professional practice were formed through the practice, such as the intentional decision by the artist who decided what they were willing to make public. The photograph was an image of a moment when the artist was not working but is re-presented in this research as an artwork. The photograph was re-contextualised as source material from a personal context into this expanded painting practice. This changed the use of the photograph from being a private image to one used for the creation of artwork in this expanded painting context.

The photograph's composition provided a boundary around the investigation, exposing a specific area that delineated the context and parameters for the research. The photograph was taken quickly and intuitively in the studio, which was interpreted as a snapshot or sketch of a moment. It reflected a moment of taking a photograph in relation to a thought about how the upcoming work created at the

desk might materialise. That thought referred to the point where the artist moved away from the activities she was involved in and moved towards the camera, selecting it as the tool in which to capture this event. This happened subconsciously and the image was taken intuitively by the artist. Practice-led research was often created intuitively without first being aware of or understanding what was happening and why it had been created (Barrett, 2007).

Handling the Source Photograph

The source photograph was physically examined by the artist in an emergent practice-led context (Fig. 8). Handling materials and objects through practice referred to the physical nature of painting, which in modernist painting practices was created by the artist's hands, working with physical materials that created marks on a surface. Modernist materials did not exclusively include paint as many painters used drawing tools and materials to create marks. The physical actions that referred to painting were contextualised within this expanded painting practice through embodied engagements with the source photograph by the artist, which resulted in several expanded paintings. These expanded painting translations were photographed, which resulted in another translation. The translations were examined in relation to the source photograph and to each other. After the photograph was printed, the artist could handle it physically. The photograph was picked up, which was interpreted as a physical gesture by the artist towards the photograph that selected it by removing it from the desk.

Picking the photograph up caused it to bend while the artist looked at it (Fig. 14). The horizontal edges of the photograph curved, its vertical boundaries lifted as its surface became concave and this movement created a temporary dimple in the photograph as its edges flexed, contracted and its corners lifted. A strip of light from the studio was caught in this dip and was visible on the photograph, appearing at the tip of the thumb, blending along the surface of the photograph, widening as it reached the top edge. The artist stopped moving and held still, as a change in its image had been perceived. The photograph had moved through this new context, which had emerged from this gesture. It had been re-contextualised in the practice-led expanded painting research by the embodied engagement with it that resulted in its translation.

The photograph was held in the artist's hand and photographed, which resulted in a new photograph that evidenced the artist's presence. The artist was behind the camera, which was held in her right hand as she looked through the lens. Her left arm was outstretched to hold the source photograph. The artist was behind and in front of the camera at the same time, which indicated a divided subject position. The photograph visibly presented the artist and represented her shifting points of view in the contexts of photographing and photographed. These different subject positions were revealed through the process of re-contextualisation through photographing the embodied practice. This photograph

was a translation of the embodied event. The event was de-contextualised from being an invisible occurrence in the studio to being re-contextualised as a visible representation of it.

Fig. 14. *Holding the Photograph at its Edge, Causing it to Bend.* Digital photograph (2019)

The printed photograph had an interconnected relationship between its image content, surface and support, which was interpreted and examined through this embodied translation. The translated photograph presented areas of its image not in alignment with the rest of the image (Fig. 14). The change in image appeared around its edges at the top right began to collapse it from this point, which gave it the appearance of having two perspectives. The flat photographic depth of field was retained on the left and this was juxtaposed with the collapsed laptop area, which produced an appearance of a perspectival point of view. Different perspectives within one image have been used in Cubist painting by artists such as Picasso, who examined the formal relationships between objects and images, in still life and portrait paintings, such as *The Portrait of Dora Maar* (1937). The photograph and the Picasso portrait are similar in that a small area of the image is presented with a different perspective to that of the whole.

The object was de-contextualised from the printed photograph and re-contextualised as a handled object that was held in the artist's hand had curled and moved at its edges, which altered its rectangular form and allowed a new interpretation through this movement. The translated photograph moved away from the form of the printed source, although it remained quadrilateral. Photographs and

paintings were not always rectangular and there are many examples of this, such as the tryptic by painter Ellsworth Kelly, *Three Panels: Orange, Dark Gray, Green.* (1986). Kelly expanded the formal properties of painting through colour and geometric form, which he had previously done on two-dimensional surfaces such as paper and canvas (Fig. 15). The filling of colour across the canvas and change to three-dimensional and non-traditional forms of modernist practice, produced a series that appeared to have been painted on the wall.

Fig. 15. Ellsworth Kelly *Three Panels: Orange, Dark Gray, Green* (1986). Oil on Canvas, three panels. 294.6cm x 1047.7cm Image from MoMA, New York.

The artist noticed the change in the photograph and considered it significant, so photographed it, which translated it into a photograph of it being held at the edge, causing it to bend. This translation happened without initially being photographed but provided the impetus to pick up the camera, which generated the next translation. Phenomenological research methods scholar Max van Manen discussed Martin Heidegger's work *Being and Time* in which he stated that Heidegger used phenomenology as a way of letting something reveal itself, something that would usually be hidden and that constituted its fundamental meaning. Van Manen stated that phenomenological inquiry involves a 'dynamic play of showing and hiding' (2014, p.26). It made visible those things that were not visible, such as the new marked photograph created by the artist in the studio, which was seen by the artist. The marks created by the reflection of light on the photographs surface and changing image had equivalence with marks made by modernist painting methods. For example, the studio light caused the change in colour that marked it in a new way, through handling by the artist.

The artist had already created the completed work by holding it still in the studio, but photographing it fixed it. Fixing it was not necessary for it to exist as a completed work, but it allowed the work to be made permanent through its representation, so it could be examined and used further in the practice. The comparison between the embodied event, which created marks on its surface, allowed the translated photograph to be examined.

The artist scrunched up the photograph by bending, folding and squeezing it, until it formed a small palm-shaped object. The interaction between the artist and material was interpreted as an embodied gesture that caused the photograph to translate into the small and rounded object, which the artist termed *scrunched*. The gesture was interpreted twice through the embodied action, which was then translated by being photographed. Gesture was defined as an intentional movement through communication that can be understood through semiotic means (Rossini, 2012). In Fig. 16 the artist can be seen after having released the scrunched source photograph to look at it. Although the image was not clearly visible on the surface of the photograph, it was possible to ascertain this from the title of the photograph and its position in this document, which allowed a comparison between the images and text. The artist's hand was held open to reveal the scrunched photograph, which was examined as an expanded painting. Using a framework of translation allowed the various interpretations to be used to create artworks that revealed these changing relationships.

Fig. 16. *Viewing the Photograph.* Digital photograph (2019)

This work was compared with that of the artist Angela de la Cruz, who explored the relationships between image, surface and support in expanded paintings that highlighted their three-dimensional nature. De la Cruz created paintings as objects that were often able to support themselves and were exhibited on the floor, or that examine their relationship with the exhibition space. They are presented in a departure from the exhibition of many modernist paintings, which were hung on the wall. The

painting by de la Cruz titled *Nothing (Pale yellow/yellow)* (de la Cruz, 2014), was a scrunched canvas placed on the floor that was coloured with paint (Fig. 17).

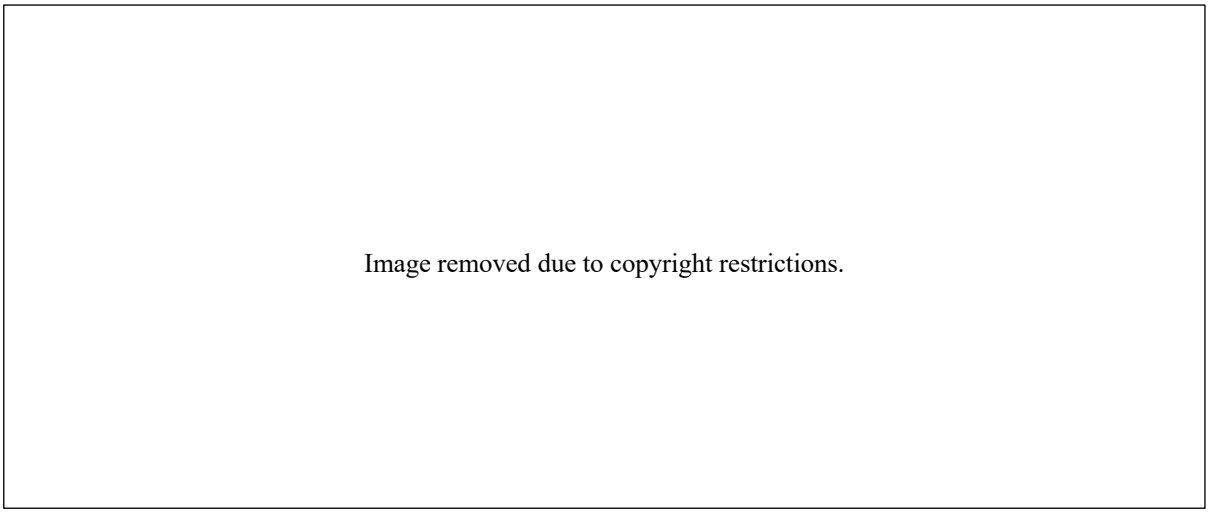

Fig. 17. Angela de la Cruz. *Nothing (Pale yellow/yellow)* (2014). Oil and acrylic on canvas. 36.5cm x 32cm x 21.5cm. Image from Galeria Helga de Alvear.

The surface of de la Cruz's painting was visible, but it was complicated by appearing as though it was a discarded painting that was placed, or left, on the floor. This artwork highlighted the traditions and preconceptions around the creation and presentation of painting and how contemporary practices reflected on and challenged them. It was compared with the scrunched photograph in Fig. 16, which was presented by being held in the artist's hand in a photograph. It was translated into writing through critical examination, which allowed a reflection on the value given to photography and digital processes in relation to modernist forms of painting. Its surface showed its two colours, but how this might be presented if it were to be hung on the wall was unclear, as the pale-yellow colour did not necessarily refer to the back of the painting. An attempt at translation highlighted a confusion as to what might be presented as the back of the painting and allowed the issues that relate to viewing a painting to be examined. De la Cruz complicated its translation by using a pale yellow that could have referred to the back of an ageing canvas, but she created another surface different from it that was shiny, which referred to a state of newness. The painting revealed that critical translations of expanded painting are formed around viewing the work and referred directly to modernist painting practices, but also to sources that connect out-with painting.

Fig. 18. *Returning to the Studio*. Printed digital photograph (2019). 21cm x 14cm

The source photograph was unfolded, which revealed the image was distorted and marked by creases, that created new areas of line, light, shade and colour (Fig. 18). The photograph was distressed and different to when it was picked up from the desk. Through the embodied gestures, it was translated into a new work, which saw it de-contextualised from its state as a printed photograph and re-contextualised as a photograph marked by the artist handling it through different embodied interactions. The marks and creases on the photograph were caused by handling it that created multiple fixed lines on its surface, which were traces of them. It was impossible to separate the traces of each individual gesture, but they were connected to the movement of scrunching the source photograph to this translation. Each line represented a translation of the movement, a trace of a physical embodied engagement by the artist's hand with the photograph, which was formed through its translation. The lines and traces of the different embodied translations, made directly by the artist's hand, created changes that were translated in the context of expanded painting. Translation was the trace of this movement, which represented the connections between the source and translation.

The photograph was unfolded, pressed down to allow the folds and creases time to flatten. It was photographed and uploaded onto the computer to be viewed. The colours on the photograph were yellowed, highlighting it had been taken a second time under artificial light and re-contextualised in the digital studio. The inks on the photograph's surface had bled into each other, perhaps from being in contact with the oils on the artist's hand or being folded and rubbed together during the physical

exploration. The interactions between the artist and the photograph made marks from oils, inks and colours created by embodied gestures were compared to the gestures in modernist painting. There is a direct physical relationship between the body of the artist and the materials in modernist painting and handling, that leaves a trace from the body on its surface. Modernist painters frequently used implements such as paintbrushes, which offered a distance from the body equivalent to printing and photography. The relationships between the body of the artist and the materials and methods used was explored through translation, which revealed the nuanced relationships of reciprocity that existed between them, that revealed the agency between its human and non-human influences. It highlighted the use of translation in interrogating the subjective properties of painting through the relationship with the artist's body. Graw discussed how mistakes were 'traditionally considered a way to undermine the artist's authority' (2018, p.227). She added that it was 'through mistakes that the artist-subject gets re-inserted back into the process' (2018, p.227). Modernist painting was an activity that represented a gesture, which was interpreted in this research as an embodied interaction with source material with the intention of creating a work of art. In this research intentional embodied gestures were directed towards the source as a way of selecting it, which de-contextualised it from its previous state as a flat, newly printed photograph and re-contextualised it as a translated expanded painting.

The wrinkles, lines and creases were traces of the movements it endured. They presented the photograph as a physical object, now changed through movement, the wear and tear of its physical engagement with the hand of the artist. The translated photograph could not be restored to its former state and remained in this condition. It was nearing the end of its use. It was not the end of the physical photograph, but it could not be restored to its condition without printing out a new copy. At some point the photographic object lost its ability to return to its printed source condition, which limited its potential moving forward and resulted in its final translation in this series. The decision to stop at this translation retained some of the source information and the clarity of the translation. The source photograph was still recognisable, even as the marks and lines distorted its surface, which highlighted a new and final relationship between the source and translation.

The translation of the photograph through embodied gestures exposed the issues of permanence and longevity in art works. It allowed questions to be raised through this series regarding whether it is necessary to retain an artwork, how long it should last or be preserved and the cost of storing and keeping them has been explored. Physical objects such as paintings and photographs deteriorate over time and continue to translate, because elements such as air and heat alter their surface, image quality and physical integrity. At the very worst they disintegrate completely and are discarded, unless they are retained, contained, maintained and restored by, for example, museum or gallery curators. However, this generally only happens with the work of selected artists, such as those with work retained by museums, and the artist will usually have to take responsibility for storing the physical

work. This work could not remain in the studio, as the artist's studio space was limited in its physical capacity and decide whether to store the photographs or create space for making new work. Digital images offer the artist the potential to store reproductions of it away from the studio. The translation revealed ethical and economic concerns, raised within this practice that related to the wider expanded painting field that could be examined.

Painting the Source Photograph

The multiple possibilities of printing a digital image increased the ease of working with a single source photograph. The source photograph was printed again so the artist could begin working with it. The previous embodied engagement with the source photograph allowed the artist to interpret the object as a site for expanded painting practice. This led the artist to consider painting the photograph as a site for expanded painting, which was carried out by an examination of its surface using oil paint. The desk in the centre of the photograph was isolated by painting around it (Fig. 19). The desk represented the painting surface, which was the site of this practice. The writer Sara Ahmed discussed how the desk was a surface for practice that was vital in developing her writing and she explained how the different contexts and functions related directly to the work she produced (2006). In this research the changing studio and desk contexts contributed to the different work produced, which occurred through photography and painting and produced expanded painting translations of the source photograph. Ahmed discussed writer Virginia Woolf's essay 'A Room of One's Own' (1929), which expanded the understanding of a desk from its surface to include the space around it in which the work occurred and how claiming a space in this way referred to the visibility of practitioners, which in Ahmed's discussion of Woolf refers to feminist practices (2006, p.11).

Fig. 19. *Selecting the Studio Desk.* Oil Paint on Digital Photograph (2019). 21cm x 14cm

The desk in the centre of the photograph was isolated by applying titanium white oil paint around its edges and those of objects on it that obscured these edges. The remaining information was hidden underneath the paint. Although the desk had not literally moved it could be perceived as having changed position because of this loss. The desk appeared centralised by painting the rest of the photograph white, which highlighted it. The word 'central' referred to its spatiotemporal position, which the desk occupied in the studio and its function as the site of this expanded painting practice. This interpretation related directly to the use of desk within the practice, which reinforced and resituated it as a central point for focus in the research.

The photograph was translated by painting it, which created a new interpretation of it. The desk was a fragment that was cut off by painting around it and had been fixed in its new context by the paint. Despite being painted on top of the photograph, the white paint was interpreted as a background because it receded visually. The white paint in this photograph provided the illusion that the desk and its contents sat on the top layer of the surface. White paint recedes to the point where it was imperceptible, which made the desk appear as though it was the only pictorial element in the image. This was an illusion that referred to white being perceived as a background, which occurred through the visual perception of light and dark. Isolating the desk with white paint highlighted it because it

allowed the colours on top of it to appear brighter. The photograph appeared to have been cut and pasted onto the surface of the painting, which gave it an equivalence with methods such as collage, through the resemblance to its practice of combining unconnected fragments in an image form.

The act of painting on and around the desk was a central focus in this practice and related directly to the working methods of the artist. The artist regularly engaged with methods of painting that directly connect with modernist practices, such as using oil paint and brushes, as a way of examining the relationships between media that create expanded paintings. Krauss explained how historical practices became commonplace through their repeated and shared use and subsequent familiarity, forming what becomes part of traditional, but not exclusive painting practices (1979). Methods and materials familiar to painting such as oil paint and brushes were used by modernist painters and studio painters before them (Greenberg, 1982; Krauss, 1979). The artist did not negate traditional, modernist methods of painting but combined them with practices considered not painting as a way of forming a wider understanding of image production through painting. Expanded painting practices have not always indicated a move away from painting but attempted to understand painting through the relational qualities with other practices, which in this research was photography. Using the word painting suggested a connection to painting through its presence in the term expanded painting. This connection did not always exist through its material properties, for example, the series of embodied handling that included Fig. 14 and Fig. 16, left marks on the surface of the photograph formed from traces of them, which were made from individual acts such as holding, bending and scrunching. These marks altered the photograph by removing the perspective of the source photograph and translated into a new photograph through the expanded painting research.

Interpretative lines of enquiry that are generated from a translated work were introduced and examined in the practice. This image revealed the spatio-temporal relationships between painting and photography that related to visual perception, such as occurred through its figure-ground relationships. The figure-ground relationships referred to the layers of the painting that created spatio-temporal relationships in its image and represented a perceptual illusion that suggested a disruption in the temporality of the photograph. It distorted the perception of what was produced first and what came next when creating the work. This optical and temporal illusion distorted the viewing process and image analysis. It was clear from close inspection that the paint was applied on top of the photograph as the brush marks were visible, which revealed this perceptual illusion. Some of the white paint was accidentally applied to the surface of the desk, which included an area at the front centre of the desk where the artist held the photograph to apply the paint. The new areas of paint added a layer that was interpreted as being like that of the marks on the desk. The white oil paint was applied around and on top of the desk and surrounded and enclosed the desk in paint and took up most

of the surface area of the photograph. The translated photograph had more equivalence with modernist painting than before as it contained a combination of oil paint and inks.

The paint was applied to the desk intuitively with the intention of selecting and isolating it. Selecting the desk using paint temporarily distorted the appearance of the photograph. Although it removed part of the image, it also added information in the form of white titanium oil paint. The artist applied the oil paint directly to the photograph's surface with no primer underneath, as oil paint was used in her practice for sketching and exploratory purposes. It was applied directly to paper surfaces because it did not distort the paper, leaving the image clear for analysis. The paint was applied using a small flat head brush, which was selected due to it being small enough to work around the objects in the source photograph, with a larger brush being used to smooth out some of the smaller brush marks. These marks were still visible on the surface and indicate the width of the brush and the direction of movement by the artist, which was random and haphazard but focused on clearly delineating the area around the desk. The paint separated the desk from the rest of the photograph and in doing so created the appearance of a background, which in this photograph had the effect of being interpreted as a painted wall or background to a painting. The haphazard nature of the brush strokes, created with limited attempt to reduce them, directed the interpretation to a comparison between the visible area of the photograph, which provided information on how this image was created.

Painting re-contextualised the source photograph to a point that was more comparable to modernist painting. However, part of the photograph was still visible, which allowed it to be examined through its photographic terms as an expanded painting. The relationship between painting and its expanded practices was examined using translation as a way of comparing the different source references with the new work and provided a rationale for their identification through this analysis. The translation was understood as a process of removal and addition of information that occurred through the re-contextualisation in the context of expanded painting. This related to the embodied engagement with the source, the methods used and the process of re-contextualisation. The source photograph was examined in relation to this translated work. Equivalence was found in their processes and practices to determine the methods appropriate for generating further work.

Interpreting the Marks Around the Desk

Unlike the previous series, the artist's hand was not visible in the photograph (Fig. 19), but the traces of the artist through the marks left in the photograph indicated the presence of the artist, the direction of movement, speed and tools used. The artist's intention towards the photograph was examined, which was made possible through the visible and physical marks left on the photograph. The process of its creation was compared to the source photograph, where the trace of the artist's work was left on its surface. The source photograph was made by the artist who moved towards the desk and fixed in a

standing position behind the camera, away from the desk, while pressing down on the camera's shutter release. In painting the photograph, the artist stood still in front of the desk and pressed the painted brush onto its surface and the right hand and arm of the artist moved around the small surface, the movement occurring from the shoulder. The artist's left hand fixed the photograph on the desk.

Photography has been perceived as a more objective viewpoint than painting because of this distance and the nature of its process, which is perceived as being more connected to reality. However, there was no indication from the source photograph as to what the artist might have influenced before it was taken, such as cleaning the desk of objects that are not in its frame. Painting has been considered as being more subjective than photography, even though it resulted in the creation of an objective form. However, the translated painted photograph (Fig. 19) represented a viewpoint that was based on a real event in the studio. In photographing the desk, the artist held the camera viewfinder at eye level with her left hand stabilising its base, then pressed her right index finger on the shutter release. In painting the left hand stabilised the paper, the right moved around the top of the 21cm x 14cm space, with slight movement from the shoulder and elbow. The artist's eyes were fixed downwards towards the desk, examining the process as it unfolded. The traces of these movements were left on the surface of the photographic object, which translated it. The source and painted photographs were both created by different subjective and embodied points of view that produced an image-object, which was a trace of the event that occurred in the studio**.** The processes used in the practice-led research were examined through a comparison of perceived and actual processes.

In this research painting the photograph captured the trace of an embodied and intuitive interaction that was realised in the form of expanded painting. Modernist painting, Clement Greenberg noted, involved an interaction by the artist with its image, surface and support (1982). The act of painting was able to be determined prior to the event, as it usually involved paint, on a surface (such as canvas) and on a support. However, expanded painting practices meant that simple definitions were no longer possible and the contextual parameters that defined a work as expanded painting could only be understood afterwards. This was due to aspects of practice, such as the variations in materials, methods and presentation. Practice-led research was often created intuitively without first being aware of or understanding what is happening and why it has been created. This meant the parameters for its understanding were not formed until it has been fully realised. The aspects that defined the handled and painted photographs were discovered and determined through the final presentation in its fixed translated forms. The process of translation within expanded painting was revealed in this chapter as unfolding.

Interpreting the Marks on the Desk

Isolating the desk highlighted the painted marks on its surface, which indicated that it referred to and represented a modernist painting practice. The marks, spills and stains were traces of past work that remained on the surface of the desk. They were the remains of each painting that were left behind, the parts that were vital to its creation, but not necessary to its final presentation. They were formed from the process of its making, which included the rests and reflections in between. They were the excess of this expanded practice, the mistakes and spills, the parts that usually remained in the studio away from the completed painting and its visible surface, but their presence in the photograph revealed the intention of the artist in re-presenting them there as a deliberate action. Isolating the marks on the desk was carried out to explore their potential for translation.

Fig. 20. *Source Photograph* (Detail). Digital photograph (2018)

The artist attempted to isolate the marks on the desk in the source photograph to examine them, which she did on the computer in the digital studio because the marks were not clearly visible in the photograph (Fig. 20). The source photograph was examined in the digital studio using the zoom functions, which enlarged aspects of its content to be isolated. However, it was not possible to do this because zooming into the photograph revealed not the close detail of marks but the photograph's grid formation, which was the underlying system for digital image formation (Fig. 21). The digital image was unable to reveal the marks in detail but highlighted the pixelated forms. The grid was clearly defined, with each square holding a specific colour so the photograph did not lose its quality even at this close view but would have to be enlarged to be viewed as the equivalent image to the source

photograph, which would make it larger than the printed size used in this research (Fig. 11). The marks were therefore unable to be isolated from the source photograph using the digital studio.

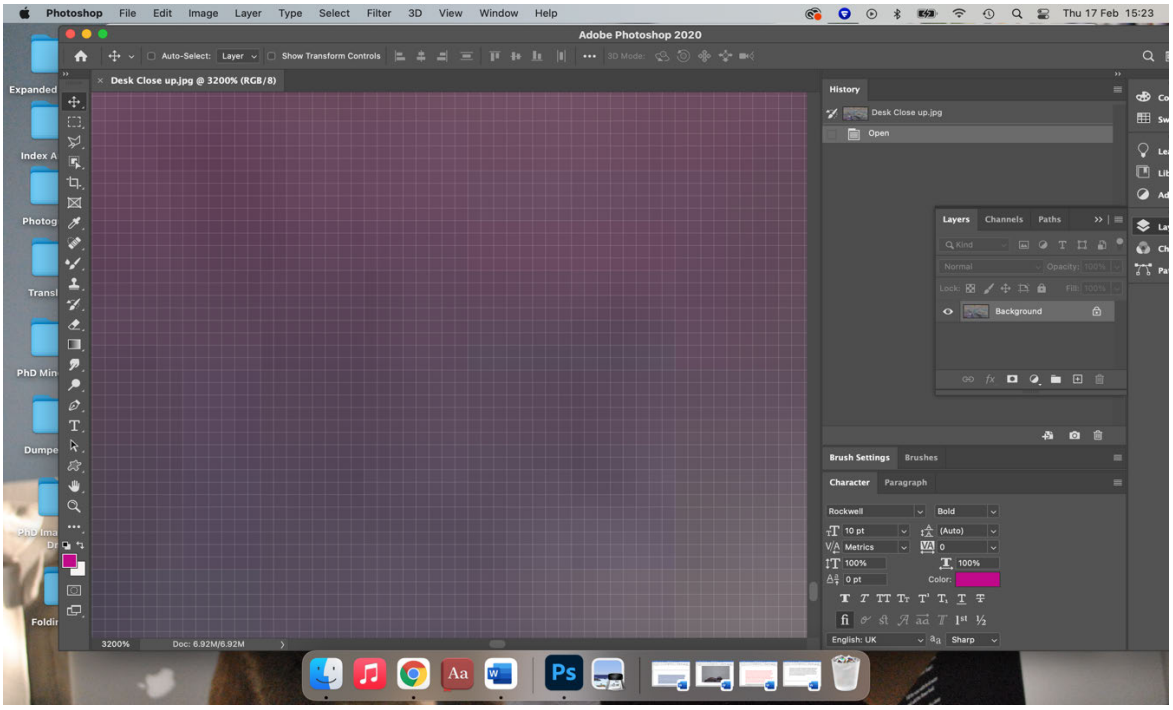

Fig. 21. *Grid Formation of Source Photograph (Detail).* Digital Photograph (2021)

The photograph was interpreted through a focus on its visible features, with the close-up details unreachable through visual assessment or using assistive devices such as spectacles, magnifying glasses, lenses or projecting the photograph and increasing the size. However, this was a limitation of the translation of the printed photograph and although the digital photograph could be magnified online, the digital studio revealed its pixels and not a closer detail of the image. The digital photograph existed and was understood through that context, which meant that its detail became pixelated at a certain point. Using translation helped the analysis because it highlighted the contextual differences in comparisons of equivalence between the translated photographs. Photography in the context of expanded painting was understood through translation, which allowed a detailed analysis of their relationships.

The marks on the studio desk were not discernible from the source photograph or in the digital studio. As they could not be viewed with clarity the artist stopped to reflect on the process so far, to explore how the practice might move forward. This might be perceived as a limitation, but it created an end point in the practice-led research that occurred when the work reached a point that it could not go beyond. This allowed the artist to stop and reflect on what happened, why the work had stopped generating and to use this reflection as a way of moving forward. The artist reflected on the translated

work by viewing the exploratory images created from the source photograph and the written notes recorded alongside it, then alternative interpretations were considered for translation. These translations were documented in the portfolio and explored in Chapter Three.

Chapter Three
Translated Expanded Paintings

Introduction

In Chapter Two the source photograph was examined by the artist by working directly onto it, through practice-led research that involved modernist and expanded painting methods. The studio context was introduced as the site for the artist's practice-led research, which allowed an interpretation of it as the site for expanded painting practice through its image, object and surface qualities. During the preliminary, exploratory investigations, the photograph of the studio was interpreted through different embodied subject positions of the artist, that involved looking at, handling and painting on the photograph. The artist selected the photograph as a printed readymade object and took it to the studio where it was examined by being held and painted on, which isolated the desk and the marks on its surface from the rest of the photograph. The selection of the desk highlighted the relationships between painted marks made by photographic and modernist painting methods, which were defined as the central focus for the research.

This chapter explores an interpretation of the desk as a site for expanded painting and uses the source photograph as a reference point to examine marks seen in the photograph in comparison to those of modernist painting. The painted marks on the desk were identified as central to the production of a new translation and were selected by isolating them by re-creating them in paint. The cup stain was translated and examined through the gesture and intention of its creation. Following the translation of the stain, a series of marks were created and examined in relation to the subject position of the artist, as an interpretation of them. The marks were re-contextualised by being screen-printed onto a new readymade studio desk. This practice-led examination resulted in the creation of new translations, which emerged as a series of works created in relation to the source photograph. Translation, like painting, was defined in this research as an act of interpretation towards a source through an embodied engagement with it. The translations in this chapter formed a series of developed work taken from the source that demonstrated the generative force of translation and explored the relationships further through the embodied interactions, photographs, printing, writing and the creation of a readymade object in the form of an expanded painting.

Translation as a Generating Force

In the previous chapter translation was revealed as a generative force within the practice-led research. Each examination of the source material resulted in a new translated work, which reflected an embodied interpretation of it that had been selected and examined by the artist by being re-contextualised. The artist's studio practice had involved working with physical objects through cross-media methods, which led the artist to initially print the source photograph into an object. This was

not a random gesture, but one that was generated from the contextual parameters of the artist's past practice. The printing of the source photograph resulted in the artist holding and moving the photograph and then painting it, which translated it through embodied interpretations of its object, surface and image relationships. The artist translated the printed photograph by selecting these relationships based on intuitive embodied engagements that were generated from the printed translation and from the contextual parameters of the artist's past practice. The source photograph's examination resulted in work that was translated from it by intuitively examining and directly working on the object. Isolating the desk and the marks on its surface introduced the parameters for creating new translations, which examined the marks and gestures of painting created from photographing it. Each translation informed the artist and aspects of it were used to form the context for the upcoming translation. In this research translation was revealed and interpreted as an intuitive and generative force that emerged through artistic practice.

Written Analysis and Translation

Reflective writing occurred throughout the duration of this research. The interaction between writing and the source photograph took place several times until the process was complete. Re-visiting the photograph was important because it revealed different relationships with the photograph through the different encounters with it. Some of the writing remained private in the artist's notebooks or documents, but it was used to develop work that explored aspects of the practice. The relationship between critical and creative writing was discussed in Chapter One through practices such as ekphrasis, but it has formed a prominent place in contemporary art practices such as art writing, which has been described by Susannah Thompson as 'writing that deviates from the models of academic writing which became the orthodoxy in the 1970s and 1980s, or writing that does not resemble established forms of standard art criticism' (2017, p.103). Art writing proposes that creative and critical writing are not in opposition to each other but are connected through expanded forms of analysis, which can occur through practice and can layer historical, theoretical and philosophical writing (2017).

Writing was an important critical reflective practice to the artist because much of the practice was created intuitively and therefore it was not always apparent what the source material had revealed at the point of its making. This was an important part of the practice-led research, in that it revealed the intuitive working practices and relationships to the source that were not visible in the photograph. Writing allowed a critical and reflective examination of the source material, which re-contextualised it in verbal language and translated it further through its relationship with critical thinking. The writing created a different perspective to that of the non-verbal forms, one that was used to examine and highlight relationships between them and created an expanded embodied perspective from the source. Translation was utilised as a process of investigation and creation in this practice through writing,

which expanded the practice from its visual and physical non-verbal forms to verbal language. The layering of language through the inter-relationships of meaning and interpretation created by the expanded forms of representation in this research could be compared to what Benjamin described as the 'pure language' that evolved from a 'kinship' between languages, which achieved together what they cannot do through their singularity (1935, p.257).

It was important to reinforce that these translations were self-translations, which were shown to highlight understanding within a practice (Waters, 2001). Federman explained how the process of self-translation differed to that of writing in his practice. Self-translation offered an exploration of why works were different, which in turn generated further exploration. He explained how the French and English versions of his poem *The Voice in the Closet* allowed him to examine how the differences between the languages shaped his practice. In English the words presented as square forms of text on the page, but they formed rectangles in French. His analysis highlighted that because 'French was not as economical as English, I could not shape the text into perfect squares' and it produced longer lines of text (Waters, 2001, p.244). Self-translation revealed aspects of language in relation to his practice that highlighted, for example, visual and formal differences that generated further enquiry.

In this research the writing formed the embodied point of view of the artist within a written academic context. Writing in the thesis could be compared to the blog (see appendix for examples), which was used as a site for practice-led research that allowed the overlapping relationships between sketchbook and completed works to be interrogated. This thesis was constructed by writing along the same timeline as the blog, but with a different intention to it, which, at its completion had a form that adhered to a set of rules that formed its presentation as a completed object. For example, the thesis was restricted in word count, referencing system and layout according to the University of Glasgow and Glasgow School of Art guidelines. It was an exegesis, which was defined as an interpretation of the artistic practice and functions as a representation. The thesis was written in the third person, from a point of view that is perceived as being objective, in comparison with the blog, which was written mostly from a first-person point of view. Both the blog and the thesis were written by the same person and are self-translations of the practice-led research, which is presented in the portfolio. Although the blog and thesis were made distinct from each other through their written point of view, overlap could be found between the stylistic function in forming the perception of the viewpoint. Translation was utilised as a framework for exploring academic writing in this expanded painting research and was suggested as further practice-led research.

The use of the photograph in the research for analysis and as an artwork highlighted the relationship between critical and creative practice. It was used to examine the relationships between the different perspectives that the artist had with the source material and how this connected to the understanding

of it through its use in the practice. The writing interrogated this further by providing a different point of view, which expanded the critical analysis in verbal language. The relationships between the translation and its source were highlighted using text such as titles, or within the body of accompanying text. These combined points of view were underscored in an image in Chapter Two when the artist held the photograph, which caused it to bend (Fig. 10). The words were chosen to indicate the movement and represented the marks created on the surface of the photograph, which was its translation. Another title could have been chosen, but the artist used these specific words to refer to the movement and marks created, connecting the act of painting with the completed painting, through verb and noun. This highlighted that painting was already more than a single interpretation, one that referred to its past and present, that connected the act of painting with the translated, painted object. The inclusion of text and photographs in an expanded painting context created expanded perspectives of its understanding within the single completed form.

Translating the Marks

The marks on the surface of the desk were created by the artist during the practice, which was formed by layers of acrylic and oil paint on its surface. The artist intended to examine the marks on the desk further, but this was complicated by the fact that the desk no longer existed. Having moved to a new and smaller studio at the start of the research, the artist was unable to move the desk and had to recycle it. This was not a limitation of research, rather it required the artist to consider how the marks on the desk might be interpreted through other means, which expanded the research into new areas that connected it to the source photograph. This was an important part of the fine art practice-led research as it led to results that emerged in response to a new path of enquiry that expanded the research beyond the primary responses, or interpretations of how the studio desk might be presented as an expanded painting. Problem solving through a framework of translation was useful because it allowed the artist to consider the different interpretative and contextual possibilities that emerged and how they might offer a new perspective on the expanded painting discourse through this practice. The limitations of being unable to translate the marks on the source photograph or the studio desk allowed the artist to consider the other possibilities for its translation.

The artist referred to the source image and could see that there were cup stains and other painted marks on the desk, which were not able to be easily identified. The source photograph was used to select information from it. In viewing the photograph, the artist could see the colours on the desk, but these colours had been distorted by their translations into a digital and print photograph. The artist recalled the paintings that had been completed at the desk and the colours of paint that were stored and used to create past work. In creating new work, the artist could find equivalent colours, but would have to look beyond the photograph and towards a wider examination of her own practice.

The artist reviewed the colours and marks from past paintings, which provided the source for some of the marks that were created. The marks were isolated by scanning them onto the computer and using digital methods of cutting and pasting them in the digital studio into new photographic documents. The digital cutting and pasting were compared to the collage-like methods used in the exploratory examinations in Chapter Two (Fig. 19). They had equivalence that connected the removal of a fragment of the source photograph, by the process of addition; in the painted photograph, painted marks were added to it, which removed part of the photograph. In Fig. 19 the image only appears to have been cut and pasted. The digitally cut marks below (Figs. 23, 25 and 26) were removed from a whole image and attached into a new image frame. The digital frame was a document and was customised in a rectangular or square form, which was comparable to the form of a painting, print or photograph. The analysis of the translations highlighted the detail by which equivalence was examined, that would allow further comparisons with equivalent practices in the wider field of practice.

The artist referred to the source image and could see that there were cup stains on the desk, which could not be removed, but the artist wanted to examine them as individual marks created by her. The stain referred to the source photograph and the cup, which was in the centre of the desk. The stain formed a painted mark that connected the cup with the desk surface. The stains would not be found in any previous paintings made by the artist because cup stains were not deliberately created in the artist's paintings. The method that the artist used to interpret the stain was to create an equivalent stain to the one seen in the photograph, which translated it. Following this, the artist created a new series of marks by painting them onto paper (Fig. 22). The new marks were created in the same way that the marks on the studio desk were created, by making intentional and accidental marks that were created by using oil and acrylic painting methods. Marks and stains left on the desk are considered low in value in comparison to a completed painting, because although they were created by the artist during practice they are not included in the completed work. In this research they were printed directly onto the desk and made intentionally, which gave them their use value as a painting.

Fig. 22. *Translating the Desk Marks.* Acrylic Paint on paper (2019). 29.7cm x 42cm

The Stain

The first mark explored in the photograph was a circular stain that was created from resting vessels such as coffee cups and paint-filled jars of water and turpentine on the desk. The different coloured marks on the desk represented various materials that had been spilled onto it, such as coffee, tea, paint or ink. The artist created a new stain from an equivalent process to those created in the past. The new stain (Fig. 23) was created from a jar containing paint and water that was resting on paper, placed flat on the desk. During painting the paintbrushes were washed, which changed the clear fluid in the jar to a deepening colour through its building pigmentation. The pigmented fluid spilled from the jar as the paintbrush was wiped and turned around its rim and a pool of coloured liquid gathered underneath it, filling the gap between the jar and the paper's surface. It dried in this place and created a lightly coloured mark on the surface, with thin dark lines at its edges, where it slowed and gathered around its base.

The stain on the surface of the paper was a trace of the meeting point between the jar, the pigmented water and the desk. The intensity of the coloured mark referred to the time spent painting and the colour of paint that was used. The trace of the mark referred to this context of painting. The stain was a fragment that had been removed from its source, although it had not been physically removed from the photograph, but re-created anew, it was removed as a form that was represented in the photograph. The stain represented the mark left by a cup or jar of water or paint filled liquid, that although it was

not created by the source cup, jar, paint or liquid, it was re-created by equivalent methods that created the source stain. It was translated as a stain that emerged through painting by the artist within the context of her studio practice.

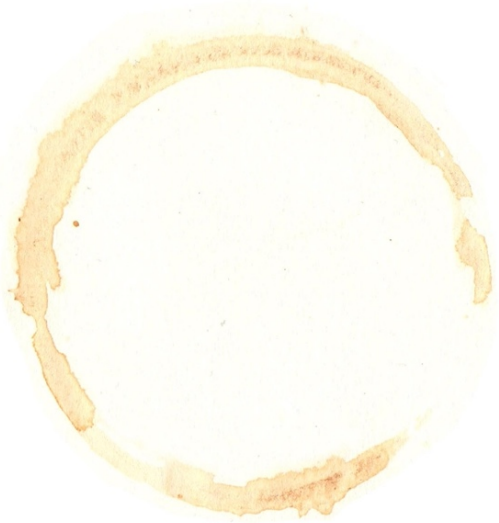

Fig. 23. *Stain.* Scanned digital image (2019)

The stain was a circular form that was not a complete circle but one that was broken and created during painting, formed by paint that had gathered around its base, with the artist wiping and turning the brush more at certain parts of it than others, so that the liquid that gathered at its base had at parts disappeared completely. The broken, uneven and smudged areas, dots and marks of paint completed the illusion of it being created unintentionally, which was what frequently happened during painting, whilst the artist worked intentionally on a different painting nearby. The artist was not aiming to create a completed and perfectly circular stain. Stains from cups left on surfaces are often created accidentally, not just in painting, but in everyday life and are often considered unwanted. As a result of being accidental they created uneven, broken and smudged forms that were equivalent to the stain in Fig. 23. The stain could be considered a sign that was common to people as a part of everyday life, such as those that occur after accidentally spilling coffee. The uneven, broken and smudged mark was interpreted as a common example of a cup stain, which was understood as an accidental mark beyond painting.

Graw suggested that such accidental marks and stains can be deliberately left on the surface of painting to re-assert the subject position of the artist, who might be expected to remove or conceal such marks (2018, p.227). Stains and marks used in paintings have included drips, which were present in abstract expressionism, and that Graw proposed have become overused and fetishized to the point

where they are conventional and stylistic (2018). Graw interviewed Wade Guyton, where they examined the intentions in creating and leaving them on a completed work and discussed the marks that might be considered mistakes or accidents, offering an interpretation of how they might be understood within his practice. Guyton claimed that he did not define them as mistakes because it offered a critical interpretation to forms that he states are facts that evolved from their creation (Graw, 2018, p.227). In this research the marks and stains were created deliberately with the intention of creating a painting.

Guyton's marks were produced from feeding linen through a printer, which is not typically used to print material. In doing this he expanded the use of the printer, allowing a painting to be formed from its mechanical production. Although he did not use the terms expanded printing or expanded painting, he did refer to them as paintings. He stated that the marks could be produced from the linen becoming stuck in the printer, or the marks may fade because the ink was running low. The detailed examination of how Guyton's marks were created allowed this process to be used to examine comparable processes through translation. During this research the artist had printed the source photograph and instead of allowing it to complete its process as usual, the paper was pulled through the printer in the way a screen-print might be pulled (Fig. 24). Pulling the paper through the printer by hand highlighted the nuances in the relationships between printing and painting methods that could affect its image, which may be interpreted as a mistake, like the low-ink printer image in Chapter Two (Fig. 13). An examination of an interpretation of mistakes could explore the values given to images, exploring why and how they were interpreted as such. It was not within the scope of this research to attempt to provide answers to these concerns, but to highlight them and how translation could be used to make them visible, through discussion and writing. The method of using the printer similarly to that used in screen-printing allowed the artist to examine screen-printing methods and explore the equivalence between painting, photography and printing through areas of overlap.

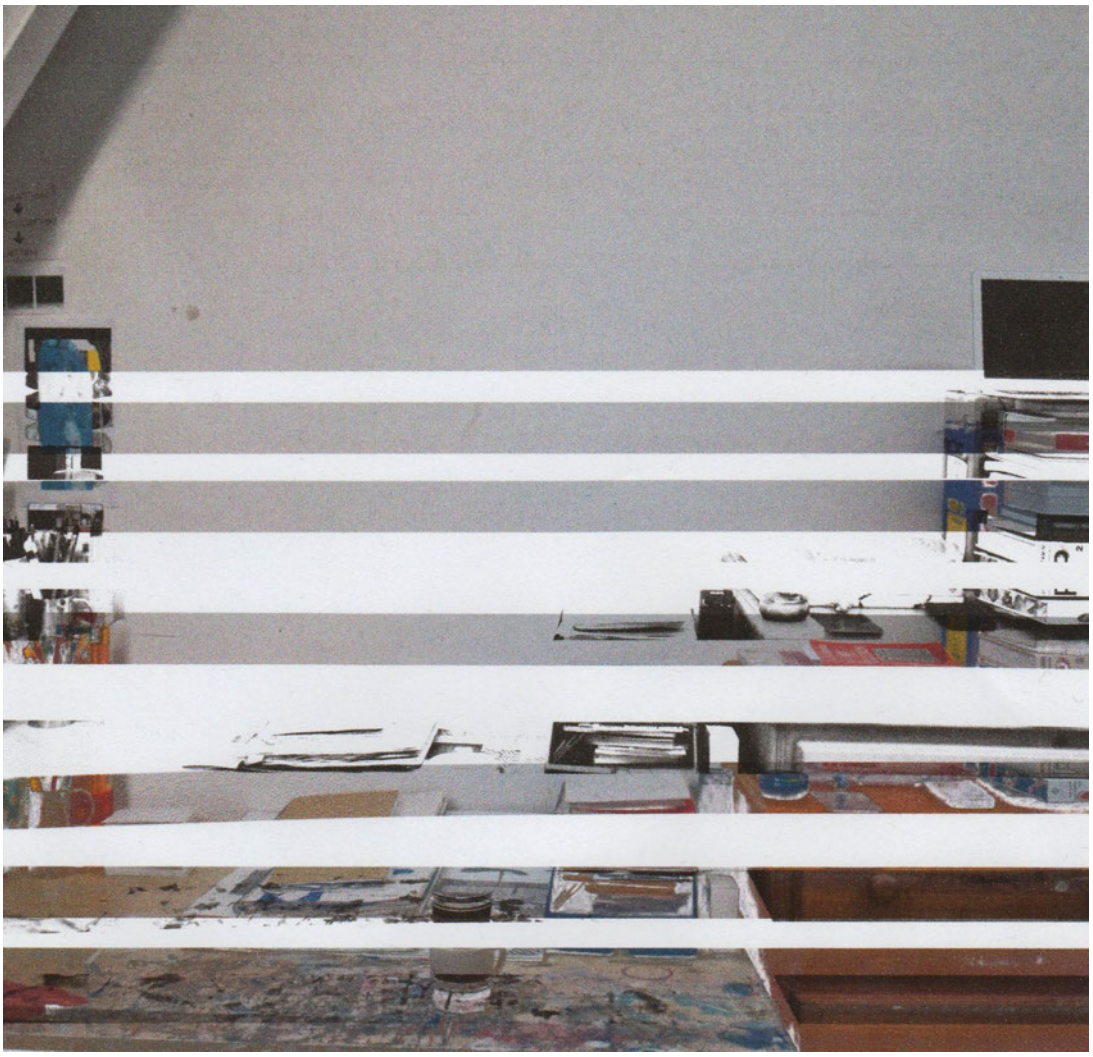

Fig. 24. *Printing Studio (Centre Pull).* Printed digital photograph (2020). 21cm x 20cm

The stain was re-created by using raw umber acrylic paint in a jar of water, which was placed on paper. Painting it re-contextualised it from a perspectival view in the source photograph, to a view of it from above. This painting was a translation of the stain from the source photograph because it was selected as source material and translated directly from it, which was highlighted in the image in Chapter Two (Fig. 20). In this new position, the stain was compared to the source photograph's perspective view. This view of the stain was equivalent to the view the artist would have when looking down at it on the desk, or when it was printed on paper, and placed on the wall facing the artist, where it could be examined. It was a view that could give the illusion of the stain as being created during practice, such as by accident, if were on a studio desk rather than one created through its perspectival represented form in the source photograph. The stain was created on paper, which was a similar surface to that of the source photograph, but different to the desk, which was made of laminated wood. This altered the interpretation of the stain, which the artist would have to examine directly to understand in detail.

The stain was scanned and transferred onto a digital file where it was examined and edited for screen-printing. Upon uploading it, the colour of the stain was no longer raw umber but created from the colours on-screen. This was a translation of a stain from its creation on paper into a scanned digital context, which offered a different interpretation of it through the photographic methodology. The translation de-contextualised the stain from the paper and re-contextualised it on the laptop, where it could be edited in the digital studio and re-situated in different contexts. In this research the stain was found in various contexts: in the artwork, thesis, blog site and notebooks, which provided the contexts for understanding it through each translation.

The Drips

The single drip (Fig. 25) formed a single clear, but imperfect circle, that had multiple tethered edges reaching out a short distance from it. This happened because the drip was formed by dropping heavily pigmented water from a paintbrush held above a sheet of paper. The speed of its descent and its weight combined to create a force that resulted in a small splash as it hit the paper. The resulting circle had tethered, spiky edges and a few single dots reached further onto the paper, away from the body of the drip. It landed on the paper suddenly and a line formed as the artist lifted the paper from the left edge, causing the paint to run. The water-based pigment ran to the right lower edge of the paper, with most of it staying there. Some of the paint returned to the body of the drip due to a buckle in the paper that formed and separated the pigment from its end, which resulted in a thick black well-defined curve.

Fig. 25 *Single Drip.* Scanned digital image (2019)

The large drip (Fig. 26) was made by holding a larger paintbrush with a similar mix of watered pigment, that caused it to fall from the brush, where it landed on the page, but this time was moved around a little using the paintbrush, opening it up. The paper was held at the top left edge and raised slightly, so that it spilled down the page and stopped as the paper was lowered to the desk again. The drip dried to form a mark with a large amorphous, slightly oval shaped body, which had three long legs that extended from this body down the page towards the lower right edge of the paper. The edge of the drip was broken around its circumference producing a combination of thicker and lighter areas that disappeared at parts, so the ground underneath was visible through it. The edges were formed from dots, lines and thicker fatter areas of pigment that formed and coloured the drip with its appearance of black and grey areas. The drips were scanned and uploaded to a file on the laptop.

Fig. 26. *Large Drip.* Scanned digital image. (2019)

The stains were created over several attempts. They were created deliberately and intentionally to appear as though they were created by accident, to give them equivalence with accidental drips. The artist did this along with the other marks to create a painting from them. Deliberately constructing gestural marks, such as the drip, was a practice that art historian Mark Godfrey explained has been engaged with by contemporary painters who are women, such as Jacqueline Humphries, Laura Owens and Charline von Heyl whose work has responded to and challenged its origins in modernist practices, which were the male-dominated paintings of abstract expressionism (2014). Humphries is a painter who explored these gestures through her practice and explained how 'a drip, formerly a symbol of feckless artistic abandon, becomes for me a primary structuring agent' (Godfrey, 2014, p.297). She created gestures that explored their formal properties in relation to their perceived interpretation.

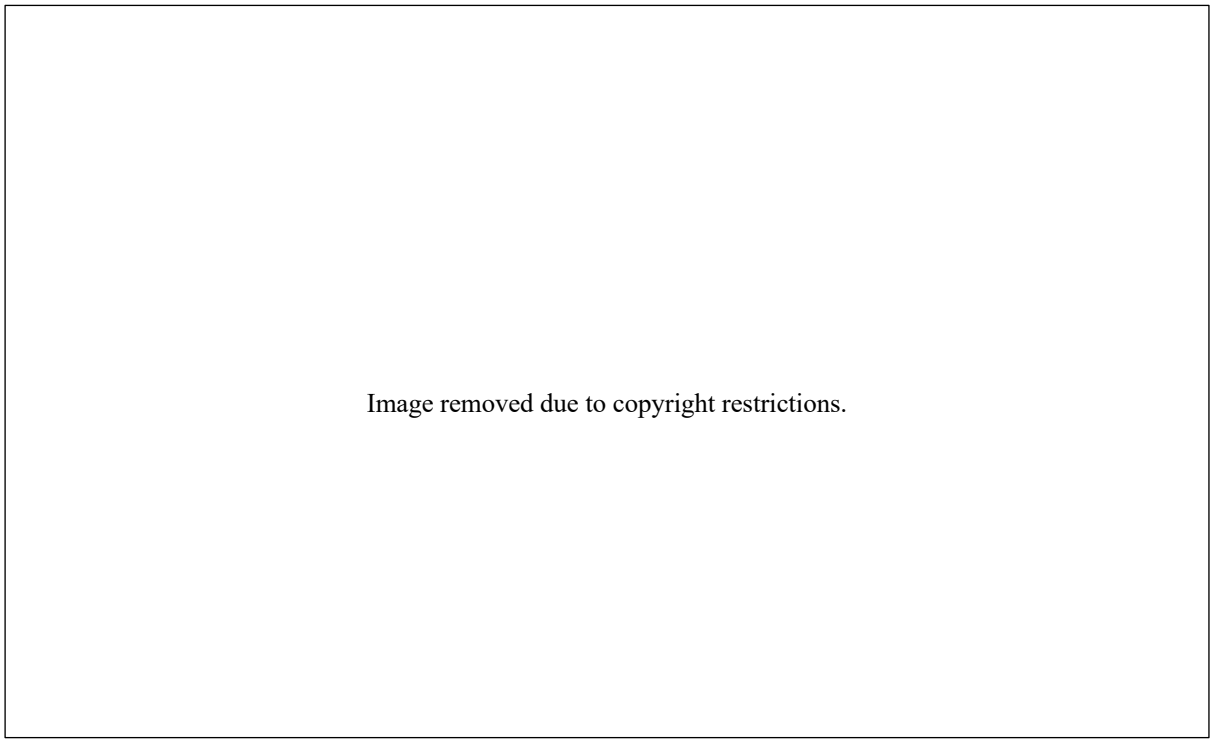

Fig. 27. Jacqueline Humphries. *Sunset (Yellow)* (1996). Oil and spray paint on linen. 72 x 72 inches. Image from Wise (2019, p. 259).

Humphries' painting *Sunset (Yellow)* (1996) was produced by creating a stencil of a drip and repeating it throughout the painting using different materials and colours (Fig. 27). By doing this she translated the accidental into a deliberate structure using pattern, subverting it. Von Heyl has created fake drips in her work such as, *It's Vot's Behind Me That I Am (Krazy Kat)* (2010) in which she created drips that were painted slowly by hand (Fig. 28). Godfrey explains how von Heyl does not always create drips this way, so that the process cannot be predicted, which allowed her to distance herself from work that might become formulaic, like its modernist equivalent.

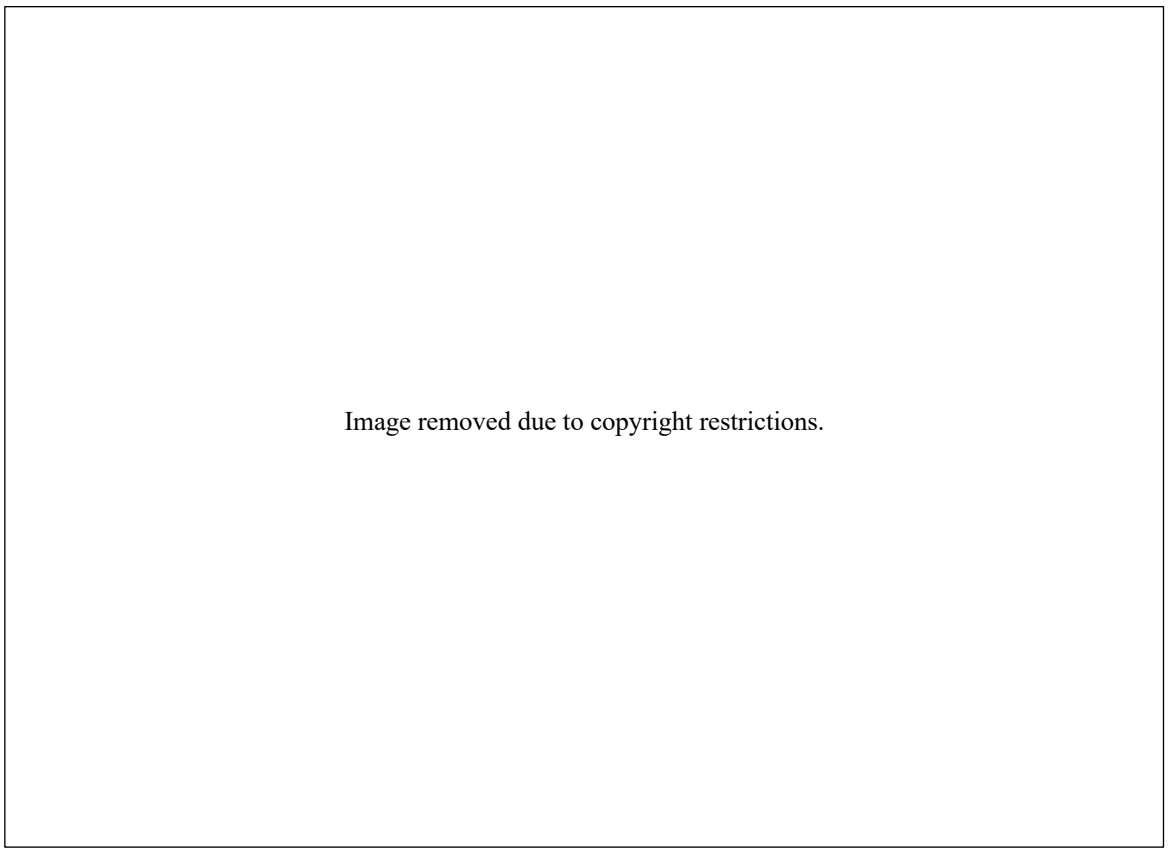

Fig. 28. Charline von Heyl. *It's Vot's Behind Me That I Am (Krazy Kat)* (2010). Acrylic, Oil and Linen on Canvas. 82 x 72 inches. Image from Godfrey (2014, p. 298).

Using translation allowed equivalence to be drawn between sources in abstract expressionism and the desk. Abstract expressionism was a genre of modernist abstract painting, which Greenberg extolled, explaining that it removed the focus away from the external world, which he claimed allowed an examination of 'what goes on inside the self' to be explored through painting, which connected it with thoughts of the artist (1988, p.204). Abstract expressionism was a male-dominated form of abstract painting, which was considered such because of its expressive and at times, aggressive use of mark making. The drip informed a discourse around abstract expressionism that connected it to the presence of the artist and was used to reinforce the myths of originality associated with it. Krauss explained how these myths reinforced structures within modernism and the avant-garde and proposed accepting the reproductive forms of media and exploring them through a discourse of the copy (1986, p.168). The overuse of the dripped gesture resulted in it being styled towards representing a specific meaning, one that was manipulated to create a perception of a specific relationship with the artist, through their physical and psychological presence. The drip was re-defined and formed a symbol of

abstract expressionism, supporting arguments that painting was an exhausted practice. Humphries described how her use of such gestures at art school had been met with negative responses due to this (Godfrey, 2014). She reclaimed the gesture, which she used to examine the ways in which images are formed, creating them with repetitive methods, such as through stencilling, that highlight the creative possibilities of the copy.

The marks and stains in this research were created by gestures made by the artist while painting in the studio. They were then scanned and photographed so they could be transferred onto the laptop. The marks were isolated by marking a line around their forms in the digital studio that selected them by highlighting them, which allowed them to be used further in the digital studio. Venuti (2007) described the first act of translation as a de-contextualisation, which could be considered when the marks were removed from their physical contexts by being uploaded into the digital studio. This re-contextualised them into a location where they could be viewed on a screen, with screens and computers as supporting surfaces and objects. They gained a new physical supporting object but were removed from their painted paper context. A computer screen can be compared to presenting paintings in a frame, behind a pane of glass. However, on a computer the marks are visible but not physical, they are translated into numbers. The work created in the digital studio can be viewed on-screen and installed in exhibition contexts, which artists such as Gregor Wright do to frame paintings, and that highlight the context of its translation.

The Readymade Desk

The desk was isolated as a central aspect of the source photograph, which was detailed in the previous chapter where it was interpreted as the site for the practice-led research. The artist made the decision to translate the marks held in the laptop onto a new desk, as it was represented in the source photograph. Interpreting the desk as the site of the practice-led research referred to its surface, which existed in the studio in the form of a readymade object. Readymade desks are available to purchase in a variety of forms that are pre-designed to fit the requirements of different, but common working practices. The artist did not have a desk in the studio so purchased one, which was measured to fit exactly into the space in the studio already determined for its location. The requirements that the artist had for a studio desk were that it should be large enough to create small paintings and sketches and hold objects such as paints, jars, notebooks, large sketchbooks and fit into the designated space in the new studio. The desk area was 155cm wide, which would allow it to fit in between the sink and the wall to the left of the window. As the artist worked in both standing and sitting positions, a desk was found that could be raised and lowered to fit both working heights (Fig. 29).

Fig. 29. *New Studio*. Digital photograph (2019)

The function of the desk in the studio was as the site for the creation and analysis of artwork, which, in this research, involved painting, photography, printing and reflective practices that include writing. Ahmed discussed the writer as occupying the desk in an embodied way, by stretching and moving in relation to it (2006). In this practice, work was created on the desk, sitting and standing at it, but also around it, at its side and in front of it, on the studio floor in proximity to it. Although this was a new desk the artist referred to the source photograph to recall the practices that took place there. Traces of the practice were left on the surface of the source desk, such as marks, spills, stains, scratches and dents, which were embedded into its surface. Books, pens and cloths were on and around the desk. The artist returned to the source photograph to remember the paintings that were created there.

The artist used the photograph as a way of remembering aspects of the practice that occurred at the desk. Photographs can be used to stimulate memories, but research has indicated that the memories recalled from them may not be accurate (Henkel, 2009). Cognitive psychologist Linda Henkel explained how examinations of photographs as memory aides can lead viewers to 'paint a picture' of what they represent (2009, p.78). In using this metaphor Henkel compared photographic memory with painting, which underscored their long-held perceived differences. She highlighted painting as an illusory form with which she found equivalence with photography through remembered interpretations. The source photograph (Fig. 1) was taken in the artist's studio in 2018 and represented

the expanded painting context of the practice at that time. The desk had been used by the artist for five years, so had accumulated the marks on its surface over that time. That studio no longer belonged to the artist, so the photograph did not represent the artist's studio, but a previous studio and past practices. The objects represented in the photograph related to the practices that were used by the artist at that time. The photograph was connected to the present through its use in a new practice-led context, such as through its analysis that included the reflective processes of engaging with it. The source photograph referred to a studio that existed in the embodied memory of the artist. The location of a memory is context-specific, it exists in the place of its proposition and process of discovery, within the artist. The reflections stimulated by the photograph allowed the artist to remember the studio practices that related to the photograph.

Photography's connection to the real world was discussed by Roland Barthes in his book *Camera Lucida* (1980). Barthes connected the photograph to absence, memory and loss. Barthes text referred to his recently deceased mother, the subject of a photograph that was deliberately withheld from the book. It referred to her lived presence as well as her memory, which was re-situated through the discussion of the winter garden photograph through Barthes memory of his mother. It connected past and present through the relationship with the photograph and his body. Although Barthes never reproduced the photograph, which he kept private, he translated it through the text of *Camera Lucida.* In this translation, the body of his mother and the photographic image of her are both absent, compounding this loss. Barthes connected the photograph to a representation of something that has been and to the passing of time (1980).

Screen-Printing the Readymade Desk

The desk was translated by purchasing a new readymade studio desk and screen-printing directly onto its white laminated surface. The marks were screen-printed on the desk to examine the relationship between the photographed painted marks and those made before it by painting. The marks were scanned and uploaded onto the laptop, to be examined in the digital studio where they were isolated and highlighted by digital adjustments to the colour and tone. The colour was removed from the marks and the darker and lighter areas were highlighted to produce its tonal variations, then they were printed onto transparent acetate and burned onto a printing screen. The marks were created on paper to test and explore colours that were equivalent with those in the source photograph. They were then printed onto flat and rectangular wooden surfaces, which the artist had in the studio, to create the translated artwork (Fig. 30).

Fig. 30. *Study for a Studio Desk.* Acrylic screen-print on wood panel (2019). 100cm x 100cm

The translated desk was created in the artist's studio by applying the paint marks randomly on paper using colours that were equivalent to those in the source photograph. The colours in the source photograph, however, were not equal to those in the studio because they had been photographed, transferred onto the computer and printed, which changed their colour from their original context on paper and from those in the source photograph. Equivalence between the printed photograph and the colours on the desk was difficult to ascertain. The colours used in printer inks were not equal to that of painting, but equivalence was found between specific colours. The artist selected a range of colours that would have equivalence with the colours of the marks on the source desk because there was a high probability that they would have been used and stored in the studio, despite the artist being unable to remember or view the exact colours. The screen-printing colours had equivalence with the painted marks on the source desk because the screen-print and source desk were created by the same materials, which was acrylic paint and the same brands and colours were readily sourced. The artist explored different combinations of colour to create the new translated desk by remembering the paintings that were created in the source photograph desk and creating a painting from it using the colours available in the studio.

The term ink is used in screen-printing practice, which connected it to forms of printmaking, but contemporary practices often use acrylic paint. Oil paint can be used for screen-printing, which artists such as R.H. Quaytman used to create screen-printed paintings. The process of screen-printing has a closer equivalence to modernist painting practices that use paint, which similarly used binding mediums to prolong drying time and adjust the translucent nature of colour. The method of application in screen-printing was to fix the screen at a designated and registered point, which allowed the artist to move the paint away from and towards their body, whilst pressing down onto the surface. This is done in a single movement, with subsequent layers added once the layer has dried by fixing the screen at a different point above the surface and repeating the process. This can be compared to modernist painting that adds paint to the surface using a tool, such as a paintbrush, that is pressed down on the surface, but is not limited to a single gesture and can move across the whole surface.

The methods used by the artist during screen-printing was compared with those of modernist painting and equivalence was determined. The artist in this practice used screen-printing in the same way that she paints. She created a single work, rather than multiple prints and used wood as a surface to create work rather than paper, which is commonly used in screen printing. The artist used the screen much like a paintbrush, which was unfixed from the overhead frame, that allowed it to be moved freely across the surface. Multiple prints were created on the surface using the screen in this way. The screen could be moved in single large-scale movements, such as from left to right across the surface, or randomly across it, which allowed one colour to be applied at multiple points. Translation could be used to find equivalence between painting and screen-printing by examining the details of similar processes, which can allow wider and historical comparisons. Equivalence was found in the artists use of screen-printing with modernist painting methods through the pressing and moving of paint in a direction comparable to that of using a paintbrush. Although the paint applied using a brush diminishes over the surface, so too does a screen-print unless the artist re-fills the screen with paint, which is held on the screen and used as required in a similar way to a painting palette.

Screen-printing was compared to stencilling, which was a method of applying paint through a pre-determined form used by painters such as Humphries, who used them to create reproductions of the drips in her paintings. Stencils can be cut in a shape around the form of an object, such as a mark and used to replicate its form, which was equivalent to the use by the artists of screen-printing. Stencilling is comparable to collage, which theorist Rona Cran acknowledged has wide-ranging historical definitions and uses as ‘its basic principle is the experimentation with and the linking of disparate phenomena: democratically, arbitrarily and even unintentionally’ (2016, p.4). Using theoretical interpretations, definitions and through their use in practice, translation can be utilised to understand the expanded relationships with other processes through equivalences between them. The ‘electrobricollage’ process defined by Mitchell (1992, p.6) and used in this research had an

equivalence to the stencilled marks that Humphries repeated in her work, in that the material she used was not physically cut and glued but pasted on using paint. In Humphries work it was achieved using oil and spray paint and carried out in this research by screen-printing. These methods examined the ways in which objects could be replicated and highlight the painted mark through its physical properties.

The artist stood in front of the desk, at its centre, which provided equivalent space at left and right sides, maximising the use of the desk's surface from ~~a~~ single point. The screen was positioned at the left side, which required the artist to turn and face that direction. The paint was applied, using the squeegee, across the length of the desk, pressing down, then pulling back and forward, repeatedly from left to right across its length. When the first colour had dried the artist took the next screen, which contained a different series of marks and repeated the process with a different colour (Fig. 31). Because the screen was moved across the desk to create a line of printed marks, rather than held still to create a single print, the application of paint on the readymade desk had equivalence with painting using a paintbrush, which was a method the artist used in her practice. The artist translated the desk by painting on it in a way that gave it an equivalence through the process of application, to the marks on the desk in the source photograph, which created a desk that represented the methods used in her expanded painting practice.

Fig. 31. *Screen Test*. Screen-printing frame (2021). 42cm x 60cm

Paint was not added to the back of the desk as this was where objects on the artist's desk were usually positioned. The composition of the translated desk mimicked the limitations that created the composition of marks in the source photograph, even though it was possible to make marks wherever the artist wanted to within a new translation. However, it also related directly to this screen-printing process and was a trace of this action. Ahmed explained how our bodies are shaped over time in relation to the objects that are within our reach. She added that history creates and is created by the repetition of gestures that are orientated towards these objects (2006). The readymade desk was created by layers of past and present embodied practice, which allowed it to be translated as an expanded painting through embodied tacit and explicit knowledge and memory that referred to the practice represented through the source photograph (Fig. 32).

Fig. 32. *Screen-printed desk (from the end of painting series).* Installed screen-printed readymade desk (2021). 150cm x 75cm x 75cm

The marks on the desk were examined in relation to the marks in the source photograph. The marks were layered by being added one colour at a time, which was like the methods of application by the printer. The marks were comparable to those found in the earlier painted marks, but were flattened, like those in the photograph. Marks are physical forms that are not always flat, as thicker and thinner paint was recalled as being found on the source desk. Thick areas of paint were referred to as impasto, which was another method that was overused by abstract expressionist painters (Godfrey, 2014). The physical properties of paint and its relationship with the artist in the digital era were examined by artists such as Laura Owens (Fig. 33). Godfrey discussed how Owens created gestures that appeared as though 'they must be digitally generated' (2014, p.298) and although the forms were created using digital painting software, they were projected onto canvas and completed with impasto gestures (2014, p.298). Owens' impasto is an image of paint that had equivalence with its real and

representational forms and was created to intentionally appear as an image. Godfrey highlighted this illusory capacity explaining that ‘the impression of fakeness is amplified’ by Owens who added darker areas of paint below a gesture, which created the illusion of a shadow underneath them. The marks on the desk in this research were also created with the intention of referring to their represented form, through the source photograph, rather than the studio desk. It is apparent that they were not created accidentally through painting, because they would not all be so uniformly flat. The loss of the physical form of the mark on the translated desk highlighted it as a representation of itself, which was created from a printed photograph. This interpretation was intentionally created by the artist.

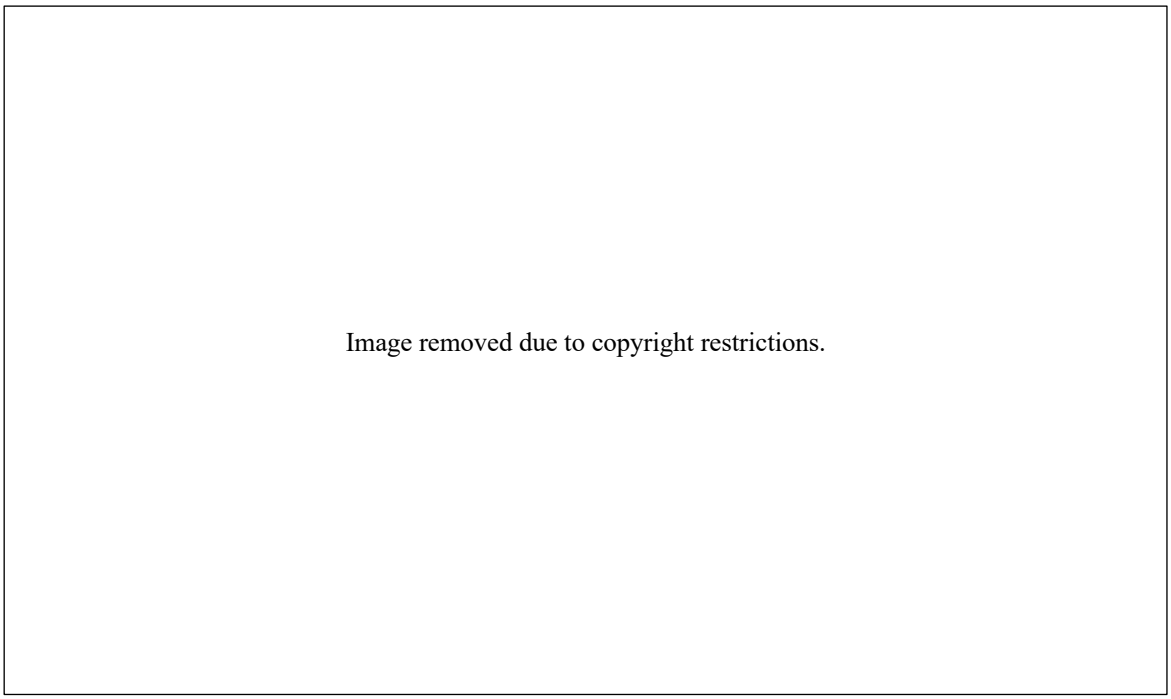

Fig. 33. Laura Owens. *Untitled* (2012). Acrylic, oil, Flashe, resin, pumice and collage on canvas. 108 x 84 inches. Image from Sadie Coles HQ.

Digital photographs are sometimes printed using paper coated with resin to give it an appearance of an analogue photograph, which had a gloss finish. This is not a necessary process, but it allowed the digital photograph to appear like an analogue photograph. The artist wanted to examine this connection with photography, to explore how the resin connected the digital interpretation with the past, which in photography was related to nostalgia for analogue processes. Another version of the desk was created that separated its layers with resin. This is because the artist also wanted to examine how the application of resin altered the interpretation of the desk by separating the printed layers to create a more visibly layered painting. In this practice, painting involved a process of layering, which allowed areas to be made distinct from each other and gave the painting a depth that removed it from

its surface at each new layer, creating a remove from the flattened photograph. The resin separated the paint through transparent layers, which added to the depth of the painting (Fig. 34). The resin used to layer the readymade desk was thicker and dried harder than that of a coated photograph, giving the appearance and touch similar to a laptop screen, which connected it to its digital source through this resemblance.

Fig. 34. *Studio Desk Detail (Gloss).* Readymade desk installation (2021). 120cm x 60cm

Although the readymade desk was created through reproductive processes, it was a single object that was defined as an expanded painting. It referred to the processes of painting used within this practice, one that uses modernist painting methods, photography, printing and readymade objects to create new ways of understanding the relationships between them. It was created with the intention of examining the marks with an equivalence to modernist painting and to create new interpretations of them in the expanded painting context. Translation was used in this research to examine the practices, methods and process that resulted in the readymade desk as an expanded painting. It re-situated the desk at a different point in the practice from its source in the studio and from its source in the photograph.

Installed Readymade Desk

The artist reached the end of painting the readymade desk, which allowed it to be examined in its completed form, as an expanded painting. It was fully re-contextualised as an artwork, which de-contextualised it from its functional context as an object used for painting on. The artist examined how it might be presented by referring to the source photograph and adding objects and images around the surface of the desk (Fig. 35). It was installed in the studio, where some of the objects and images were the same as those represented in the source photograph (Fig. 1). This is because these are

objects that are in the studio and regularly used by the artist. The cup is the same one seen in the source photograph, although now it had a hairline crack on it, which changed it slightly, because the artist no longer used it for drinking coffee, but did use it to hold water for painting.

The objects at the back of the desk were like those in the source photograph, which were the notebooks, sketchbooks and loose pieces of paper that contain writing, drawing and paintings. These sketchbooks held the source work that was used for this research, which was usually placed on the desk. Current sketchbooks and notebooks were situated on the artist's desk and were easy to reach, while older versions were filed on the shelves behind the artist. The new relationships were revealed to examine the historical relationships between the source photograph and translated expanded painting in this practice. In translation the source always comes before its translation, which led Benjamin to define translation as a marker of time (Benjamin, 1935). Understanding the historical relationships between painting and its expanded practices allowed the practice to be understood and re-situated in its new context.

The black and white checked box was a readymade object that was translated into an artwork by painting it and presented at a residency and exhibition in Cornwall in 2016. Following the exhibition, the unit was returned to the artist's studio and stored there, where it was eventually used to store drawings and prints inside of it. The artist re-cycled the artwork back into a functional object that could be used in the studio because it was taking up space as an artwork (Fig. 36). When larger objects are created, they take up greater space than paintings, which can be hung on the wall, or wrapped and stacked, using less space than larger three-dimensional objects. The artist usually holds on to work and although selling to galleries, museums and private buyers is an option, larger works like the readymade unit and desk do not sell easily in part because of size. The objects are re-cycled in the studio, or elsewhere, which means they must be photographed so that they can be documented and used in the practice. Digital processes allow photographs of large artworks to be stored and is currently less expensive than physical storage.

Fig. 35. *Further Study for a Studio Desk.* Readymade desk installation (2021)

There is a printed image on the wall of a painting by Charline von Heyl, *Blue Hermit* (2011) and an image of work by Haegue Yang, titled *Gymnastics of the Foldables* (2006). These images were on the wall in the previous studio and re-printed to hang on the wall in the new studio. Von Heyl and Yang connect to this practice because they examine the relationships between words, images and objects, exploring the relationship between personal and shared languages. They explore interpretations using different embodied methods, such as repetition to create new visual and object language forms, developing their own personal vocabulary that they use to create on-going translations. Von Heyl explores these relationships through abstraction and figuration in two-dimensional painting. In *Gymnastics of the Foldables* (2006) Yang uses recognisable and readymade objects that create anthropomorphic artworks that are difficult to interpret, highlighting the gap between objects and words. These artists use known and familiar objects and images to create new interpretations of them. These images are kept on the wall as they refer to themes within this practice that do not change.

The image below that of Von Heyl's is a postcard of work by the artist R.H. Quaytman, which the artist purchased at the Punta della dogana during the 2019 Venice Biennale. Quaytman based her studio practices around the site of the exhibition at the start of each research project, incorporating the painting's themes into the architectural space of the exhibition, connecting their historical and contemporary contexts. In threading the exhibition context into the work, Quaytman dismantled their contextual boundaries and combined aspects of each into an exhibition context where the meaning of the work was based on their new relationships. Like the work of Ellsworth Kelly in Chapter Two (Fig.

15) Quaytman created paintings that used the exhibition site as part of the work, which meant the exhibition context was used to provide it with its meaning. Quaytman also sourced images from other artists that she used to make paintings. Her practice was important to this research in understanding translation through equivalence with other practices.

An artwork can be interpreted differently in an exhibition context as it will be influenced by aspects such as galleries, curators, online platforms and collaborations, which can change its final and public interpretation to the point where the interpretative intention of the artist becomes unclear. The artist in this research could have allowed visitors to view this work in the studio, by exhibiting the work during open studio events. Presenting the readymade desk in this context would have allowed viewers to interpret it as a painting in its expanded form. It is not a desk that is intended to be used, but viewed, however its presentation in the studio would complicate this interpretation. It is an artwork, but it will stay an artwork for a short time because the artist cannot store it and will find it difficult to sell because of its size and shape. The desk will be used as a studio desk, which will be protected by the resin, but may become damaged or altered. This is an important consideration in creating a sustainable art practice. However, the idea that a work of art was damaged or altered might be re-interpreted as it being part of its natural translation across time, rather than as a mistake. This would as Graw stated ‘reinsert the the artist back into the process’ (2018, p.227) giving the artist authority to decide what a mistake might be and how the work is to be presented.

Fig. 36. *The End of Painting.* Digital photograph (2021)

The photograph of the studio was the final translation, as the artist reached the end of the expanded painting research (Fig. 36). The photograph was compared to the source photograph, which it had equivalence with because of their directly related contexts in this practice-led research. Placing the photographs together highlighted their similarities and differences and indicated the boundaries of the research, from start to completion (Fig. 37). The new studio was in a different location, it was smaller, but it had two large white walls with plenty of floor space and a sink. The marks on the desk were flattened further by being photographed, which moved them closer in equivalence to the marks in the source photograph. The blank white wall in front of the desk had gone, replaced by a window. The bright sunlight created a white glare, which had equivalence with the source photograph's white wall. The white glare was coloured by similar pixels to that of the wall in the digital source, similar inks to that of its printed version. In the source photograph the white wall referred to its painted surface. The glare could be interpreted as a mistake made by the artist, but it could also be interpreted as part of this research, generated from the results that refer to mistakes and from its relationship to the source, which was created as a translation in the context of the studio practice. The glare of light referred to errors made in using the camera and was created through its photographic representation. However, it also referred to an attempt by the artist to translate the white wall in the source photograph and to understand how images are created through marks considered mistakes. It refers to the future work of the artist, generated from the findings translated through the research.

Fig. 37. *Source photograph and The End of Painting.* Digital photographs (2018/2021)

The final photograph (Fig. 36) was titled *The End of Painting*, which referred to the discourse surrounding painting's attempts to re-situate itself, particularly in relation to the introduction of new technologies such as photography and digital practices and the move away from modernist methods through expanded painting practices (Crimp, 1981). The overlapping relationships between painting, photography and printing used in this expanded painting practice was explored through this research and evidenced through translation. The photograph (Fig. 36) refers to the end of painting at a different point in the practice, where it has been translated through the research. The photograph refers to the

source and final translation in the expanded painting context. The photograph signifies the end of this expanded painting research, but the start of another.

Conclusion

This practice-led research examined translation as a methodology for a studio-based expanded painting practice using a single case study design. The results of this study revealed translation as a critical practice-led methodology that provided a framework for understanding an expanded painting practice. Translation in this research was defined as the interpretation of source material by the artist through an embodied engagement with it that was understood through its re-contextualisation within the expanded painting practice. A digital photograph was sourced and returned to and examined in different practice-based contexts, that explored content, surface and object related concerns. The research was carried out using a cyclic methodology, in which the artist returned to the source multiple times and examined it intuitively and reflectively.

Chapter One detailed the contexts of expanded painting and translation to understand expanded painting as a process of translation. The problems identifying and defining contemporary painting practices was discussed and how these attempts connected to those of modernist painting. Painting and its connection to the expanded field of practice was explored by examining its medium specificity through hybrid and interdisciplinary practices. Painting was highlighted as an evolving practice, connected to its modernist past and expanding medium specificity. It is continually being re-defined and re-contextualised through individual practice within an unfolding historical context.

The second section of Chapter One examined the context of translation and the field of translation studies, which described the parameters of its contextual analysis that included its connections to linguistic and semiotic practices. Translation was examined through research in the growing areas of visual, embodied and fine art translation, which highlighted the interpretative potential of translation within a creative context. The relationship between translation and artistic practice was explored through its overlapping relationship with verbal language and a comparative examination of their differences.

The final section of Chapter One detailed the rationale for combining translation within an expanded painting practice. Expanded painting was proposed as a process of embodied engagement with source material, which was examined through its re-contextualisation, thus rendering it a process of translation. Expanded painting and translation were shown to have both evolved in relation to new technology. The medium specific aspects of their practices have expanded to absorb these changes. The point of view of the artist underscored the role of the individual in expanding the medium and contributing to its wider discourse. This individual practice was examined through self-translation using a single case study of the artist's practice and was detailed in chapters two and three.

In Chapter Two the source photograph was interpreted and examined in the context of photography and expanded painting, using translation as a framework for understanding it. Selecting the photograph as a source for this expanded painting research immediately re-contextualised it, which problematised it by identifying it as both a source and a translation. This highlighted the fact that the context of its use was what created its meaning within the practice. The source photograph was examined by the artist by looking, printing, handling and painting embodied engagements that involved the artist moving towards it with an intention of understanding it through practice-led research. This chapter detailed how the source photograph was directed towards a practice-led exploration of its image, object and surface properties. The process of selection was generated from each translation through intuitive embodied interpretations. It revealed the target translation context as an unfolding event, which was directed through the practice. The contextual parameters were unfolding and refined at each stage through narrowing degrees of selection. This formed the practice-led context for understanding the work as a translated expanded painting. The presence of multiple possibilities from a single source were used to generate further points of departure in the practice-led research.

In Chapter Three the practice-led research emerged at a distance from the source photograph, which was translated by using the photograph from remembered and tacit knowledge of the embodied practice that it referred to. The artist isolated marks from the source photograph and created new marks by painting, scanning and uploading them onto the laptop, where they were used to create a new screen-printed studio desk. Modernist and contemporary abstract expressionist marks were identified as equivalent, which allowed a comparison of artists and practices with those created in this practice. Equivalences were made between this work and painters such as Jacqueline Humphries, Laura Owens and Charline von Heyl who isolated and interrogated modernist painting marks. The desk was re-contextualised as an expanded painting and installed in relation to the source photograph, which revealed the contextual differences that occurred across the duration and locations of this research.

This research provided an original contribution to knowledge in the fields of expanded painting and translation. It contributed to the field of expanded painting by examining it through a critical practice-led methodology of translation that provided a framework for understanding it. It presented translation as an embodied interpretation of source material, which was understood through the re-contextualised source-translation relationship. In this research translation provided a framework that connected expanded painting with photography, printing, critical and creative writing and provided a means of understanding their relationships through practice-led contexts. Through this research the source photograph was translated into various cross-media artworks, including digital photographs, photographic prints, painted photographs, paintings on paper, screen-prints on paper, readymade

objects, studio installations and digital photographs. These were translated and analysed within the expanded painting context. The complete range of translations included screen-prints on paper, wood, aluminium surfaces and installations in different locations, can be accessed in the portfolio and blog site.

This research examined translation as a methodology for an expanded painting practice, with the artist as translator. It highlighted translation as an embodied practice that examined a source photograph through looking, handling, painting, printing and writing. It examined expanded painting through translations of a source photograph of the artist's studio, highlighting the different subject positions of the artist that emerged in each practice-led context. The process of translation involved removing aspects from the source photograph during the creation of the translations, that added information. This related to the embodied engagement with the source, the methods used and the process of re-contextualisation. Each translation was interpreted through its equivalence to the source and through the losses and gains within each new work. This highlighted translation as a process of de-contextualisation and re-contextualisation that generated new work from different embodied interpretations.

The practice was defined and examined in relation to other practices in the wider and historical practice of expanded painting. As a source existed before its translation, this methodological approach was utilised as a historical marker that allowed the evolution of the practice to be examined, not only within its own boundaries, but with the practices of other artists, such as R. H. Quaytman, who was a key influence in this research, and is an artist who has collated and examined her practice and situated it within an art historical context, by archiving her work using chapters that contained a translated series. This practice was situated within the historical context of expanded painting, providing a relationship with its practical and theoretical contexts and with the wider field of expanded painting practice, which can be examined through translation. This research contributed to translation studies by providing a detailed individual case study of translation in expanded painting conducted by an artist, who has examined and explained the context of her individual practice, which was compared with other practices.

Translation was found to be a generative force in practice-led research. Each of the translated works generated a new series of work, in response to the work that came before it. For example, the digital photograph was intuitively held at the edges and bent because the artist had picked it up, which had happened because it was printed. Formal relationships between the source and translation were analysed, which revealed their differences and points of equivalence and overlap. Comparisons were made with the source photograph and to each work in its series. Equivalence was determined between them at various points that reflected the loss of the source and the gains made through each translation

that defined them in their new contexts. For example, in Fig. 14 the loss of part of the photographic image was compared to the source photograph through each of its series, which were translated by handling. Each change to the photograph reflected a different relationship within the expanded painting context that could be examined, such as the production, physical properties, surface and image, which were compared to each other and with modernist and expanded painting practices. It revealed that expanded painting practice can be isolated, examined and understood within multiple emergent practice-led contexts using translation. This research utilised photography, painting, printing and writing to generate new work, which provided the methods that created and understood the expanded the practice.

Translation was a fluid framework that allowed expanded painting practice to be defined and re-situated according to the work sourced and translated. The selection of the digital photograph set the parameters of the practice, because it was re-contextualised as the source for the research. This underscored that the source existed as both source and translation, but its meaning depended on its use within the practice, which at the start of the research was as the source. Understanding that definitions changed depending on the use of materials and methods within the practice was important because it proposed that the definition of expanded painting was fluid and one that was defined by the work that was created within the practice.

In this research translation revealed how cross-media methods contributed to the growth of expanded painting practice. The methods included photography, printing and painting that defined the parameters for understanding expanded painting practice related to the source photograph. Following each translation, aspects of the photograph were still visible, for example, a printed digital photograph and a painted photograph both retained details from the source that were analysed and compared. The creation of each new work widened the scope of investigation through hybrid works that formed new relationships with photography and printing. This highlighted translation as a framework for creating and understanding expanded painting practice through relationships with other media, which determined equivalences between them. The examination of these relationships through the framework of translation highlighted the contribution of cross-media practices to expanded painting, which detailed how painting is expanded by absorbing photography and printmaking methods. For example, the relationship between digital photography and expanded painting revealed equivalences between them, such as by printing the photograph on paper using ink. The inks used to print digital photographs on paper had equivalence with paint and with printmaking practices, for example the direction of application was examined to determine differences and similarities that could also be compared with modernist painting methods.

An original contribution to knowledge that this research provided was to reveal translation as an emergent and practice-led process within the field of expanded painting. Due to the emergent nature of practice-led research the context was defined and fixed at the completion of each translation by the production of new artwork. For example, the photograph was handled first by being picked up and translated further through a series of movements by the artist's hand that resulted in it being scrunched and then unfolded. This combined movement was completed intuitively and therefore the full contextual parameters were unknown until the end of that translated series, which again, ended intuitively. This revealed the full parameters of the intuitive practice that the artist could compare with the source photograph through the analysis. The photograph was translated within different practical contexts that related to the artist's engagement with it, which expanded the scope of the examination through the different embodied methods. Each series revealed the parameters for its understanding through equivalences between the source and the new artwork, which detailed translation as a framework for organising and understanding the expanded painting practice within a series of artworks. It highlighted how the multiplicity of translation supports the growth of expanded painting practice because it can be contained and defined within its contextual parameters.

The relationship between practice and critical writing was highlighted in this research as a translation. The decision to write in the third person created an illusion of objectivity, instead of using the pronoun 'I', which implies a subjective account. Objectivity is important in science writing, which was the artist's former career, where a sense of impartiality gives validity to the results. Translation in an expanded painting practice is an attempt to create objective parameters within a subjective painting practice. The third person writing in this thesis is a translation of the practice-led research because it was written within the parameters of academic writing. The methodologies of fixing variables, cyclic returns to the source and embodied interpretations were embedded in the artist's medical practice and by using third person writing in this research drew out the parallels between scientific and artistic research. Further research is proposed that examines translation within creative and critical writing expanded painting contexts to offer a deeper understanding between them, for example, the relationships between creative and critical writing in various expanded painting contexts could be examined, using translation as a framework to interrogate fine arts research hypotheses within academic dissertations.

Further research in translation within the expanded painting context was suggested by this research, for example, research that examined inter-textual relationships between a translation and the work of other artists in expanded painting. Research that examined expanded painting as a translation through other practice-led methodologies would explore its wider use, as would a further examination of expanded painting studio contexts and how the work is influenced within these environments. The next stage in this practice-led research could be to interrogate a different relationship between

photography and the expanded painting context, such as by iconographic means. Other sources, including material and non-material sources, could be used to examine the translative relationships within this methodological framework. Research that examined in more detail the economic limitations that inform individual practice and the wider field of expanded painting could be explored using translation. Discursive aspects of expanded painting were highlighted through the translated work, such as the end of painting through technological changes, particularly the introduction of photography. Translation allowed ethical questions to be raised, which offered a rich area for further examination. Concerns around how long artworks should last or be preserved and the cost of storing and keeping them were explored in this research. Ethical questions that referred to the decisions around which artist's works should be restored are related to the images that have continued to circulate, underlined the questions that related to the images that have defined a culture and its historical trace. Further research is needed in this area; however, translation was found in this research to have generated further enquiry, which included the written critical translations of reflective practice. This indicated the importance of expanded painting practice in exploring wider concerns within its field and the importance of translation as a framework in generating the discourse.

In conclusion, translation exposed the relationship between critical and creative practice, indicating its position within an intuitive and reflective expanded painting practice through hybrid and cross-media methods that included photography, writing, printing and painting. Through this process the practice was re-contextualised within the field of expanded painting, which allowed it to be examined and compared from its source at the start of the research to completed works. Each translation used a cyclic methodology of returning to a source to examine it through embodied methods, that re-contextualised the artist and practice at a different temporal location through its translation, confirming translation as a historical marker of its change through the research.

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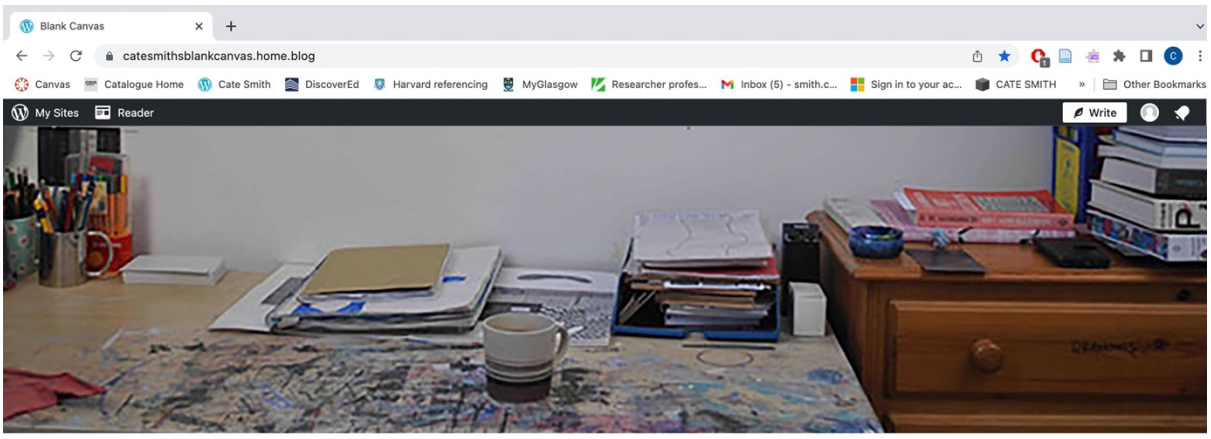
Appendix

Excerpts from the artist's blog site are edited and presented in this appendix, the site can be accessed in full here.

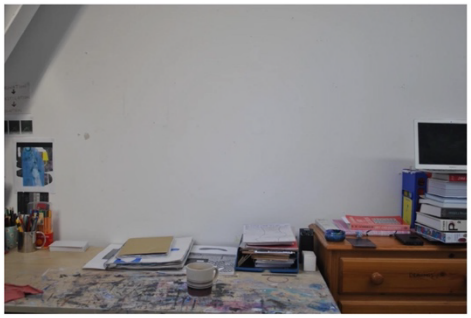


MENU

BLANK CANVAS

Blank Canvas: coffee break (cleaning)

Posted on November 9, 2018

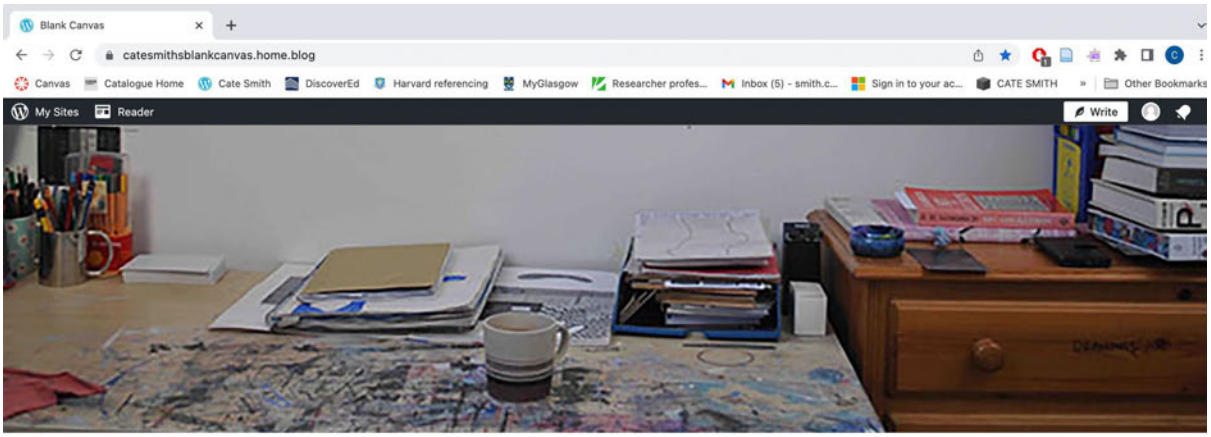


this is coffee
half in
half out
waiting
one sip more
watered and
forgotten
distracted
cold
this is water

Edit

Blank Canvas: the start (fragments) Blank Canvas: coffee break (deciding)

Access this page here

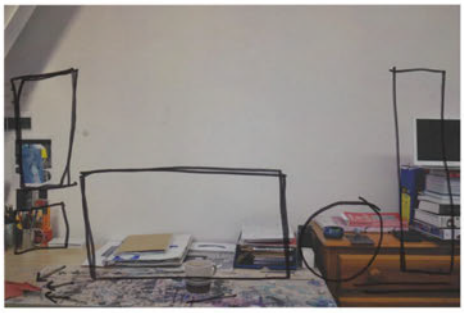


MENU

BLANK CANVAS

Blank Canvas: sketches (planning)

Posted on November 9, 2018



Being inspired by other artists

Ready to write and draw ideas

Sketchbooks at the ready! Ideas inspired from older drawings and space for new

Things I should have tidied up before I started. I don't have a place for these.

Painting books and laptop for research and for listening to music in between work.

Categories.

Edit

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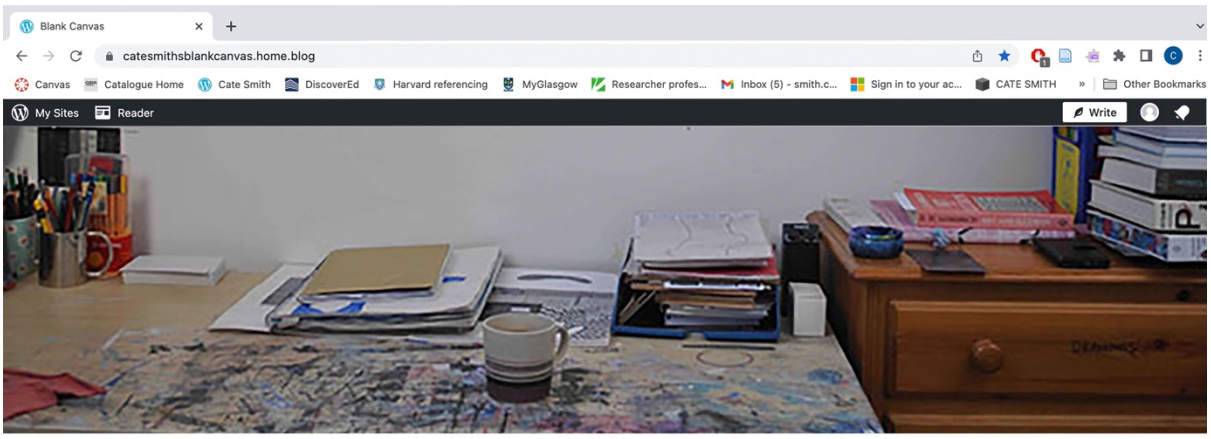
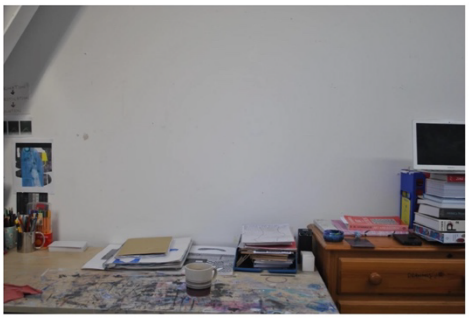


MENU

BLANK CANVAS

Coffee Break: A Sudden Gust of Wind

Posted on July 3, 2020



Laura Mulvey, *A Sudden Gust of Wind (After Hokusai)*, Oxford Art journal. Vol

Mulvey notes that the photograph, composed by Jeff Wall, contains 'seemingly incompatible temporalities' through its reference to different periods in the history of photography. The photograph initially appears as though it was taken in an instant, however was staged, composed, photo-manipulated and multi-layered by Wall. The combination of instantaneous and performed presence are unsettling, what Mulvey refers to as a *technological uncanny*, hovering on the border between old and new technology, providing the tension between both. The image refers, nostalgically to instant, point and shoot photography of the past as it connects nature and technology by reference to natural light and photosensitive materials. This reference to historic uses of photography is connected through its indexicality—its connection to a referent, although there is no referent (to the natural world) as such since the image is staged and digitally manipulated. The referent is cultural—a staged performance of a Japanese print. Wall states that his images have 'no outside' and perhaps he is referring to the staged nature of the work, but this image is also a containment of cultural elements rather than being directly connected to nature. My photograph above, does have an 'outside' referent, it refers the the site of making—the studio. In Walls photograph, the connection to nature is perhaps only through the presence of the artist and viewer?

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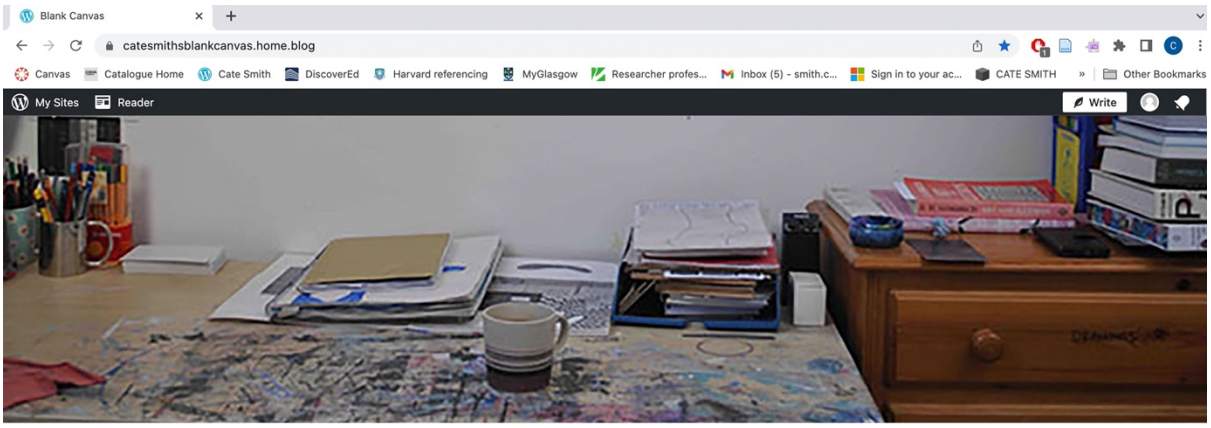

MENU

BLANK CANVAS

Coffee Break: Krauss

Posted on July 7, 2020

Rosalind Krauss, *Notes on the Index: Seventies Art in America.* Part 2. October, Vol 4, Autumn, (MIT Press: , 1977), p 58-67.
http://www.jstor.com/stable/778480

"once movement is understood as something the body does not produce and is, instead, a circumstance that is registered on it (or, invisibly, within it), there is a fundamental alteration in the nature of the sign. Movement ceases to function symbolically, and takes on the character of an index. By index I mean that type of sign which arises as the physical manifestation of a cause, of which traces, imprints, and clues are examples"

Krauss (1977) p, 59.

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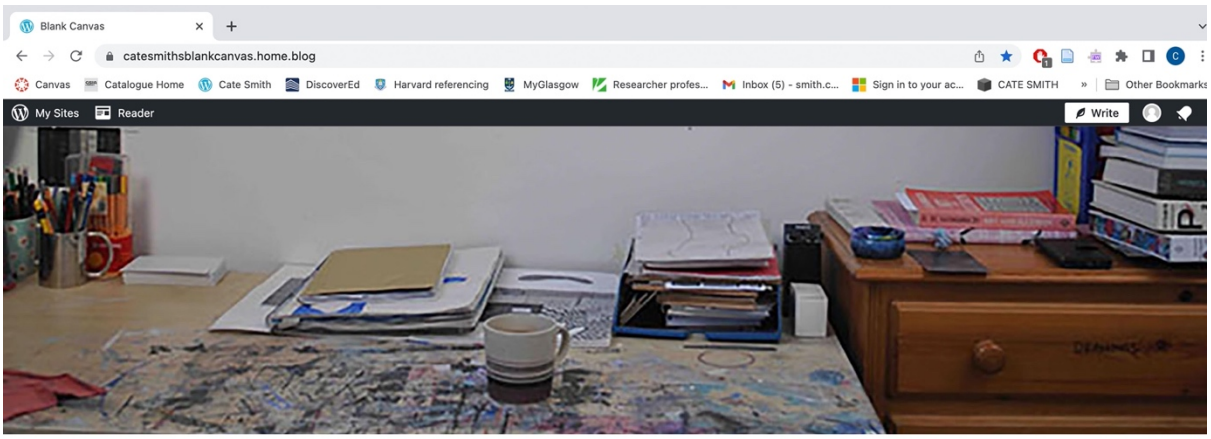

MENU

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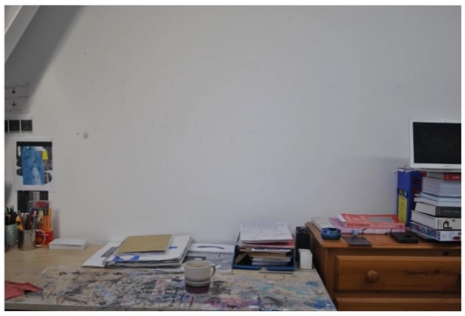
Coffee Break: Ice crystals and meteorites

Posted on August 6, 2020



Mid-August 2018. I was about to begin PhD research examining my own painting practice. I had spent the summer so far outside engaging with the physical natural world as much as I could—cycling, going for walks—around applications to funding organisations and working to raise some cash in case that fell through. Over the course of one day, I cleaned and re-organised the studio. Following the academic calendar is perfect for me because it coincides with the temperature and mood of the seasons. In the heat of the summer, at the end of term, my mind and all its thoughts rest and my physical body takes charge. I indulge in physical activities during the summer that let my body feel the warmth and air .

Writer WG Sebald introduces this concept at the start of his book *The Rings of Saturn*, in which he begins a journey through Suffolk towards the end of the *dog days* or hottest part of summer and sets the themes that will underpin his text [1]. This journey was an attempt to re-energise his body which had grown lethargic after recently completing finishing a work project. The end of summer—leading into the start of the academic year—is a perfect structure for me to pause, reflect and re-organise work projects and something I continue to do even when I am not enrolled to study. Ideas begin to pick up momentum at this point, carried through across the year and come to a natural conclusion towards the end of spring, with summer a point of reflection.

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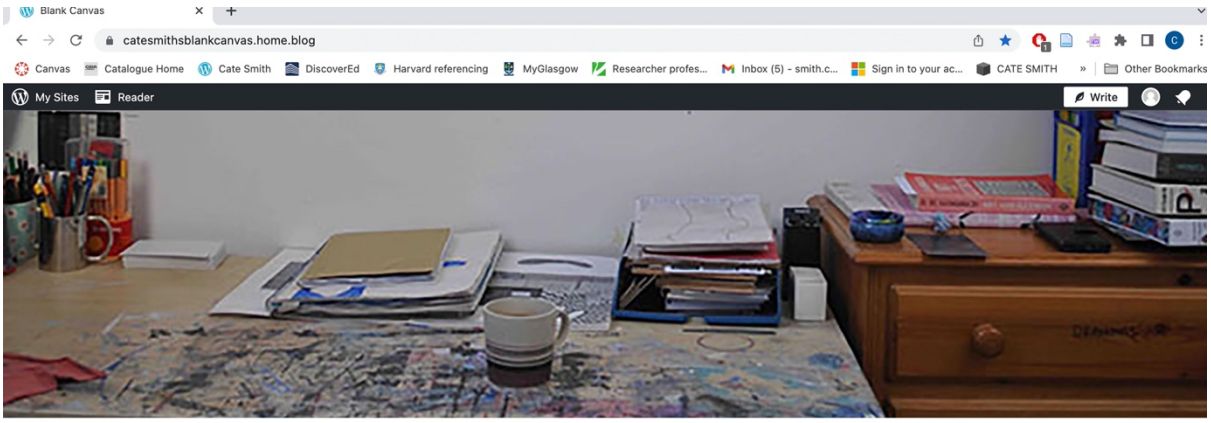
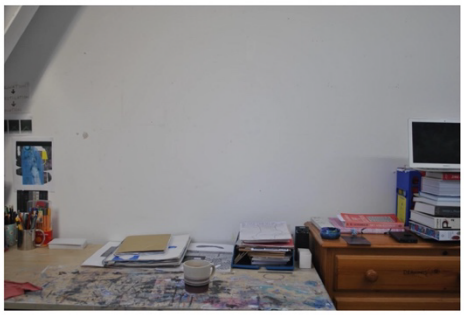


MENU

BLANK CANVAS

Blank Canvas: Camera Lucida (layers)

Posted on April 5, 2021



I am aware that I am not reading Barthes words entirely. The original title of Camera Lucida was *La Chambre Claire*, published in France in 1980. Camera Lucida was translated in 1981 and copyrighted by Farrar, Straus and Giroux, for publication in the U.S by Hill and Wang. I am reading its English publication, by Random House, which was first published in London in 1993. Are these Barthes exact thoughts and ideas? What if his ideas have been misinterpreted? Kate Briggs wrote about how translated texts are read, and accepted by the reader, as though they are written entirely by the original author and not the translator, even though there is an awareness of this. I now wonder if Kate Briggs has any insights into the details of Camera Lucida, since she speaks French and has had direct contact with Barthes work having published a translation of his essays. I wonder whether she would translate this book differently and would she reveal any clarifications, or new thoughts arise regarding photographic indexicality.

I go back to reading.

> A photograph's *punctum* is that accident which pricks me (but also bruises me, is poignant to me).

Barthes extended metaphor likens the punctum to an accident, of being 'pricked'. He connects feelings and thoughts of sadness and regret to a physical event. Metaphors are part of figurative language that connects text to visual images. The word *bruise* indicates this accident being made visible through colour, changing colour, perhaps yellow, red, blue, purple, etc. A bruise is a sign, one that points to an injury, an event or occurrence.

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