



School: Bath School of Design

Researcher: Paul Minott

Project Title: Pretty Abstract

UOA: 32

Research Timeline

Date	Rationale of research activities and decisions undertaken
October 2015	Approached by the Black Swan Gallery to produce a solo exhibition of printmaking, with a provisional date of December 2016. For a year prior to this, I had been making abstract monoprints using multiple plates, but was frustrated by the difficulty of closely registering successive layers of colour. The desire to produce a body of work with a consistent style led me to explore an original method to address this.
December 2015	Using just masking tape and hand wiping, compositions started to suggest that they might be constructed from modular elements. For a centenary Vorticism symposium at Bath School of Art & Design July 2014, I had transferred an iPad vector drawing into a 3 x 2 metre vinyl mural. It occurred to me that the same principle could be used to make a kit of parts from polypropylene, using laser cutting technology.
March 2016	To provide an advance publicity image for the exhibition, I produced this design for Black Swan Arts and conceived the show's title. In time, this would be made as a large vinyl exhibit.
March - April 2016	Working to a 10 x 14 grid of 50mm squares (scaled to press and paper size), I developed over 100 digital 'sketches'. In this way, I arrived at a kit of shapes ready for polypropylene cutting. Finally a selection of interchangeable components

	<p>was determined, which were then exported to Adobe Illustrator and from which polypropylene shapes were cut.</p>
<p>April - July 2016</p>	<p>Having a direct correspondence between digital shapes and colour and their analogue equivalents, I was able to precisely design and match each composition.</p> <p>Particular attention was paid to matching digital colour with etching ink, for each design.</p> <p>Each component was carefully glued into position on an acetate grid corresponding to the iPad grid.</p> <p>The particular precision by which digital shapes 'snap to grid', had to be replicated by the careful placement of inked shapes.</p> <p>The printed outcome was considered a success when the colour matching and fit between the shapes precisely replicated the digital 'original'.</p> <p>Consequently, not all printed outcomes achieved a satisfactory result first time, and much attention was given to matching pigment to digital RGB colour.</p> <p>By July a suite of 12 prints had been conceived and printed.</p>
<p>August 2016</p>	<p>Three extra prints, using every shape from the entire set, were made on a larger press at Bath School of Art & Design.</p>
<p>September 2016</p>	<p>The original image used for publicity was installed as a vinyl mural.</p>
<p>September 10 – October 8, 2016</p>	<p>The final show.</p> <p>Critical essay by Rachel Evans, designed by Paul Minott .</p> <p>During this period, two primary school workshops were prepared for Vallis School, Frome; an artist's talk concerning my influences was given at the Black Swan Gallery and at the ArtBar in Bath.</p>
<p>October 2017</p>	<p>The 4th China Xi'an International Printmaking Workshop, Xi'an Academy.</p>
<p>April 2018</p>	<p>'Magic and Logic' workshop at the Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland.</p> <p>A two hour lecture and intensive one week workshop with 20 students at different levels, to explore the relationship between rational thinking and artistic imagination, a requirement of all graphic communication. When given commercial design briefs, students often resort to the Internet as a first source of inspiration, finding examples which merely confirm their idea of 'correctness'.</p> <p>This workshop sought to slightly disrupt and challenge this tendency, by putting authentic mark making and free association at</p>

the beginning of the process.