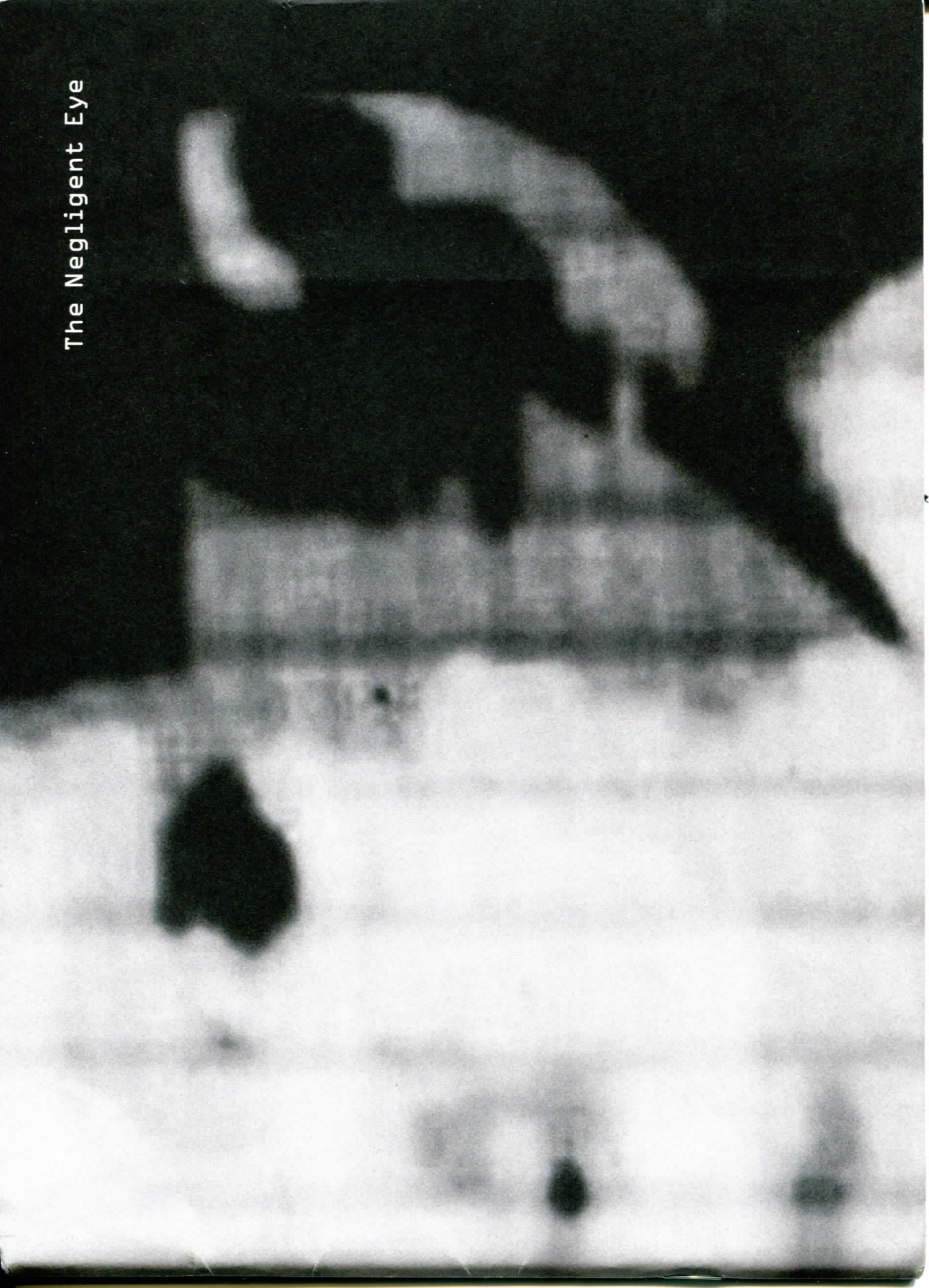
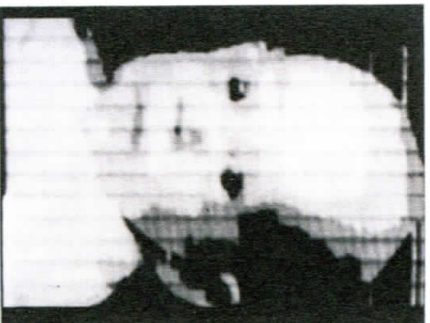


The Negligent Eye



# The Negligent Eye

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



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

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



## Introduction

Bryan Biggs & Sara-Jayne Parsons

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

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

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

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

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

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

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

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

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

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

## The Eye of the Scanner Chantal Faust

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

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

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

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

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

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

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

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

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

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

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



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

Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals... The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards – any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed – whether coherently or in confusion... the painted surface is no longer the analogue of a visual experience but of operational processes.<sup>1</sup>

Steinberg recognises this shift as a radical signifier of the distinction between the vertical dimension of nature as equivalent to an experience in which 'we relate visually as from the top of a columnar body,' and the horizontal dimension of culture that no longer acknowledges 'the same gravitational force to which our being in nature is subject'.<sup>2</sup> In a dizzying collision of axes, the eye of the flatbed scanner looks up from below the surface of its glass table as it concurrently reads down the length of this transparent slab. Nature and culture, the eye and the operation, are compounded into a singular plane: the flatbed scanner picture plane.

When the camera opens its shutters, it injects the sun. When the scanner opens its eye, it projects rays of light. By doing away with the human eye and the prosthetic eye of the camera lens, the omnipotent eye of the scanner, when it descends its beam in a vertical line, is akin to the vertically descendent rays of the sun and also to the verticality associated with God>Human relations in religious belief systems.<sup>3</sup> Looking up and

looking down, the scanner sweeps us with its luminescent shaft as we bow accordingly before it. If this sounds fanatical, remember that when Henri Cartier-Bresson applied the notion of the decisive moment to photography, he intimated that the photographer's creativity lay in intuiting a momentary event in the world as being a chosen moment for the camera. Through photography, we could all be The Chosen People. There is no known decisive moment in scanning. If there is one at all, this moment is blind to us and only for the machine to see. The eye of the scanner – like the human anus<sup>4</sup> – forms a projection only in excretion. Splayed before this vision machine, seen and blind, we bask in its one-eyed glory. And it is good.

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

1 *The Book of Genesis*, 1:3–5 (According to the Masoretic Text and the JPS 1917 Edition.)

2 Charles Baudelaire, *Baudelaire: Selected Writings on Art and Artists*, trans. P.E. Charvet, Cambridge: Cambridge University Press (1981), p. 295.

3 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, London and New York: Routledge (2002), p. 367.

4 Georges Bataille, *Visions of Excess: Selected Writings, 1927–1929*, Minneapolis: University of Minnesota Press (1986), p. 57.

5 *Ibid.*, p. 8.

6 Walter Benjamin, *Illuminations*, trans. Harry Zohn, London: Fontana (1992), p. 213.

7 Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, New York: Oxford University Press (1976), p. 84.

8 *Ibid.*

9 Religious texts describe a God that looks downwards. Humans look up to the heavens and across to each other.

10 'The human anus secluded itself deep within flesh, in the crack of the buttocks, and it now forms a projection only in squatting and excretion,' Bataille, *op. cit.*, p. 77.

## Telematic Time Travel Jo Stockham

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

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

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

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

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

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

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

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

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

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

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

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

This is so with the scanning electron microscope, which captured the tiny gallstones of Beatrice Haines' grandmother in her work *Heavenly Bodies*, or the MRI scanner that circled each member of Marilene Oliver's family in her bid to reprint them and reconstruct the family unit. Most of us have a parallel data body, the combination of our hospital records, our shopping and browser habits, which we consent to being collected by our use of various media. The concentrated development of face

recognition software already in use at airports involves scanning of entire populations. Jane and Louise Wilson's print *Faise Positive, Faise Negative* explores a counter camouflage to this capture. The attempt to produce fingerprint scanners failed because variables such as how the finger was pressed on the scanner, the grease in our bodies, and an association with criminalisation made the move unfeasible and unpopular.

The earliest image in the exhibition is a tiny print by Thomas Bewick made in 1790,<sup>6</sup> where a fingerprint exists as the centrepiece of a landscape. A miniature horse and rider are consumed by the whorls and ridges of the engraved fingerprint, which also becomes a monument outside a cottage, a kind of Rossetti stone to be read. Bewick perhaps already recognised, as someone who engraved and understood the nuance of line, that the particular patterns of fingerprint ridges created a unique form of identification equal to a signature.

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

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

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

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

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

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

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

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



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

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

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

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

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

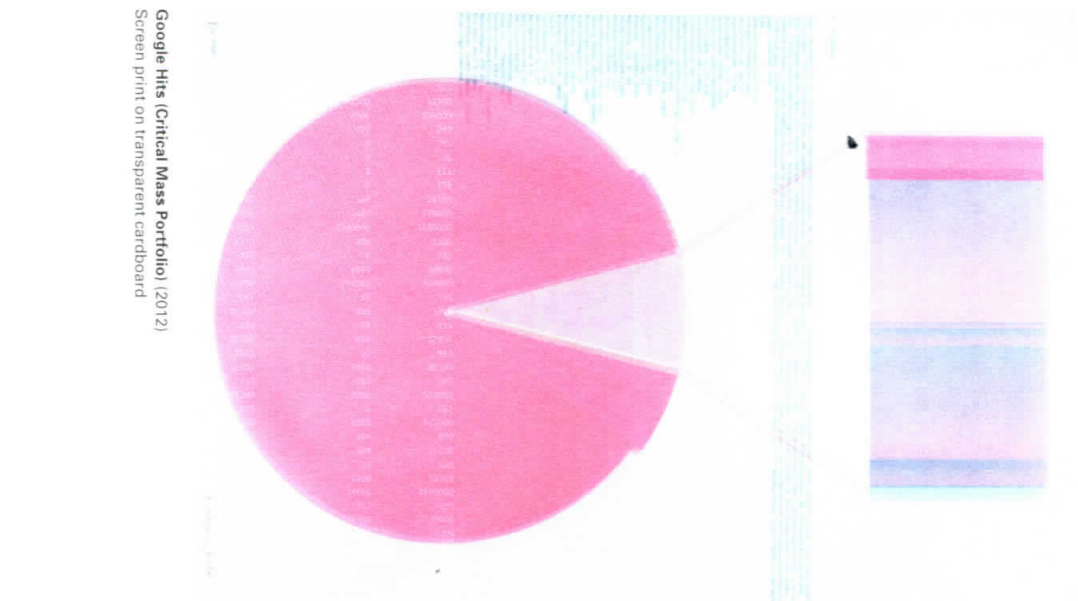
Moholy ends her book with a reflection:

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

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

1. Vilém Flusser, *Into the Universe of Technical Images*, Minneapolis: University of Minnesota Press (2011), pp. 3–4. Flusser's concept of the totalitarian society (the book was first published in 1985 in German as *Ins Universum der technischen Bilder*) was anticipated by Ray Bradbury in his 1963 novel *Fahrenheit 451*, while the trend toward a telematics society of image producers and collectors is perhaps now, 19 years after Flusser's prediction, expressed in Facebook, Tumblr and Instagram.
2. The first image scanner developed for use with a computer was a drum scanner, built in 1957 at the US National Bureau of Standards by a team led by Russell A. Kirsch. The first image scanned on this machine was a 5cm square photograph of Kirsch's then-three-month-old son, Walden. The black and white image had a resolution of 176 pixels on a side. Source: Wikipedia.
3. In a copy of *The Popular Science Educator* from 1936 the author Charles Ray chooses a picture of a young girl on the telephone to demonstrate the breakdown of an image into dots.
4. In Hito Steyerl, *The Wretched of the Screen*, Berlin: Sternberg Press (2013), pp. 31–46 (quote p. 41).
5. Op. cit., pp. 44–45.
6. From Benwick's *The General History of Quadrupeds*.
7. Roland Barthes, *Mythologies*, English edition first published 1973, this edition London: Paladin, 1987, pp. 97–99.
8. Lucia Moholy, *A Hundred Years of Photography 1839–1939*, London: Pelican (1939), pp. 168–172.
9. Op. cit., p. 177.
10. See *Frieze* Number 161, March 2014.
11. Op. cit., p. 178.





The edited print Google *Hits* from the *Critical Mass* portfolio represents a graphical translation of an Internet dataset from search engine Google. The dataset is related to the 44 artists of the *Critical Mass* portfolio.<sup>6</sup> The participating artists' names are printed on the image. The number-sets are the spontaneous result of the search engines's outcome, whose data combines following three terms – 'music & art', 'non-manual task', and 'independence' – in relation to their names. The visual echo of the print is the summary of this record. The central diagram is the dataset's translation into a shape, reminiscent of pie charts, and the rectangle recollects a bar code of statistics from data analysis.

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

<http://criticalmass.nathanielstern.com>

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

Google Hits (Critical Mass Portfolio) (2012)

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## the Bluecoat.



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#### Scan

##### Verb (scanned, scanning)

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

#### Noun

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

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

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



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