

Methods of Iterating:

### Written Responses:

Trying my hand at a reduction linocut – printing a multicoloured image carved from a single ‘block’ of material – has revealed the reductive quality of the process to be mirrored by the additive nature of the outcome. Each new layer carved results in an additional fragment extracted from the original image, forcing me to rethink a singular ‘known’ image as a set of unplanned or exploring potential fictions through the juxtaposition of contrasting cultural depictions of beverages. Last week’s iterations have evolved as follows: I continued working with lino as a material but printing using to recreate an original image, but I do wonder: how can this reductive method of layering be used as a limited tools and household objects. Shifting from the fully equipped workshop, I assembled myself on a little staircase inside my flat, using basic water-based inks and a wooden spoon to print the blocks. set of narratives?

This ad hoc set-up has naturally translated onto paper through rougher, less refined images due to the lack of consistent pressure and poorer quality of the inks, but with arguably more character. Some of the sheets, printed at various stages of the linocut, read “Ramadan Special”, “Aperitivo Halal” and “Indus Exotica” in reference to the English naming conventions of South Asian restaurants or food items, which are inherently ad hoc in themselves by projecting such odd (yet fantastical) identities. It’s no ‘eureka flash’ but this process has allowed me to freeze layers and test certain versions Gary Perweiler’s overflowing beverage with these hybrid phrases. The old with the new, as adhocism calls for, but without the distinction of which is which.