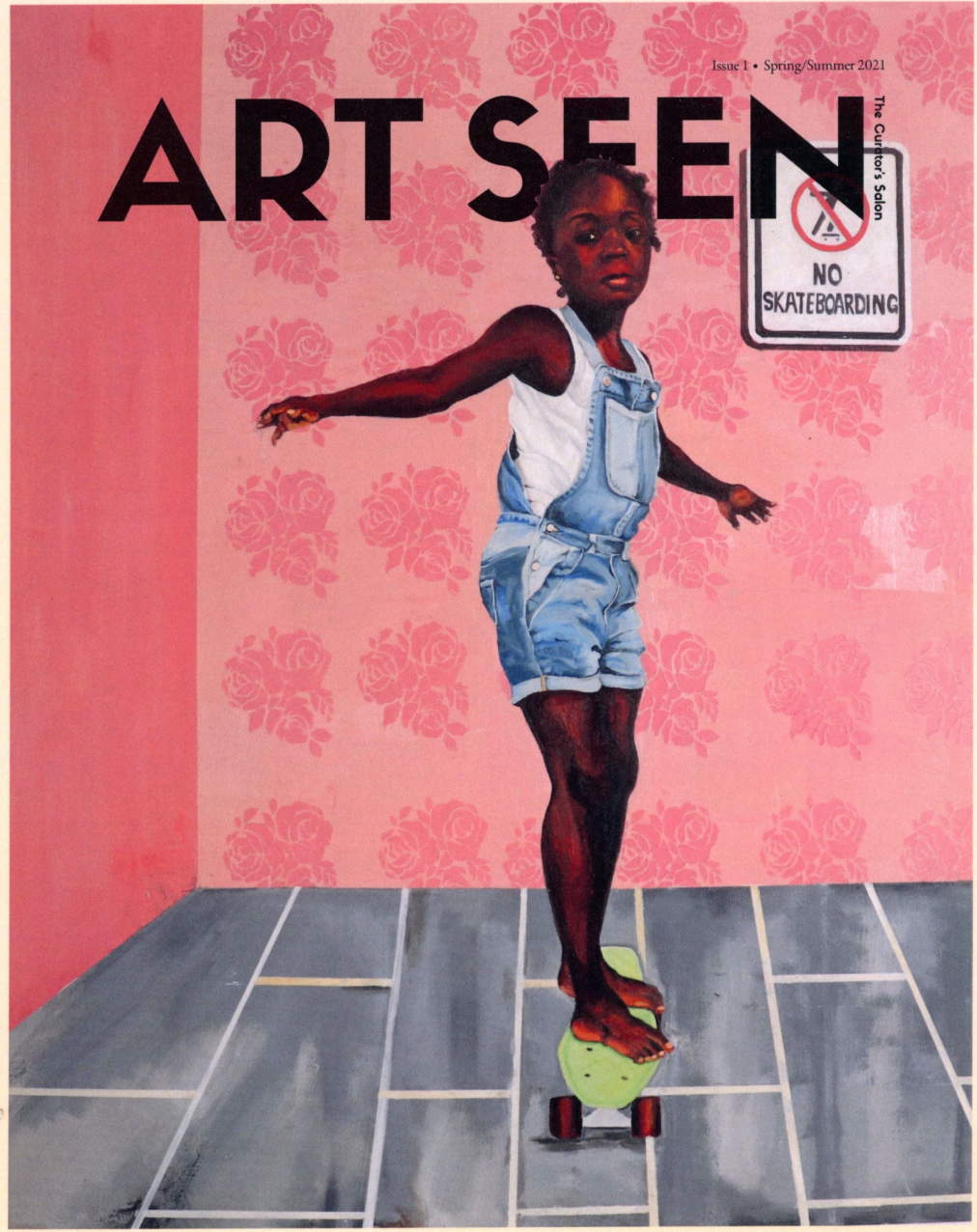


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# ART SEEN

The Curator's Salon



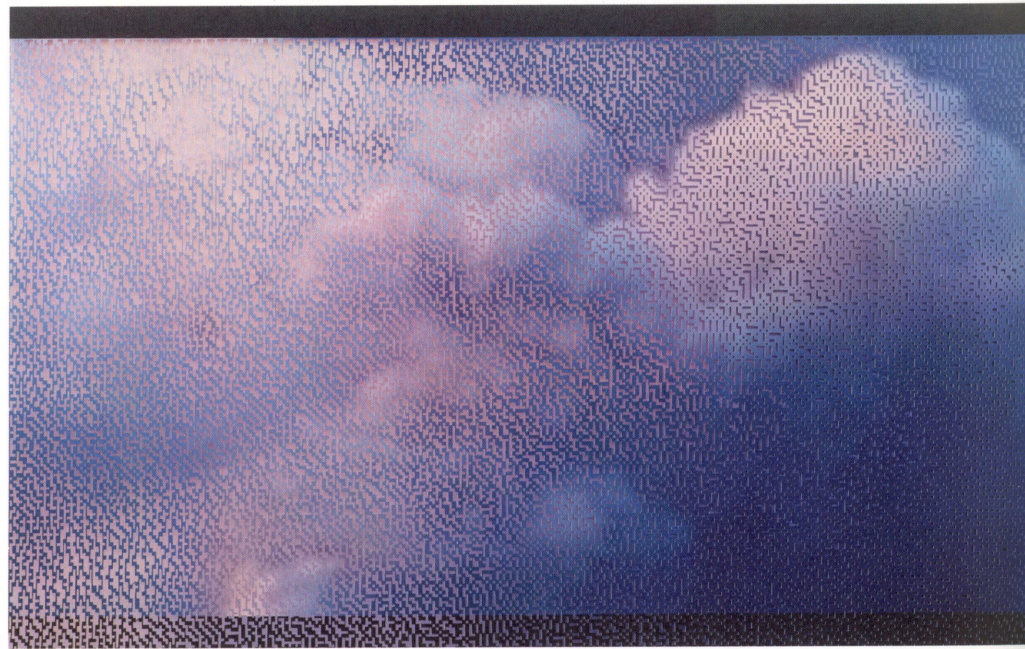
carolinejaneharris.com

# Caroline Jane Harris

London-based artist Caroline Jane Harris's practice examines the loss of tactility within the space of screens and digital images through research and innovative processes that combine new

technologies and traditional techniques.

She studied Fine Art Printmaking at University of Brighton before completing a Master's in Fine Art at City and Guilds of London Art School.



Predominantly, Caroline works with a scalpel to meticulously cut out digital prints in binary patterns derived from pixel data. She transforms them into three-dimensional layered pictures that blur the lines between image, object, and print. Latterly, she creates intaglio surfaces like computer circuitry, frottage drawings, and site-responsive works derived from her paper-cut stencils in a continuous inquiry into the ostensible dichotomy between handmade and machine-made.

Caroline sources subject matter from her phone's snapshots, online videos, found books, and antiquated photographs, analysing and unmasking both their physical and historical origins. She says, "*The artworks offer up an arena in which to consider notions of time, technological change, and habits of perception through a slow, exploratory experience of looking.*"

"A Stopped World" is a series of sixteen digitally printed screenshots captured at one second intervals from an online video of a volcanic eruption. Each print has been cut out, tracing an enlarged and tiled "bitmap" pattern from one of the stills that appears

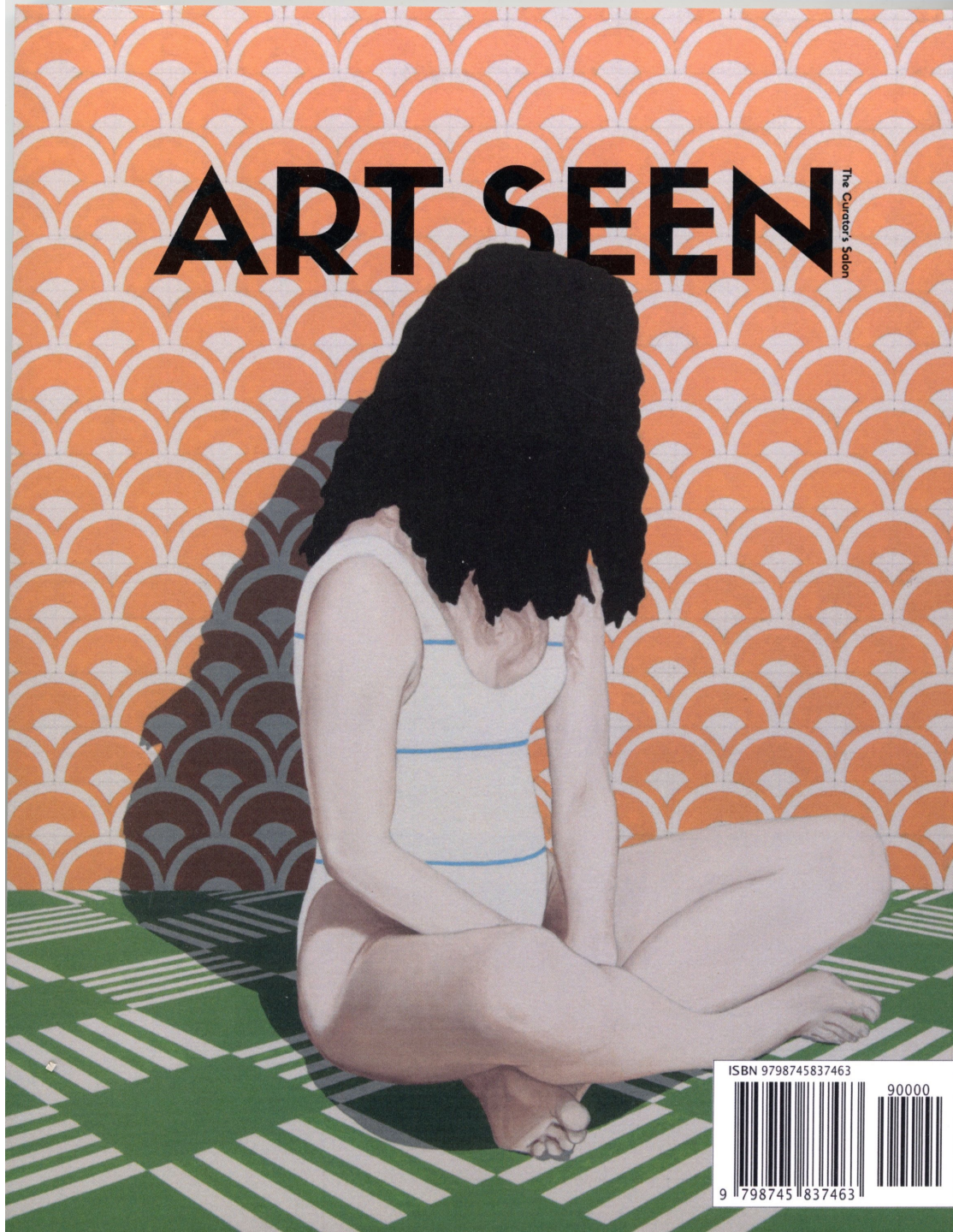
layered below. Caroline considers taking screenshots as a contemporary counterpart to early camera-less photography, capturing unfixed sources of light without a specific apparatus. This process renders her images poor, so that the usually seamless appearance of the pixels that constitute a digital image is deteriorated and brought to the forefront of vision. Whilst "global" events have greatly increased in light of our shared connectivity through the internet, these large-scale phenomena have become compressed into accessible portable content, turning films into clips, disasters into distractions. In this artwork, the low-res stills ripped from the deluge of digital uploads are reformatted into a tangible spectacle, exploding the screen-view reality and compressing time over multiple dimensions.

In 2020, Caroline received a nomination from Norway's the HM Queen Sonja Art Foundation, which honours artists working in the field of fine art printmaking. 

Left: Caroline Jane Harris, 1 of 16 tiles from *A Stopped World*, hand-cut layered digital print, 57 x 88 cm

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