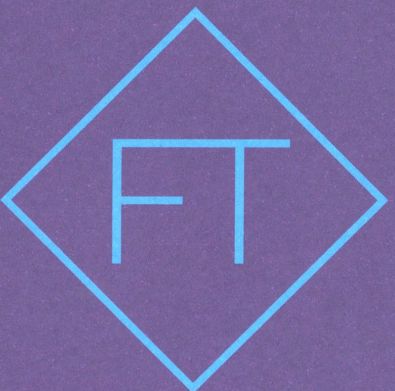
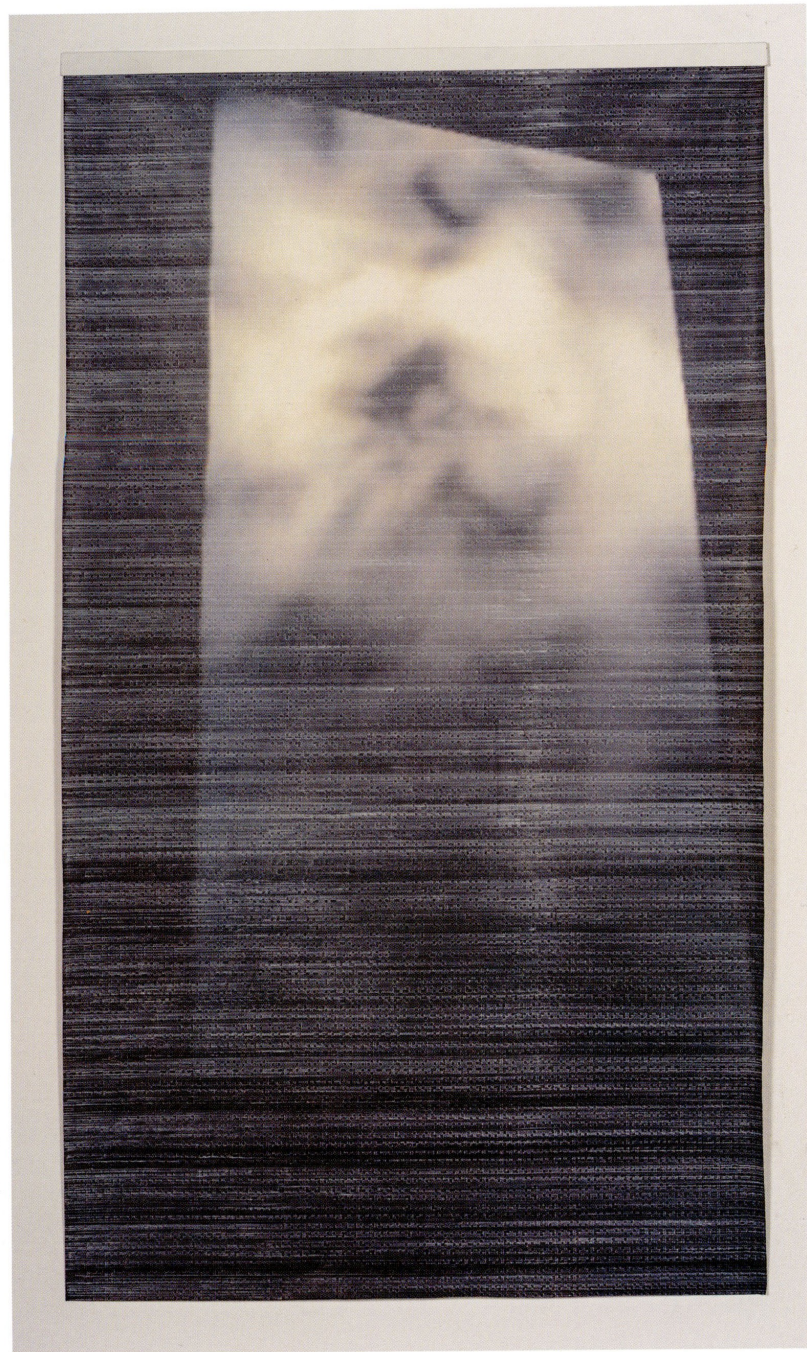


2017





CAROLINE JANE HARRIS

The idea of a paper screen may evoke images of an opaque surface over which lines pass. Its opacity contradicting contemporary connotations born of the hard, transparent veil under which images move through our computer. Yet, principally our perception in both cases slices through a material border, which obscures and directs our vision.

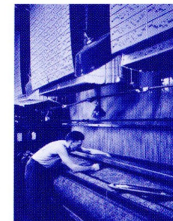
Caroline Jane Harris inverts the speed and dimensionality of binary representations by implementing an analogue approach toward processing her digital images. She lays a bitmap print-out of a JPEG over the original photograph, using a scalpel to slowly cut away individual pixels. The absent squares function as a veil and a counter-point to the printed image, slowing visual perception to heighten the viewer's attention. The contrast between the intuitive snapshot of dappled light through a curtain and its digital reduction into gridded planes, creates a discourse on the ways of seeing and engaging with the world through various technologies over time. Harris does not only manually reproduce the digital eye through cutting; she also creates lateral rubbings that make visible the red, green and blue channels through which software reads images. These processes experiment with a photograph's ability to show not only what our eye perceives, but the qualities of its digital composition.

Her practice is essentially an endless cycle of time-consuming routines that indirectly address cultural preconceptions of value. Her personal reference is to the customs of elders in the Fujian Province of China who apply a layer of paint to their coffin each year of their life; or the monks of La Trappe who dig one spade of their grave each day. It is a measurement of time that increases awareness of its value and its passing. Likewise, the slow carving away of pixels accentuates the efficiency of the machine that creates them. An unexpected and unusual humility toward technology emerges as her work acknowledges the difference in effort and output between her and it, as they evidently operate on different planes of space-time.

Her work *Every second wounds, the last kills*, refers to a quote by horologist John B McLemore. It documents her accumulated hours on a given work by the scalpel blades used. The sensitivity of her materials to time is suggested by the resulting fragility of what remains after her time consuming process. Despite entropy, the composition or subject of the images she dissects is never completely cut from view; various angles and optical illusions reveal glimpses of the original. Corresponding to 'punchcards' of 'unit record equipment', her cut pieces both provide and deny access to layers of perception over time. Like pulling at threads, Harris creates objects of Winformation or code that simultaneously veil and expose the complexity of what has been woven together.

MONOLITH 2017
pencil on archival pigment print,
on Kozo paper
102 x 60 cm
(left)

SEEING THE LIGHT 2017
(detail)
hand-cut archival pigment print
on matte paper
90 x 120 x 3 cm
(overleaf)



Jacquard Loom, invented in
1801 Joseph Marie Jacquard,
photographer unknown

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ISBN: 978-1-5272-1069-1