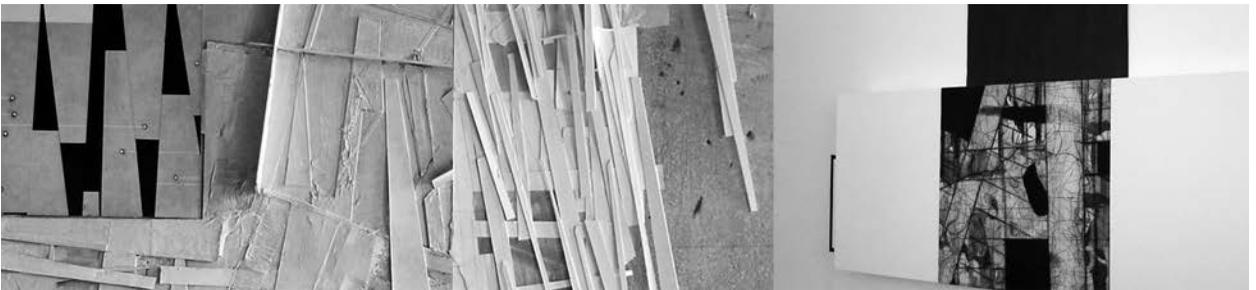
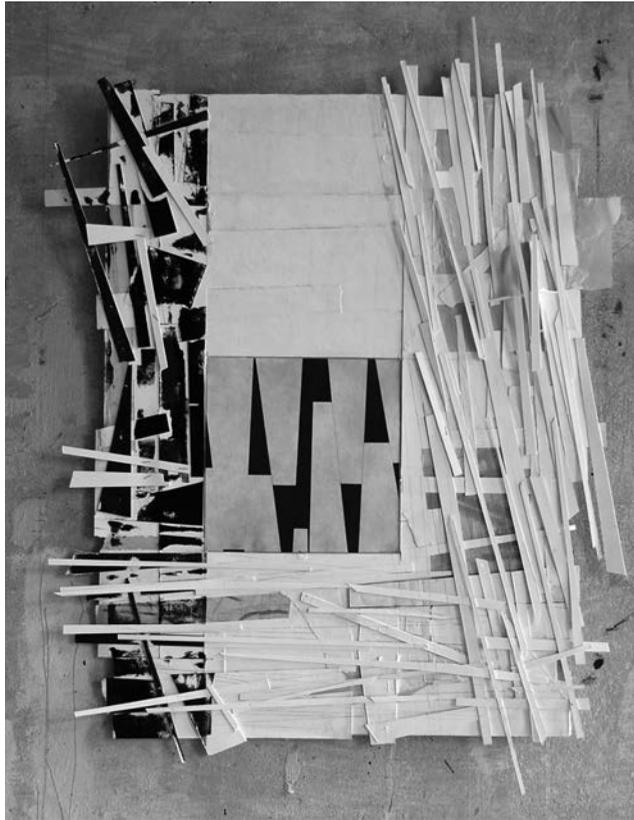


**“FRAMES OF REFERENCES OF FRAMES”  
AND “TO ILLUSTRATE THE SPACE BETWEEN OUR WORKS”**

**Notes on Two Collaborative Projects**

**Lara Loutrel and Florian Foerster**





**“FRAMES OF REFERENCES OF FRAMES”  
AND “TO ILLUSTRATE THE SPACE BETWEEN OUR WORKS”**

**Notes on Two Collaborative Projects**

**Lara Loutrel and Florian Foerster**

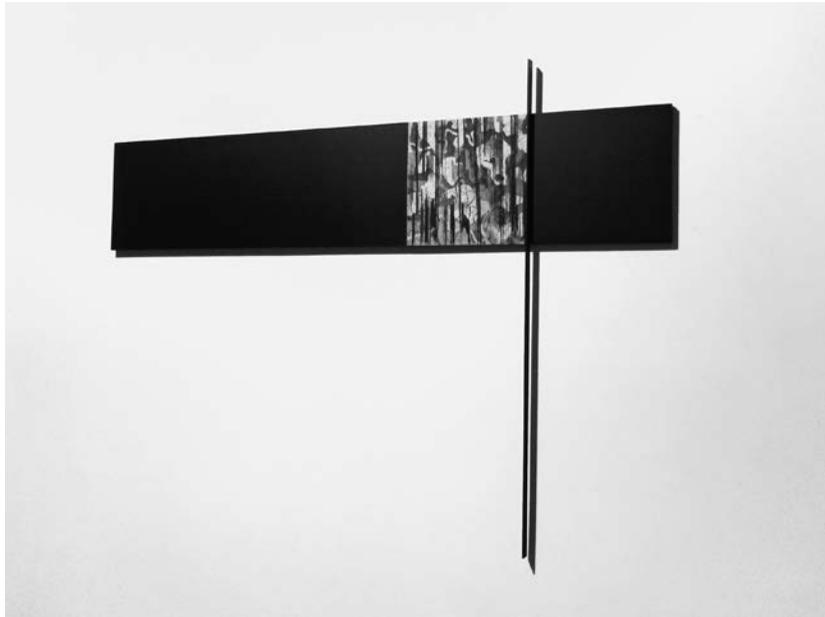
During the past three years, we have collaborated on two projects that use printmaking as a form of communication. We met briefly, three years ago—knowing nothing of each other except that we both work as printmakers—and decided to use our unknown personal space and the geographical distance between us as reference structures for printmaking projects.

In 2008 we began “To Illustrate the Space Between Our Works: Using Printmaking as the Model and the Medium.” We then conceived “Frames of References of Frames.” The exhibition Frames of References of Frames at the Godine Family Gallery presents the results of our second collaborative effort and the history of its development.

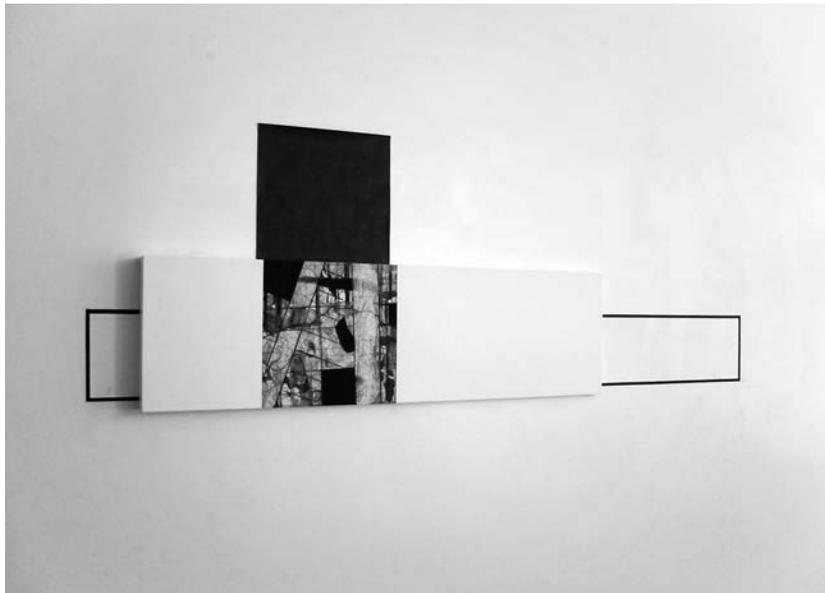
far left:  
Edges (from instruction 1)  
Frame FF, Print LL; paperboard, oil paint, print, 2010

left:  
Block Form (from instruction 2)  
Frame LL, Print FF; painted wood, print, 2011

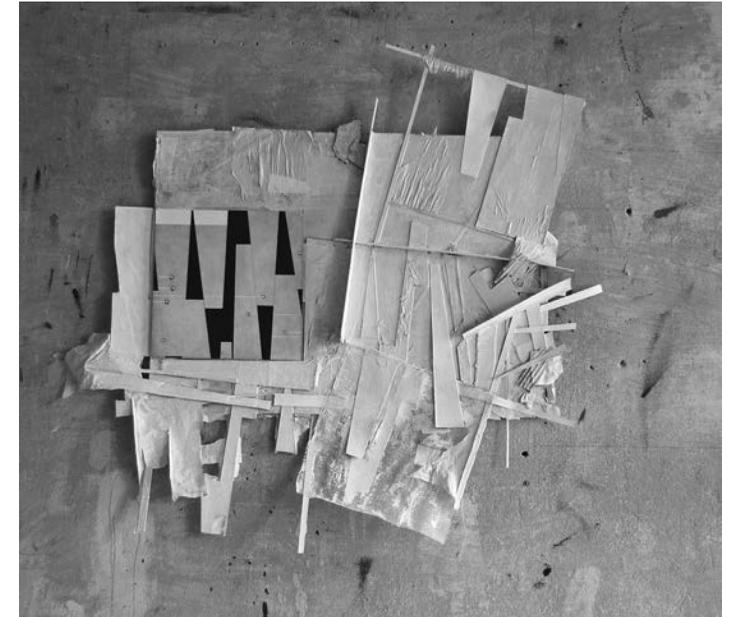
**“FRAMES OF REFERENCE OF FRAMES”**



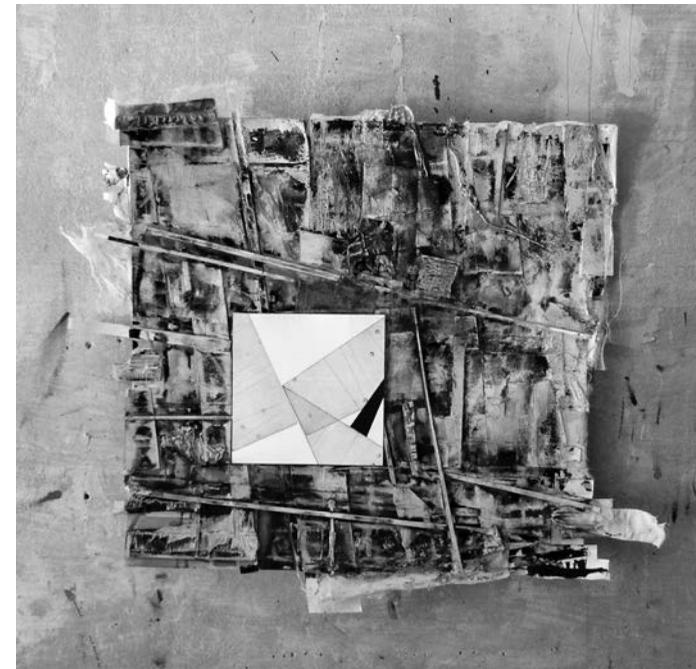
On Vertical (from instruction 1)  
Frame LL, Print FF; painted wood, print, 2010



Right, Regular (from instruction 3)  
Frame LL, Print FF; painted wood, vinyl, print, 2011



Battle (from instruction 2)  
Frame FF, Print LL; paperboard, oil paint, print, 2010-11



Corrosion (from instruction 3)  
Frame FF, Print LL; paperboard, oil paint, tarlatan, print, 2011

## “FRAMES OF REFERENCES OF FRAMES”

### Concept

The concept for “Frames of References of Frames” is to create an experimental, artificial space between two artists who only know each other through their work. Within this space, the two use a restricted form of communication and see if a shared language develops. The concept mirrors the printmaking process, where the etched plate is put through an unobservable space of the press, after which an image emerges to be revealed.

For the project, both artists develop prints, concurrently and independently, related through a system of references and procedures that form an abstract set of codes similar to the established and unquestioned number sets and operations in the sciences. The artists’ references and procedures, agreed to at the start of the project, form the guiding formulae, or surveying tools, and are the only tangible elements of communication between them.

### Procedure

Each artist develops a print based on a brief instruction from the other and taking into consideration the agreed-upon format and basic parameters, in this case, the size and that it be black and white. At the same time, both artists begin to investigate and develop a frame in the broadest sense—that is, treatment of the two- or three-dimensional space around the print—to house the print of the other artist.

After both artists have made their print and a frame for the other’s print, the prints are exchanged and assembled with the frames. The artists then repeat the process, issuing a set of follow-on instructions. After a number of cycles, the ongoing project is considered closed at a point of mutual agreement. All the components of the project are then revealed to each artist.

The Godine exhibition is accompanied by a photographic diary and brief notes by the artists recording how their expectations and perceptions evolved during the process.

## Instructions for “Frames of References of Frames”

### INSTRUCTION 1

*5 May 2010*

FF => LL

Avoids any centre and investigates the edge of the plate and what happens next to it. Size 25 x 25 cm, black and white.

*7 February 2010*

LL => FF

Emphasis on vertical, should be apparent from a distance, as well as from close. Size 25 x 25 cm, black and white.

### INSTRUCTION 2

*18 August 2010*

FF => LL

Perforation and corrosion approaches the plate from all sides. The plate tries to hold out. Does it lose? Traces of a half-fought battle.

*22 July 2010*

LL => FF

Print 1 emphasized lines, make print 2 emphasize volume, form.

### INSTRUCTION 3

*15 January 2011*

FF => LL

Defect of instruction 1 through 2. Uncontrolled corrosion leading to reconstellation. Entry of signs on the reverse of the print.

*31 January 2011*

LL => FF

Subtly —> Right, regular, orthogonal.

↓

(Impose Order)

### INSTRUCTION 4

*23 February 2011*

FF => LL

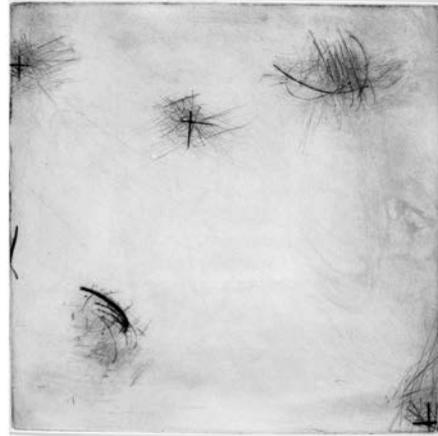
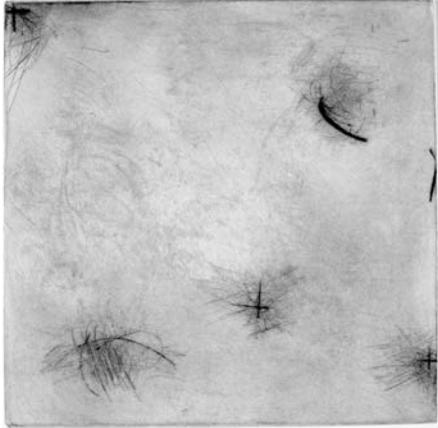
Introduce curvature + movement + growth.

*23 February 2011*

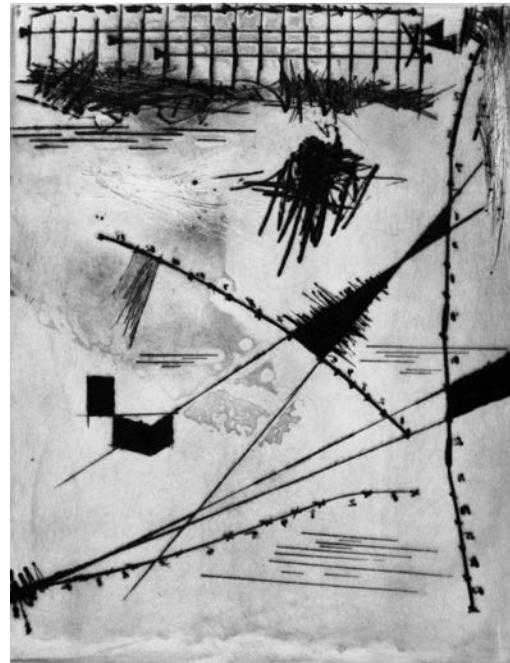
LL => FF

A controlled explosion of line that creates form.

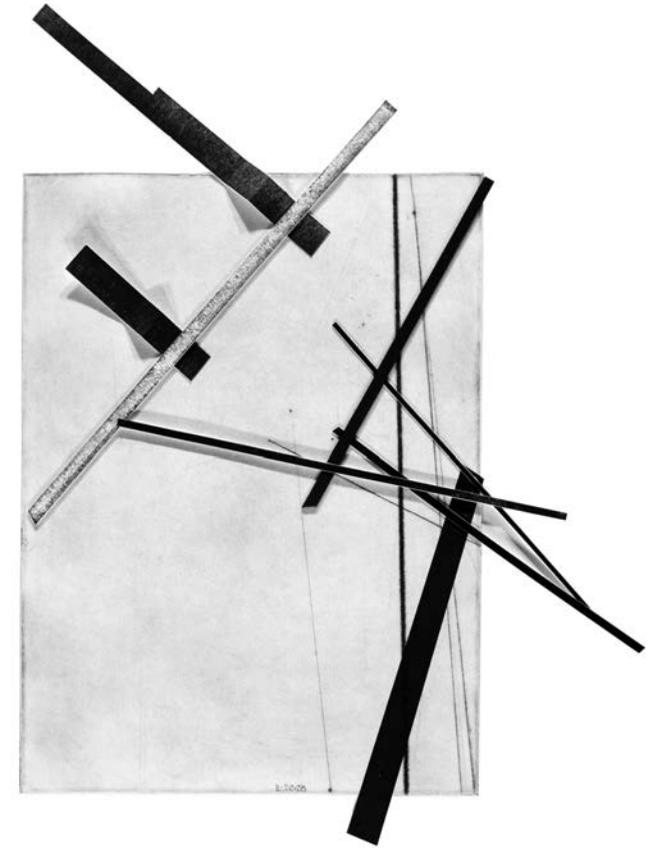
**“TO ILLUSTRATE THE SPACE BETWEEN OUR WORK: USING PRINTMAKING AS THE MODEL AND THE MEDIUM”**



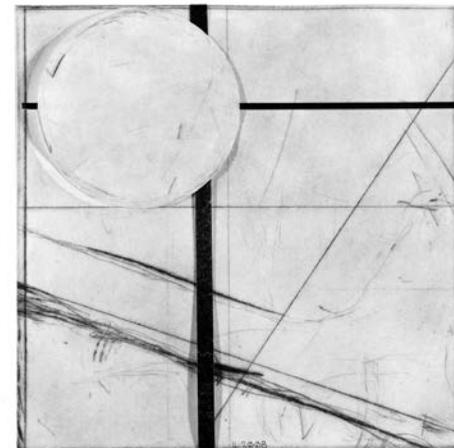
FF Instruction 1: FF -> FF  
Florian Foerster, drypoint, 2008



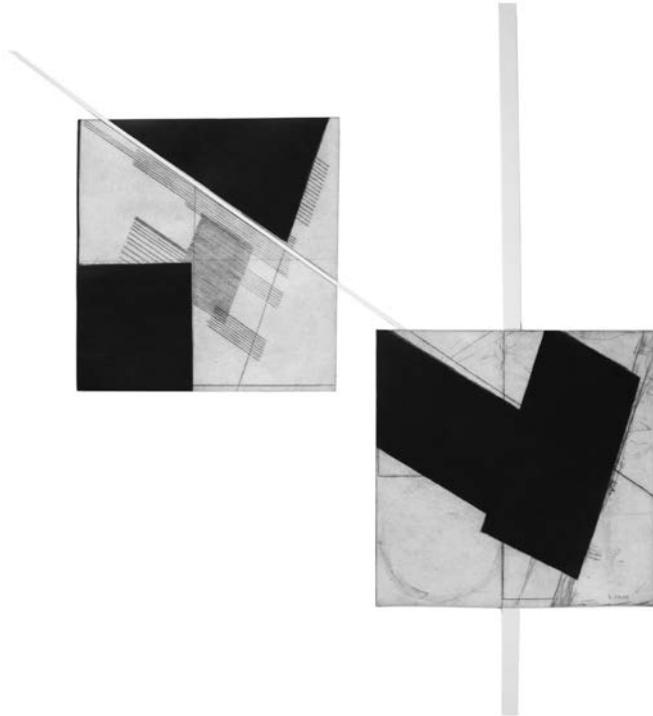
FF Instruction 1: FF -> LL  
Florian Foerster, drypoint, 2008



LL Instruction 1: LL -> LL  
Lara Loutrel, drypoint and relief with paper and board additions, 2008



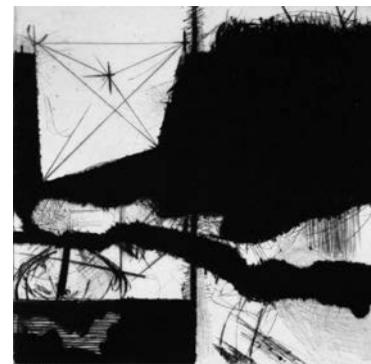
FF Instruction 1: LL -> FF  
Lara Loutrel, drypoint with paper and board additions, 2008



FF Instruction 3: LL -> FF  
 Lara Loutrel, drypoint and relief with paper  
 and board additions, 2008

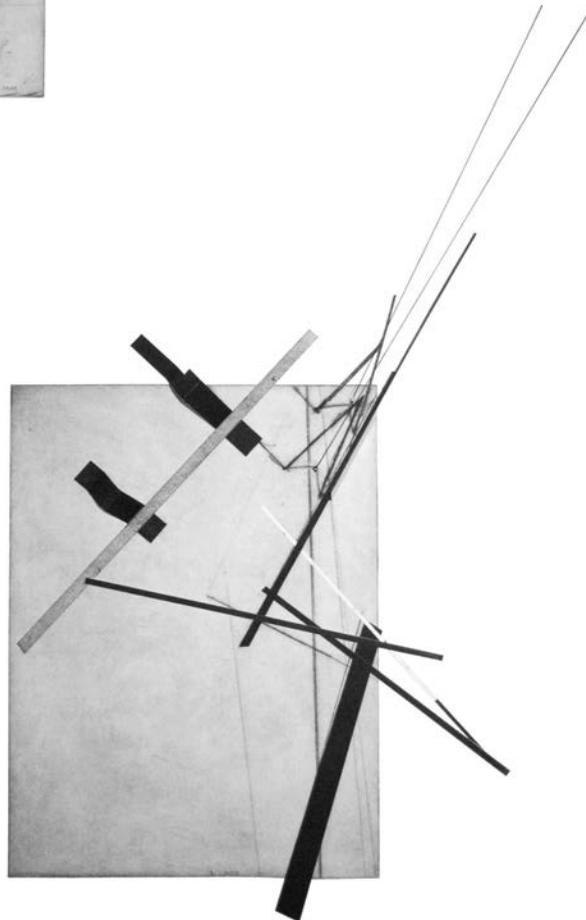


FF Instruction 3: FF -> LL  
 Florian Foerster, drypoint, 2008



FF Instruction 3: FF -> FF  
 Florian Foerster, drypoint, 2008

LL Instruction 3: LL -> LL  
 Lara Loutrel, drypoint and relief with paper,  
 board and string additions, 2008



## “TO ILLUSTRATE THE SPACE BETWEEN OUR WORK: USING PRINTMAKING AS THE MODEL AND THE MEDIUM”

For this project, we create a body of prints to illustrate the physical and mental space between the two places where we work. By creating and exchanging instructions, and creating and exchanging prints made from these instructions, we establish endpoints in lines that cross the space between us. To prevent getting entirely lost and to define a language for communicating, we adapted the following set of parameters:

1. Lara develops instructions and mails them to Florian.
2. Lara makes a print from her instructions; Florian makes a print from Lara's instructions.
3. Florian mails Lara the print he made.
4. Lara inspects Florian's print, then modifies her instructions and mails them to Florian.
5. Lara makes a second version of her print from her revised instructions; Florian makes a second version of his print from Lara's revised instructions.

As this process unfolds, steps 1 through 5 are being repeated in the opposition direction: Florian develops a set of instructions that he mails to Lara, Florian makes a print from his instructions, while Lara also makes a print from his instructions, and so on.

The disconnect between instruction and execution that this process reveals mirrors the printmaking process itself, where interpretation of an idea ultimately takes place among the plate, paper, and ink. When the artist compares the plate with the print, he or she observes how the press interpreted the plate and then can make modifications to the plate to correspond with the intent for the print. Viewing proofs as the artist modifies the plate sheds light on how the artist works and his or her concerns with various aspects of the art. This method using printmaking as the model was designed to make visible a space—artists' mental space—in a manner similar to an artist observing proofs in the process of refining a plate

This process can also be seen as an exploration of space by two observers from different reference points and their attempt to communicate and to understand each other's view of it. The two artists barely know each other in the conventional sense of having talked extensively with each other or spent time together, so their communication has not been driven or informed by their daily lives. Rather, they converse through a cryptic, invented language of prints and instructions, building something of an artificial, print-based world.

## Instructions That Florian Mailed to Lara

### INSTRUCTION 1

*May 2008*

Appearance of space from SCRATCH. Scratched particles => dust ?  
Resistance to fixities through suspension

- A: Initial, one-off survey of scratch, of marks
- B: Initial survey of relations

Both can't be repeated

### INSTRUCTION 2

*June 2008*

Closely survey elements of A and mark the results onto B and vice versa for B onto A. Increase the depth of surveyed marks, like raking out the particles. (Like one of these robots gathering tiny portions of materials on the deep seabed or a newly surveyed planet or moon). Maybe remember you know hardly anything about the plate.

### INSTRUCTION 3

*August 2008*

Looking at your print all measurements and survey data & all relationships obscured by my emotion

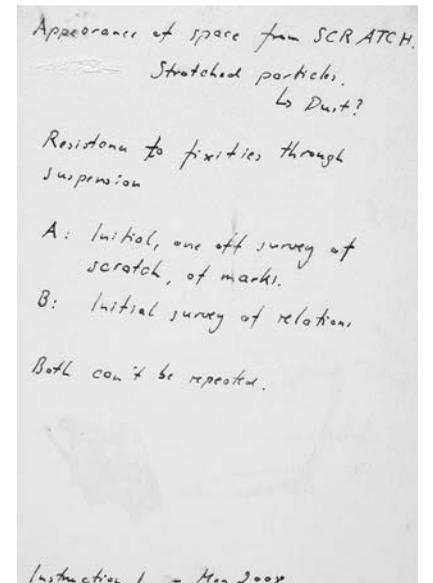
=> survey ruptured  
=> display a radical, unexpected change to the reference system

### INSTRUCTION 4

*November 2008*

Revisit elements from A, initial survey. The uneven elements push back into the print.

Reprint A and replies combined. Replace linear and straight shapes with a layer of obscure dust, like a barely observed cluster of stars.



## Instructions That Lara Mailed to Florian

### INSTRUCTION 1

*Undated*

Print is structure — IS — constructed on uneven ground; must hold / be able to hold the communicator element 17 : 13 : 11 in a certain position — should be adjustable to allow for varying conditions

### INSTRUCTION 2

*7 June 2008*

This is very good. Please add another communicator element. This one should have a complementary range to the initial element. It should also be adjustable.

### INSTRUCTION 3

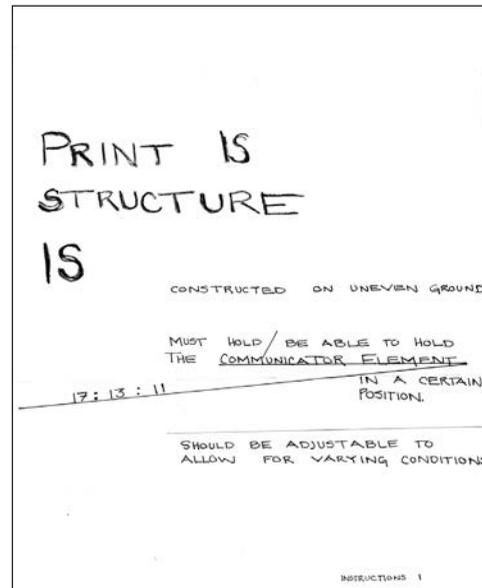
*10 August 2008*

Modify communicator element 1 & communicator element 2 so that their ranges are far-reaching & narrow. As indicated, note that they will no longer be complementary.

### INSTRUCTION 4

*21 November 2008*

Please de-activate both communicator elements.



## Lara Loutrel

Lara Loutrel holds a BFA in printmaking from the Massachusetts College of Art. Her solo shows include exhibitions at the South End Branch Library (Boston) and the Sheetz Gallery (Penn State, Altoona). Her works have appeared in numerous group shows, among them at the Khaki Gallery (Boston), Carroll and Sons (Boston), MPG Contemporary (Boston), La Galería at Villa Victoria Center for the Arts (Boston), Mills Gallery (Boston), Gallery Aferro (New Jersey), Foundry Art Centre (Missouri), Hunterdon Museum of Art (New Jersey), Axis Gallery (California), and many others across the United States.

Loutrel was awarded a Johnson & Johnson Purchase Prize (Hunterdon Museum of Art), a Gallery Award (MPG Contemporary), a Group 4 Award (Foundry Art Centre, Missouri), and a Juror's Selection Honorable Mention in Printmaking (30th Bradley International Print and Drawing Exhibition, Illinois). Her work is included in the Boston Public Library's print collection.

## Florian Foerster

Florian Foerster studied printmaking at Manchester Metropolitan University and structural engineering at Manchester University, United Kingdom. Among his solo shows are exhibitions at the Goethe Institut (Manchester), Tib Lane Gallery (Manchester), Berliner Philharmonie (Berlin), Saloon Su De CouCou (Berlin), and Gravura Brasileira (Sao Paulo). He was the sixth bridgeguard at the Bridgeguard Residency in Sturovo, Slovakia, and has worked extensively in Sao Paulo, including at the print workshop at the Museu Lasar Segall.

Foerster has won several awards at Manchester Academy exhibitions, and his work is held in private collections in Brazil, Germany, and the United Kingdom. In addition to his career as an artist, he works as a structural engineer for buildings and bridges.

### Acknowledgement:

This project would not have been possible without the support and encouragement of the TransCultural Exchange's global project Here There and Everywhere: The Art of Collaboration and the generous support of the Godine Family Gallery at MassArt, especially Heather and Kim. For the initial foresight to bring the artists together we are grateful to Hanneke and Karol Frühauf.

