

Jessica Kingsley
Professional Practice Portfolio



An archive of perceptual surfaces, print-based processes produce binary visualities that explore concepts of specimen and image. The abstracted textures are conduits for slow looking, contemplation, and investigation, exploring phenomenological experience and materiality.

Crumpled newsprint is inked up and pressed onto cartridge paper, creating a paired newsprint plate and pressed print. These I respectively refer to as the 'specimen' and 'image'. The fragile nature of the newsprint specimens resemble a butterfly, delicately pinned and displayed in preservation. These produce images in varied ways of contact. The pressure of the etching press transfers printed images that hold grainy marks, reflecting the specimens and showing unique snapshots of an unpredictable process. The binaries created by this explore and highlight the relationship between the printing plate and pressed print.

Other images are created through lighter contact. An exposure lamp projects shadows from the specimens onto photographic paper, creating rich small-scale photograms. Exploring focus and haecceity, these images differ from the pressed prints while continuing to distil the textures of the specimens.

Throughout, the boundaries of paper size are taken as a guideline to explore within rather than a restriction to reject, creating tangibly scaled surfaces to contemplate. A tentative and curious encounter with these smooth and striated forms is coupled with an inquisitive reaction to the processes; intuitive and controlled. Displayed with fine pins, the specimens fragility is emphasised, while the mounted images project outward from the wall, inviting investigation of the reverberating textures. Like lichen growing on a tree or the intricacies of an ornate frame, these smaller details I fixated on as a child offered an escape from the busyness of contemporary technology. The haptic visuality of the forms draw the viewer in, offering a resembling yet personal phenomenological experience, with focus falling on a textural minutiae of the environment. With aesthetic relation to organic matter, the work forms metaphysical depictions of our interconnected environment.

The quiet and clear installation setting promotes clarity of mind and leaves space for contemplation of processes and textural surfaces. Tangible scale and resonating marks create a network of pieces that mirror and converse between one another, forming a speculative infinity that can never be entirely comprehended.

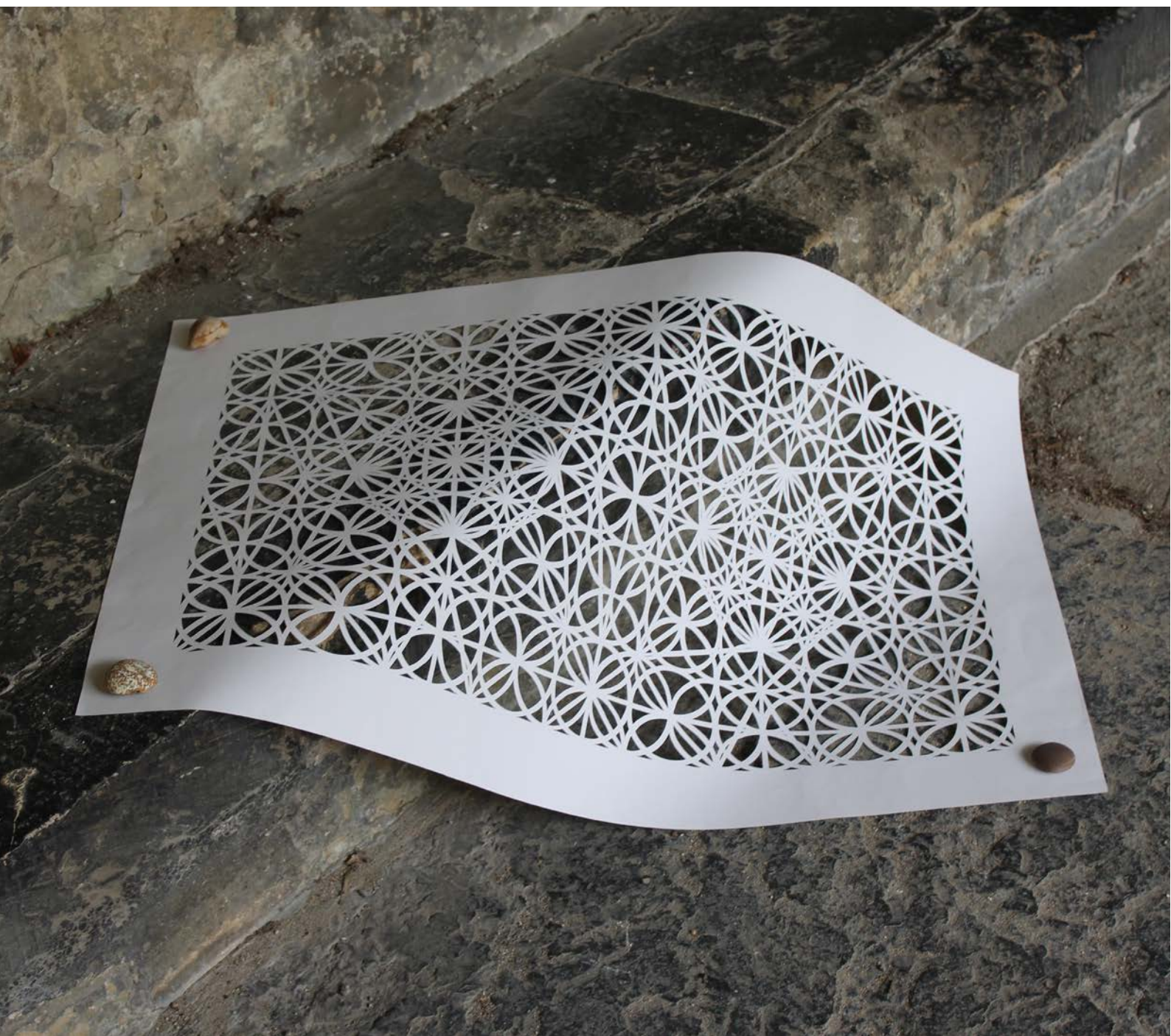


Pause (2023)
Pressed Image Print on Cartridge Paper Mounted on 12mm MDF and Pinned Newsprint Specimen Plate
Printed Area: 36.5cm x 25cm



***Specimen and Image* (2023)**

Pressed Image Print on Cartridge Paper Mounted on 12mm MDF and Pinned Newsprint Specimen Plate
Printed Area: 25cm x 11.5cm



Above:

Focus (2022)

Geometric Paper-Cut Based on the Architectural Features
of Canterbury Cathedral

Displayed in Canterbury Cathedral Cloisters

110cm x 84cm

Right:

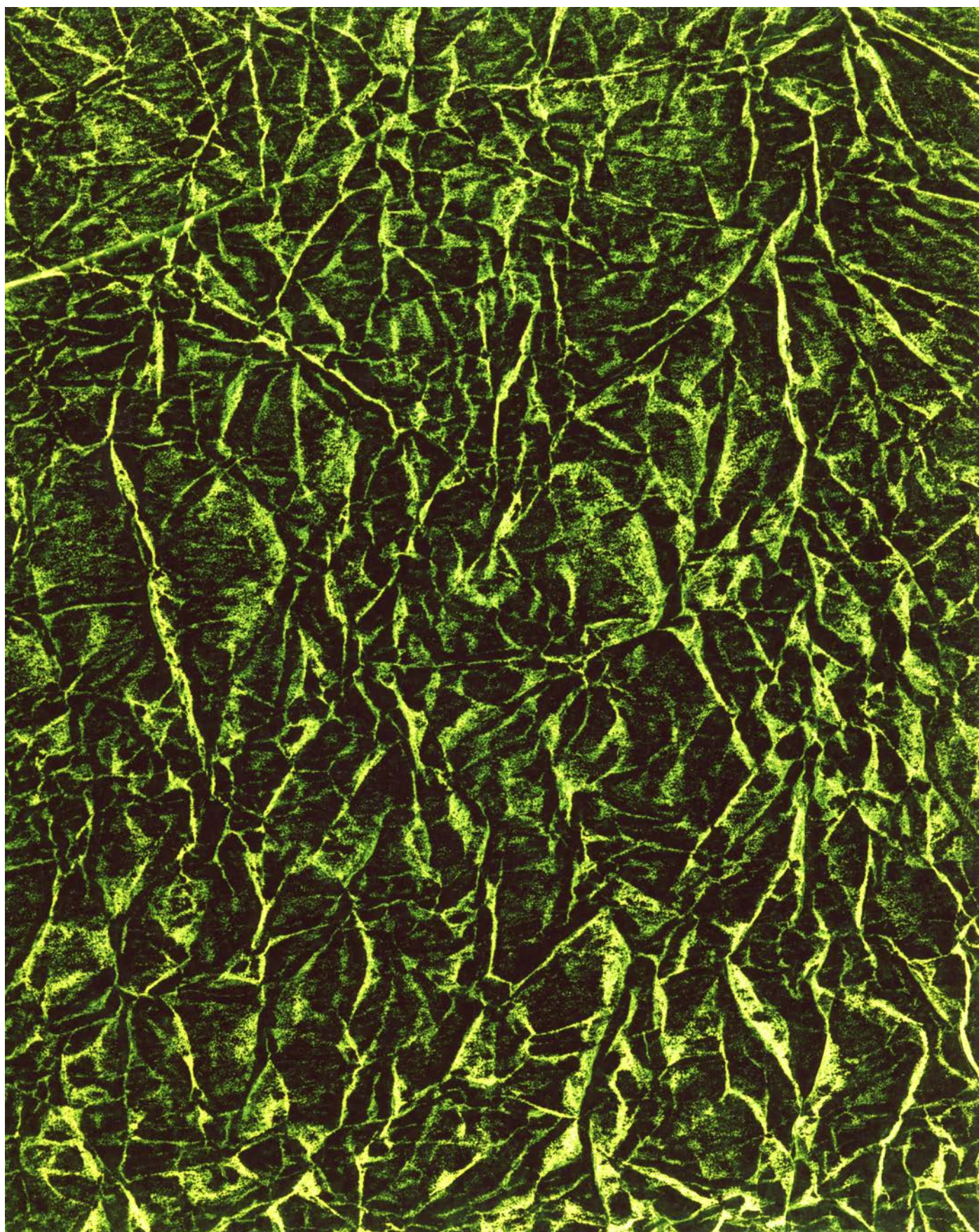
Detail of **Focus** (2022)

Highlighting the intention for the viewer to focus on the history
embedded in the erosion of the Cathedral's architecture.





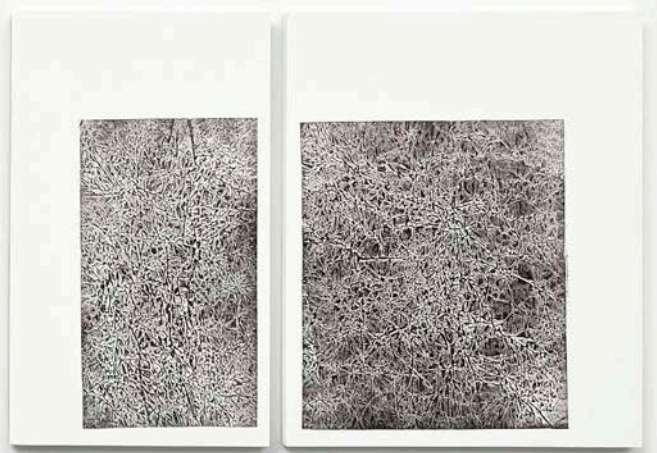
Contact (2023)
Two Photograms of Newsprint Specimens
Both 5in x 4in



Distillation 2 (2022)

Scanned Image of Colour Photogram Made Using a Newsprint Specimen Exposed onto Photographic Paper
10in x 8in





Left:
Trace of Process (2023)
Fine-Line Drawing from Traced Image of Photogram
Mounted on 12mm Black MDF
22cm x 20cm

Above:
Infinity Within (2023)
Two Diptychs of Mono-Print Pressed Images on Cartridge Paper
Mounted on 12mm MDF
Height of Printed Areas: 25cm
Width of Printed Areas from Left to Right: 20.3cm, 16.2cm, 14.5cm, 22cm



Images **5081** and **5101** from ***Natural, Textural*** (2023)
Two Images from Natural, Textural Photography Series
Macro Photograph of Wood Bark





Quad Division of Plane 2 (2023)

Four Newsprint Specimen Plates

Together: 56.5cm x 37cm

Detail on Right

